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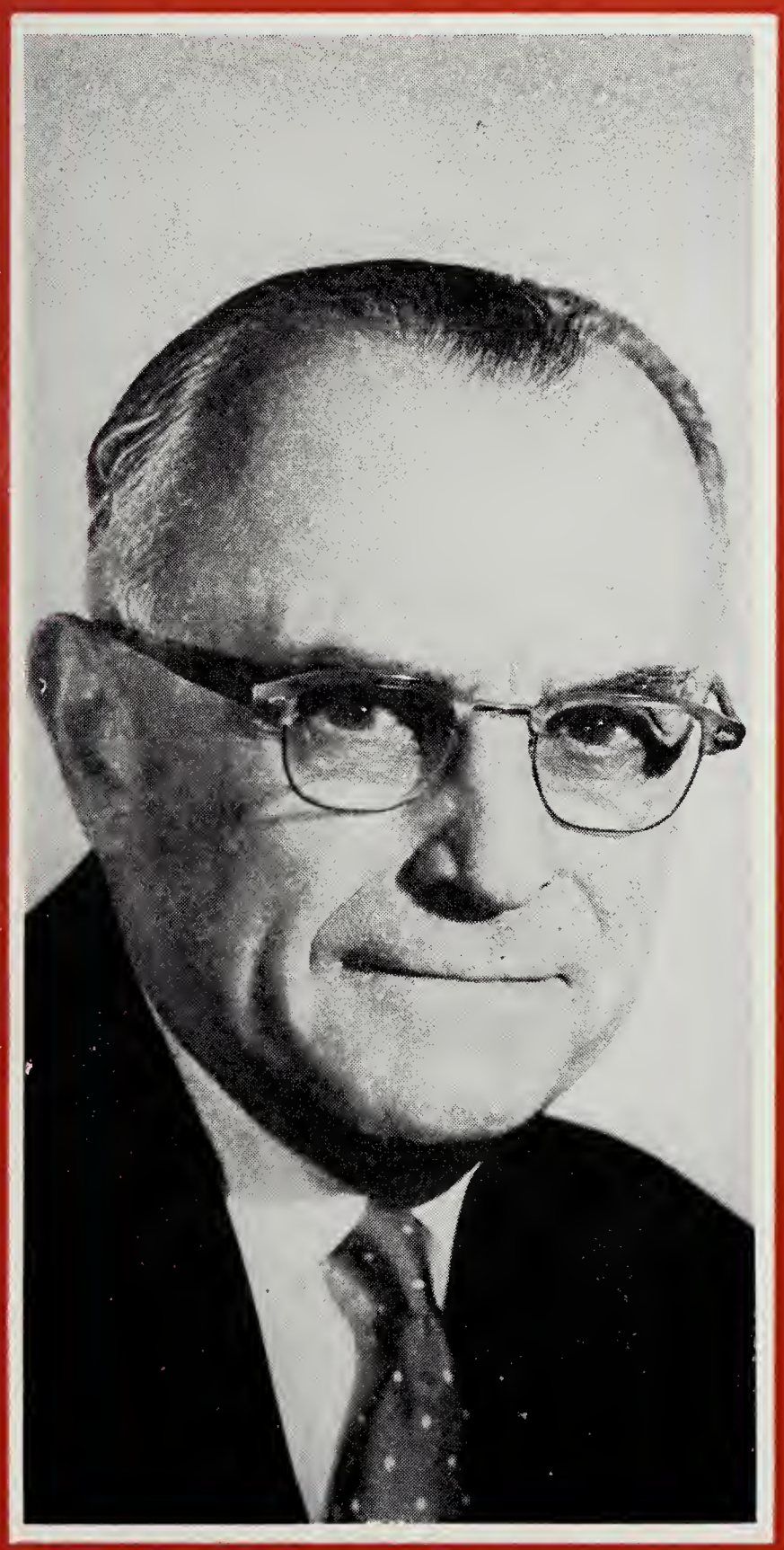
Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

FEBRUARY 24, 1960 Volume 63 Number 14

IN TWO SECTIONS • THIS IS SECTION ONE



Texas D-I Owners Hit Fast-Buck Pix

(See Page 8)

Penna. Censorship Waits For Court

(See Page 10)

Alan E. Freedman, president, DeLuxe Laboratories, will be honored by industryites at a Feb. 27 dinner for his 45 years of service to motion pictures.

editorial: Strike When The Iron's Hot . . . see page 5

GUARANTEED PRE-SOLD BY UNIVERSAL

Universal's NEW Down-The-Lin

GIVES SUB-RUNS NATIONAL AD SUPPORT IN FULL-COLOR FOR THE FIRST TIME IN SUNDAY COMI

BALTIMORE Sun
BOSTON Globe
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CLEVELAND Plain Dealer
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DES MOINES Register
DETROIT News
FRESNO Bee
HONOLULU Star-Bul.
HOUSTON Chronicle
INDIANAPOLIS-Muncie Star
LONG BEACH Ind-Pr. Tel.

AKRON Beacon Journal
ALBANY Times Union
BALTIMORE American
BIRMINGHAM News
BOSTON Advertiser
CANTON Repository
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DALLAS Times Herald
DETROIT Times
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FULL-LENGTH FEATURE CARTOON IN EASTMAN COLOR

Hans Christian Andersen's

THE SNOW QUEEN

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MOTION PICTURE

EXHIBITS:

FEB. 24 - MAY 18
1960
VOL. 63

lerchandising *for* "THE SNOW QUEEN"...



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UPPLEMENTS!

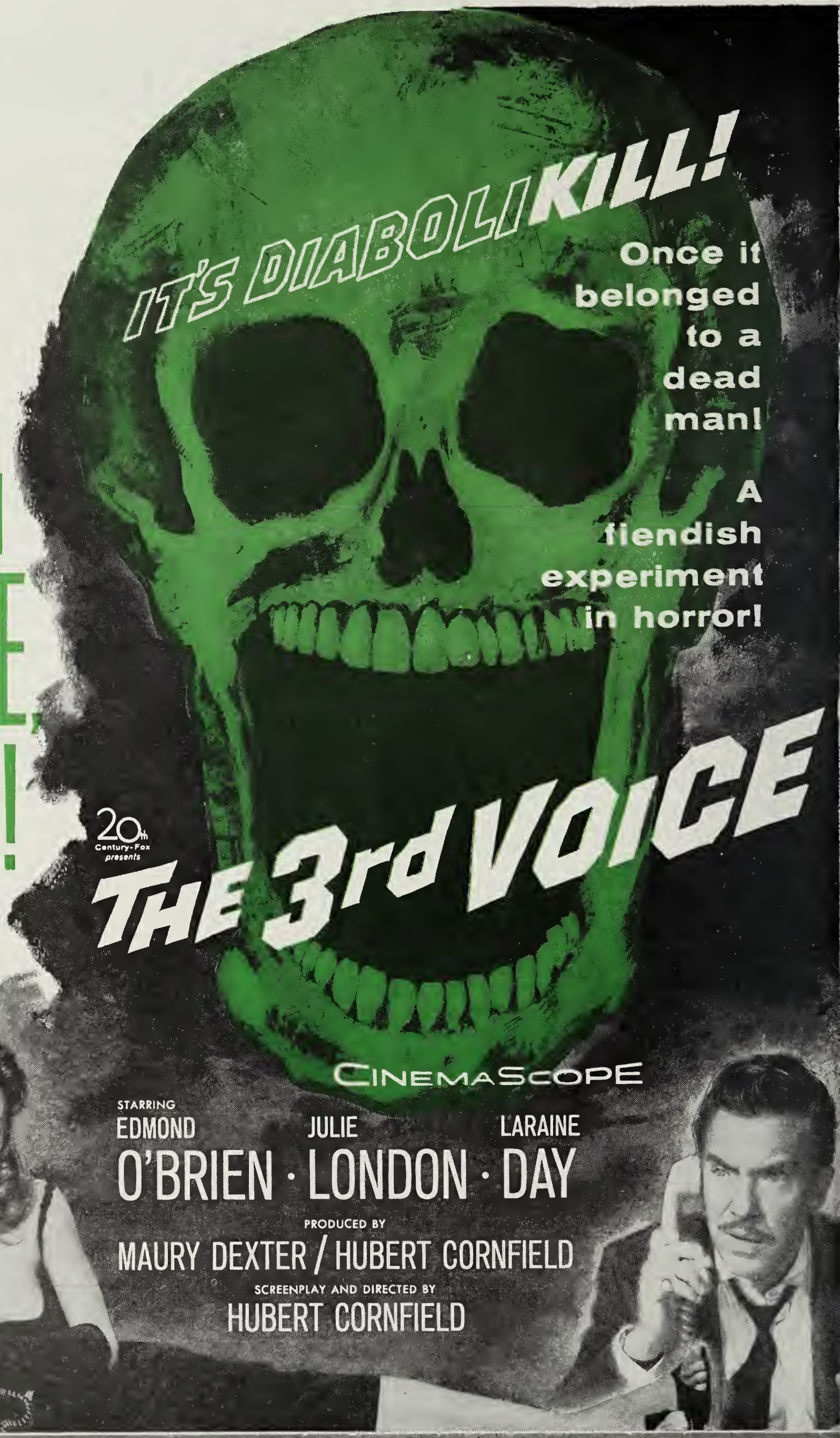
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MEMBER AUDIT BUREAU OF CIRCULATIONS



VOLUME 63 • NO. 14

FEBRUARY 24, 1960

STRIKING WHEN THE IRON'S HOT

WHILE TEEING OFF on a 20th Century-FOX policy on "JOURNEY" and "PAGE ONE," that it seems is local to the Baltimore, Cincinnati, and Chicago territories, the Emergency Defense Committee of ALLIED has arrived at a conclusion with which we believe most experienced theatremen and many experienced distributors will agree. Specifically, their tee-off deals with the application of "TEN COMMANDMENTS" or "SOUTH PACIFIC" delayed-distribution methods to pictures of lesser stature, however "blockbuster" at the moment. In Baltimore, this resulted in the choosing of only 10 theatres, instead of the usual 30, for the 21-day run of "JOURNEY." According to ALLIED, the high terms, the seven-day-minimum run, and the compulsory $250 expenditure for advertising, limited this playoff to only four theatres, and a resultant disappointing area gross. There is also some question how many of the remaining 26 theatres will now play the picture at all—on any run.

But the conclusion we think important is that *"by holding up the picture, spoilage sets in, and the picture is fast going down hill."*

Additionally, ALLIED reaches the conclusion that *"day by day, it is becoming increasingly apparent that there are only two ways to merchandise motion pictures: (1) The national pre-sell method, or (2) the area saturation method. The dollar success in either case depends on a play-off of pictures as near as humanly and economically possible to the time of greatest public penetration."*

This latter has been the constant and unswerving objective of the merchandising brains of the advertising departments of this industry for many years. It is for this reason that a great deal of effort, and many thousands of dollars, are spent months or even a year in advance of the first theatre date. *"Public penetration"* is a slow thing, gained the hard way through the capturing of a magazine cover here, a headline there, an ad in the mass media, or casual praise by some commentator with wide listenership. The odds against a sudden public reaction are probably more than 1000-to-1. But when *"public penetration"* arrives, it is the merchandisers, who get the phone calls for stills, who get the notes inviting star quotes, and who get the requests for special screenings, who feel it and know it.

A "TEN COMMANDMENTS" or a "SOUTH PACIFIC," a "GONE WITH THE WIND" or a "BEN HUR," is an exception. From the day they were planned, through their careers as stage plays or books, and through their high-priced road-show engagements, the public has watched them and has resolved to buy them when and if they become locally available. They have what might be termed built-in penetration.

The 100-or-so smaller pictures each year, on which this industry lives—the "bread-and-butter" product if you like—is far different from this. When handled right—and we have a great deal of admiration for the merchandising abilities of most of the distributor advertising departments—they grow and become large and pink-cheeked like an apple, in the eye of the public. Slowly, there arrives the one time when they are at their most inviting and most promising *best*. If this *best* time has resulted from what ALLIED terms a "national pre-sell method," then a maximum number of doors should be open nationally where the public can satisfy its desire to buy in the shortest possible space of time. If this *best* time has resulted from a local "area saturation" campaign, then a maximum number of doors should be open in that local area where the public can also buy in the shortest possible space of time.

Any other merchandising method, in today's era of competition for the public's attention, is foolhardy. Nobody, whether patron or theatre, is going to wait with their hat in their hand for some distributor to get ready to sell them. As ALLIED says, hold up the picture beyond that *best* time, and spoilage sets in.

So maybe the merchandisers of the advertising departments should have a greater say in the sales councils of their companies. If they had, we'll bet that fewer good pictures would be dropped into distribution channels before the public is informed enough to accept them. And we'll bet that the industry's aim at the *best* time would be more accurately attuned to the public's desire to buy.

Pictures that undershoot or overshoot their *best* time cost the whole industry money. They cost the theatres that play them, and cost the theatres that turn their backs on them.

In a business that caters to the public's tastes it would seem smart to follow the practice of the village smithy of old, and *"strike when the iron's hot!"*

Once cooled no *"strike"* will be effective.

COLUMBIA'S "YEAR OF THE BIG C"

A RATHER IMPRESSIVE current brochure spotlighting some 37 features that will be released in 1960, and some 24 other major releases that are "on-the-boards" for the future, is Columbia's proof that they weren't kidding when Abe Montague, Leo Jaffe, Paul Lazarus, Jonas Rosenfield, and Sam Briskin held their luncheon meetings with theatremen.

It's big! It boasts of "star power" in performance, in producers, in directors, and in story properties. It even charts the future with 10 promising young starlets who are being groomed through important spots in important pictures.

All of this is current and exciting. Columbia claims 1960 as "The Year of the Big C." We are much more impressed with the solid planning for the long-range future that Columbia's new management team seems to have as its ultimate goal. This industry needs a healthy and productive Columbia, and it needs the enthusiasm and confidence in the future that the new Abe Schneider team seems to possess.

So, success to "the Big C"!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From SAN FRANCISCO, CAL.

My very deepest appreciation to MOTION PICTURE EXHIBITOR for the honor of being on the cover (see Jan. 27 issue). This was an achievement I had never dreamed possible.

Because of the fine stature and high ethics of our industry, its leaders, and its trade papers, I have had the friendship and the trust of our legislative representatives, who have in turn made it possible for us to have a good record of legislative accomplishments. It has been my proud boast that no member of our Board has ever asked me to sponsor any legislative or civic action that was not absolutely ethical. And, by the same token, no legislator has ever made an unethical suggestion or broken his word to me. Do you wonder that I love my "job"?

HULDA McGINN
Northern California Theatre Association

EDITOR'S NOTE: And the Board is equally full of praise for Miss McGinn.

From DUBLIN, TEX.

In ferreting out female projectionists (a la Janice Juell—Jan. 27 issue) here is a cluster.

Charlie and I have no sons but these four daughters were our assets in show business. They proved to us that perfection on the screen can be obtained. They were paid generously for a perfect show and nothing if they made a careless error. They rarely failed to draw their pay.

Only one has stayed in the theatre. She is Mrs. M. D. (Charlee Jo) Harris, Wakea Theatre, New Boston. However, all of them are still assets to our business when they come home to visit. In addition to Mrs. Harris, they are now: Mrs. Alera Foster, Fort Worth; Mrs. J. H. Conley, Dallas; and Mrs. Jack Strong, Longview. But not so many years ago they were all female projectionists at the Royal Theatre, Royse City, Texas.

MRS. C. J. (Velma) OTTS
Majestic and Hi-Vue Theatres

EDITOR'S NOTE: Wow! And pretty enough to be in the chorus line.

From MIAMI, FLA.

Several months ago you ran an Editorial in which you referred to the need for some sort of pension or retirement policy to take care of those who have given their entire lives to exhibition or distribution and are then turned loose without security coverage of any kind. At the time it impressed me for it voiced many of my own thoughts on the subject. I cut it out for permanent saving but have mislaid it. Could I have several copies sent to me? I'll be happy to pay for them.

Just the other day I ran into —— ————, who was on his way up to the Wometco Circuit office looking for a job. He is one of the real pioneers. What a shame, and what a proof of the rightness of your editorial.

WALT WOODWARD
(Former Theatreman, Erpi and Altec Sales Engineer, etc.)

EDITOR'S NOTE: The editorial "NEEDED . . . A WELFARE, PENSION AND RETIREMENT PLAN" appeared in the issue of Nov. 4, 1959. It was widely quoted and commented on. We still feel it is pertinent. The name of the gentleman looking for work is deleted by this publication. Once, he owned a small circuit.

LA CROSSE, KAN.

The continued pounding of MOTION PICTURE EXHIBITOR on the subject of "DAMAGED PRINTS" (see Editorial of Feb. 3, 1960) is certainly appreciated by all working theatremen.

Due to fewer changes I am using less shorts than I previously did so I am currently playing Warners' 1958 shorts first-run. The quality of these shorts is excellent, but the prints come to me in the worst condition of anything I play. They either have "Short Tails" or "No Heads," and as a general rule the prints are so oily that it shows up on the screen. Though they have an "Inspection Label," many times the leaders have been cut and are not even attached to the subject. Other times I have found the "Tails" and "Heads" reversed; and several times I have found them put back together with adhesive tape.

I am currently playing "THE FBI STORY" and although the seals say it was inspected the "leaders" had split sprocket holes making it necessary to overhaul every reel (see attached sample). This seems to happen on the #10 to #12 number of the start leader so I believe it results from some careless projectionist threading up his machine and spinning the lower reel. It must have been done on the showing immediately ahead of mine, for otherwise howinhell would they get the print through without sprocket holes?

Now, this isn't "Operator Talk," for in order to assure a good presentation I have a practice of thoroughly inspecting my film myself as soon as it arrives. Conditions like these cause still more film damage for which I am not responsible, tend to interrupt a good continuous show through breaks, etc., and waste my time to properly inspect a film that shows an inspection seal. And that surplus oil catches dust and becomes gummy and fouls up my projectors. I resent it for all of those reasons, and for the reason that only I will pay for the damage to my equipment and to my reputation.

RALPH LARNED
Paramount Theatre

EDITOR'S NOTE: There have been numerous comments on that particular editorial, and all agree that it is a condition that seems to be growing in frequency and destructiveness. Have distributors ceased inspecting film?

From LISBON FALLS, MAINE

I am trying to locate a J. B. Stewart, who had roadshows, and who used to run shows such as "MOM AND DAD," "SIDE ROAD," "BECAUSE OF EVE," etc.

I would like to get in touch with him. Can you tell me where I can?

GEORGE E. NEAGLE
Met Theatre

EDITOR'S NOTE: There are five "Stewarts" on our subscription lists, but none are "J. B." Can anyone help Mr. Neagle with an address?



FOUR MORE PRETTY PROJECTIONISTS. The four daughters of Mr. and Mrs. C. J. Otts (see Dublin, Tex. letter) are Charlee Jo, Alera, Jayne, and (standing) Rose Nanda. If your projectionist isn't this pretty, complain to your nearest Local of the I.A.T.S.E.

NEWS CAPSULES

New Laurels For "Ben-Hur"

NEW YORK — Metro-Goldwyn-Mayer's "Ben-Hur" has been selected to inaugurate the 1960 Cannes Film Festival May 4.

In recognition of its position as a supreme achievement in motion pictures, the Festival will present the epic film "hors concours"—out of competition.

After the Cannes premiere, the French government will honor "Ben-Hur" at a gala ball, another unique honor for the film which is constantly adding to its list of national and international laurels.

Tamarin Handles "Othello"

NEW YORK—Alfred H. Tamarin Associates has been retained by Universal Pictures Company, Inc., to handle the publicity campaign on "Othello," the Soviet-made English-dialogue film production of the Shakespearean drama, which is being distributed by Universal here as part of the USA-USSR cultural exchange, it was announced by Philip Gerard, Universal's eastern advertising and publicity director.

FILM FAMILY ALBUM

Gold Bands

Joseph Maharam, president, Maharam Fabrics, was married at a private New York City ceremony to **Elsa Schneider.**

Arrivals

Sal Adorno, Sr., general manager, M&D Theatres, Middletown, Conn., and **Mrs. Adorno** became great-grandparents last fortnight with the birth of a baby boy to **Mr. and Mrs. Richard Carter,** Middletown, Conn. Maternal grandparents are **Sal Adorno, Jr.,** general manager, Middletown Drive-In, and **Mrs. Adorno.**

Jean Pierre Aumont and his wife, **Marisa Pavan,** became the proud parents of a baby boy, Patrick, born at St. John's Hospital, Santa Monica, Cal., last fortnight and weighing in at seven pounds, 12 ounces. The announcement was made by the Aumont Fan Club, Brooklyn, N. Y.

Ron Mesher, Paramount manager in Portland, Oregon, and his wife, became the parents of a boy born at Wilcox Memorial Hospital. Grandfather is **M. M. Mesher,** president, Paramount theatre.

Obituaries

Ernest Gibbs, 54, operator of the Strand, Marengo, Iowa, died at his home of a heart attack.

Warner Grossman, 70, owner, Circle and former Palace, Nevada, Iowa, died recently in Story County Hospital. He had been a patient for over a month.

Frank Maney, for 13 years associated with Leonard Mishkind, preisdent, General Theatres Circuit, Cleveland, most recently as manager of the Orr, Orrville, Ohio, died following a heart attack.

Mrs. Pauline C. Ribnitzki, wife of **Louis J. Ribnitzki,** Washington, D.C., film buyer for Stanley Warner Theatres, died suddenly last fortnight. **Ribnitzki** is ill in Georgtown Hospital. In addition to her husband, she is survived by a daughter, **Lynne.**

Carl York, former MPEAA representative for the Scandinavian countries, died recently.

Lack Of Product Top Problem—Pickus

WASHINGTON—Lack of product was the major problem cited by TOA president Albert M. Pickus in his address to TOA officials at the group's current mid-winter meeting in Washington.

Addressing the directors and executive committee members, Pickus said that a forthcoming meeting with the Screen Producers Guild in Hollywood would help to resolve the "critical problem." In 1959, Pickus pointed out, only 224 pictures were distributed by the "10 larger film companies."

Pickus explained that the Hollywood meeting would include Si Fabian, Sidney Markley, M. Spencer Leve, George G. Kerasotes, and Roy Cooper. "The caliber of the men on TOA's Committee is testimonial to the importance of this meeting," Pickus said.

Pickus explained that he wanted the meeting to include discussion of the quality of product, as well as the quantity. "I hope to discuss research with them," Pickus said. "The kind of research that will teach us how we may better merchandise our product in order to get people back into our theatres."

"Despite our product problems, business has been improving," Pickus said. He explained that Sindlinger surveys show average weekly attendance up. Attendance increase in drive-ins is 13.3 per cent, and conventional theatre attendance jumped 3.3 per cent, he said.

Discussing TOA membership, Pickus said that figures indicate growth. Since the Chicago convention, 50 new theatres have affiliated, he said. Dues collections "have been excellent," and Bulletin service has been expanded to twice a month, Pickus said.

In conclusion, Pickus expressed concern about the recent sale of Lippert Company films to television. "We are still in business, still working and straining to make a profit," he said. "Let our competition take care of its own problems."

Allied Board Meets March 28

WASHINGTON, D.C.—Al Myrick, president, and Abram F. Myers, chairman of the board and general counsel, jointly announced last week that the spring meeting of the directors of National Allied will be held on March 28-29 at the Blackstone Hotel, Chicago.

Every local or regional association regularly affiliated with National Allied was asked to send a representative to the meeting.

Corman Asks Exhibs To Shun "Hot" Films

LOS ANGELES—Addressing a local exhibitor group, Roger Corman, president of Filmgroup, Inc., urged them to campaign among fellow showmen for the kind of self-regulation maintained by most producers.

Corman decried the increasing tendency among theatres to exhibit films made minus Code Seal or Legion of Decency approval. He attributed a large part of the rising clamor for censorship, certification, and other inhibiting devices to the many engagements given "hot" pictures.

"Thoughtless bookings in the interest only of today's dollar can have lasting repercussions on all segments of our industry," he warned. "A single exhibitor playing the wrong kind of picture will damage all theatres and further arouse already inflamed groups.

"Self-regulation is simple. You need only ask yourself if the picture is in bad taste, contrary to public welfare, one you would have to apologize for. Tempting as it may be to play a 'hot' picture, ask if the single engagement is worth the future of your heavy, long-term investment. It is better to buy sensibly, then sell hard, than to jeopardize your theatre's esteem in the audience's mind. Remember, mass morality is more easily outraged than an individual's."

SAG Authorizes Board To Strike

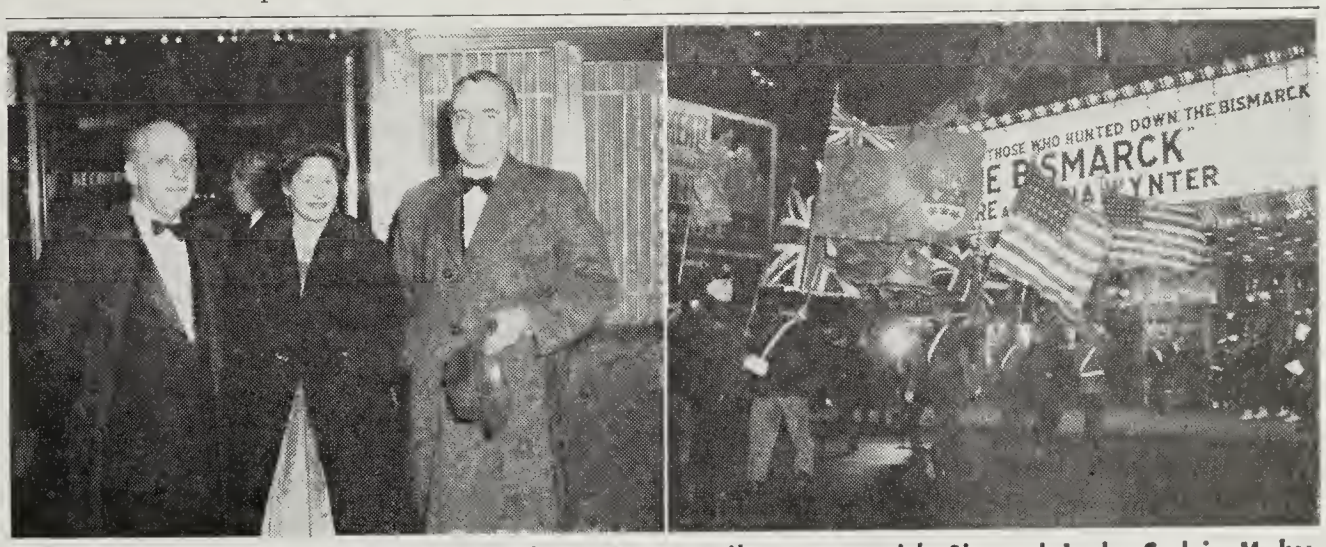
HOLLYWOOD—The Screen Actors Guild last week announced the authorization by the membership to call a strike against AMPP companies whenever it should decide to do so.

The SAG statement on the outcome of its referendum said a total of 7,245 ballots were received from the members, 5,899 of which voted yes and 1,199 no, with 147 ballots ruled invalid for various reasons.

Dividend Payments Down

WASHINGTON—The Department of Commerce reported last fortnight that cash dividend payments by movie corporations making public reports fell considerably between January, 1959, and January, 1960.

Dividends reported for this January totaled $1,067,000 against $1,786,000 for the same month last year, the Department said, without accounting for the disparity in the figures.



20th Century-Fox International president Murray Silverstone with Sir and Lady Cedric Maby, British vice-consul general, attended the recent premiere of 20th-Fox's "Sink The Bismarck," Paramount, New York City. On the right, the British War Veterans are seen leading the honorary color guard into the theatre to start the proceedings.

Texas Drive-Ins Hit Fast-Buck Pix

Ferguson Again Heads Association; Program Set To Improve Relations Between Exhibs, Distribs

DALLAS—Tim Ferguson, owner, Downs Drive-In, Grand Prairie, Texas was reelected president of the Texas Drive-In Theatre Owners Association at the closing session of their annual convention held here last fortnight.

Harold Novy, Trans-Texas Theatres, Dallas, was named vice-president succeeding Wayne Long, Texas and Ward Theatres, Monohans.

All other officers were reelected. They are Skeet Noret, Sky Vue Drive-In, Lamesa; and Bob Davis, Perrin Drive-In, Sherman, vice-presidents; A. J. Valentine, Sky Vue Drive-In, Lockhart, treasurer; M. K. McDaniel, Bayou Drive-In, La Marque, secretary; Edwin Tobolowsky, Dallas, general counsel; and David A. Shapiro, Dallas, executive secretary.

In an adopted resolution, the organization pointed to the "responsibility to show pictures which do not offend the theatre-going public." They said they favor "effective regulation by producers and distributors of motion pictures so as to eliminate pictures dealing wholly with sex and advertising which unduly advertises this theme." The MPAA and other production groups and the national exhibitor organizations were "strongly" urged to "immediately, without intervention of federal or state legislation or city ordinances, set proper standards for the production and advertising of motion pictures which will not offend the theatre-going public." The group opposed all forms of political censorship.

The Association placed itself on record against "the production of trailers which aim to attract the theatre-going public by the use of profane language and scenes out of context which magnify abnormal human relations."

The drive-in members, in another resolution, promised "to be showmen during the coming year" and to make their theatres "a community force for good . . . to sell entertainment and not sex or concessions only."

In another resolution, the Texas drive-in owners presented a 10-point program to improve the relationship between exhibition and production-distribution, proposing "elimination of print shortages; re-evaluation and reanalysis of clearances; elimination of price-fixing on large-budget pictures and extended play time where not justified; new marketing methods for pictures subject to special exploitation; orderly release of product; a sound system of arbitration which will include the arbitration of runs, clearance and availabilities to be participated in by all exhibitor groups and the major distributors; production of more pictures in color due to public demand; elimination of unjustified and unreasonable move-overs which lengthen the clearance period of first-runs and cause the availability of the drive-in theatre to be lengthened; granting of the competitive right of the drive-ins to compete for pictures first-run where justified; recognition that the drive-in is an important segment of exhibition and can no longer be treated as a step-child but must be given equal privileges and consideration in co-operative advertising and the like."

The convention passed another resolution urging that the association and its membership "call upon the motion picture theatre equipment manufacturers and studio heads to use their resources to constantly improve the development of sight, sound and color."

The association joined all other exhibitor groups for the purpose of developing "through research, adequate statistics and ways and means to determine methods of regaining our lost theatre audience."

In a resolution hitting the shortage of product, the convention voted to "encourage independent producers and distributors."

Ralph Fry, Paramount salesman covering southwest Texas out of Dallas, was voted TDTOA's "Salesman of the Year" award; general counsel Tobolowsky received a special award for his seven years of service to Texas drive-ins; and president Ferguson was chosen "the outstanding drive-in personality."

Kingsley, Chi Ready For "Chatterley" Fight

CHICAGO — Developments are being awaited in the "Lady Chatterley's Lover" situation.

Police Commissioner Timothy O'Connor is withholding permission to show the picture until numerous cuts are made.

Ephraim London, New York attorney for Kingsley International Pictures, wrote O'Connor that the Chicago censor board would be violating the law if it banned the picture. He said Kingsley would not accede to the censor board's demands for deletions.

Stockholder Suit Filed Against Decca, U-I

WILMINGTON, DEL.—A stockholder's suit has been filed in the Court of Chancery here against Decca Records, Universal, and 12 directors, asking for an accounting.

Plaintiff in the action is Bertha T. Aine, a common stockholder of Universal, represented by Irving Morris of the Wilmington law firm of Cohen and Morris.

Defendants named, in addition to the two corporations, are N. J. Blumberg, Alfred E. Daff, Preston Davie, A. A. Garthwaite, Leon Goldberg, R. W. Lea, John J. O'Connor, Milton R. Rackmil, Budd Rogers, Daniel M. Shaeffer, Harold I. Thorp, and Samuel H. Vallance.

Rackmil is charged with being able to control Decca through the holdings of himself, his family, and others.

In July, 1952, the complaint says, Rackmil was hired by Universal at $80,000 per year, and large sums of his personal expenses travel, apartments and residences in New York, California, and elsewhere allegedly were charged to Universal when they were not legitimate corporate expenses.

Complaint is made that Rackmil arranged for a loan of $10,000 to Decca from Universal, and also that soundtracks belonging to Universal were allowed to be used for Decca record albums without proper compensation to Universal.

"Oscar" Effort In High

NEW YORK—Final preparations for "Oscar" nominations day, Feb. 22, were made at the publicity coordinating group meeting last week called by chairman Phil Gerard.

TOA Mid-Winter Meet Convenes In Capital

WASHINGTON—Upwards of 75 theatremen from all parts of the country are in session here in the Mayflower Hotel at the combined mid-winter meeting of the board of directors and executive committee of the Theatre Owners of America.

George G. Kerasotes of Springfield, Ill., board chairman, is presiding. Albert M. Pickus, TOA president, was to deliver his formal report to the meeting Monday afternoon.

Washington was again chosen, as it was last year, for the mid-winter meeting, in order that TOA officers, directors, and committeemen could visit their Senators and Congressmen. More than 150 of the legislators were to be the guests of TOA at a reception yesterday.

The agenda is expected to cover the efforts of the theatremen to secure more product from Hollywood; the forthcoming precedent-setting meeting of liaison committees of TOA and the Screen Producers Guild in Hollywood on March 2; a review of the Army-Air Forces film release agreement; and the efforts of theatre owners to secure exemption from the minimum wage bills now before Congress, and their support of bills before the House Commerce Committee to place Cable Toll-TV tests under jurisdiction of the Federal Communications Commission.

President Pickus' report was expected to take note of the current upswing in theatre attendance and grosses, and suggestions on means of sustaining the improvement.

E. LaMar Sarra, TOA's representative on the industry wage and hour campaign committee, was to report on the status of pending legislation. Discussion on the proposed agenda for the SPG meeting, which will emphasize the need and hope for more pictures, also commands the meeting's attention.

AMPA Fetes Seadler

NEW YORK—The advertising and publicity chiefs of the New York offices of all the major film companies have been invited to be on the dais today (Feb. 24) as the Associated Motion Picture Advertisers honors Si F. Seadler, advertising manager of Loew's, Inc., at a luncheon meeting at the Hotel Picadilly, Robert Montgomery, AMPA president, disclosed.

Montgomery said that invitations to be on the dais had been sent to Paul Lazarus of Columbia, Jerry Pickman of Paramount Pictures, Charles Einfeld of 20th-Fox, Roger Lewis of United Artists, Phil Gerard of Universal, and Charles Cohen of Warner Brothers.

AMPA has singled out Seadler for special honors, Montgomery said, in recognition of his long and unique service in the motion picture industry, and as a means of demonstrating the affection with which the industry holds him.

Roxy To Be Razed

NEW YORK—It was definitely stated last fortnight that the Roxy will be razed some time after March 24.

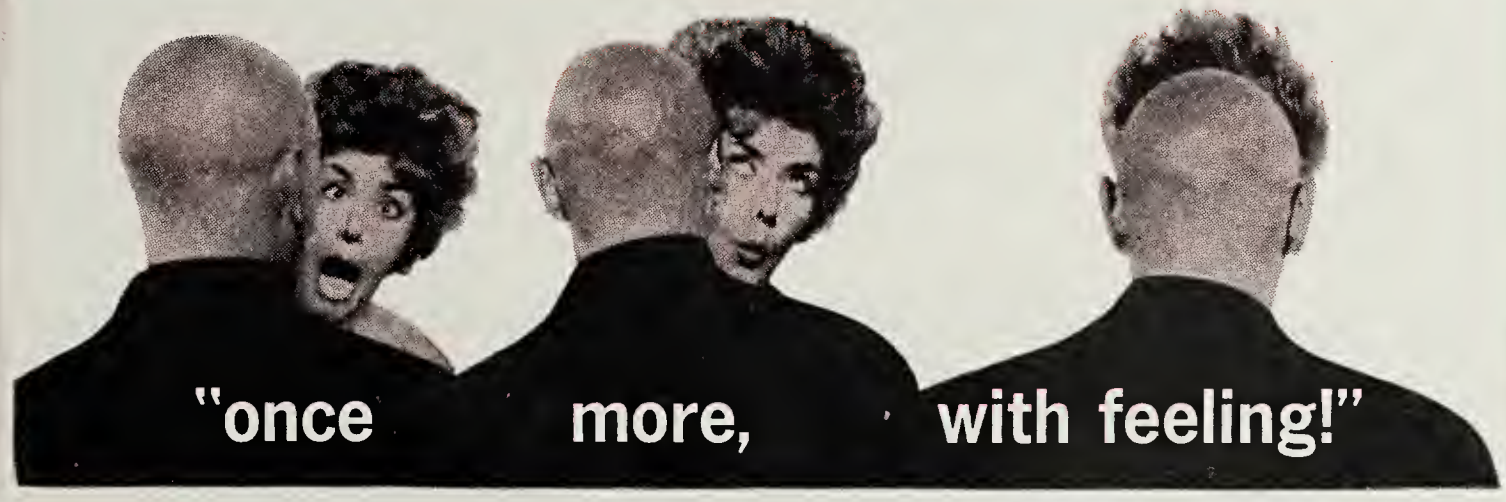
The realty firm of Webb and Knapp has bought the property for a reported $5,000,000, and it is believed the 32-year-old house will be razed to make room for an expansion of the adjacent Taft Hotel.

IT'S COLUMBIA'S YEAR OF THE BIG C SEE!

COLOSSAL COMEDY CHAMP!

Columbia Pictures presents a Stanley Donen production

YUL BRYNNER KAY KENDALL



"once more, with feeling!"

TECHNICOLOR® with GREGORY RATOFF • screenplay by HARRY KURNITZ based on his play • Produced on the New York stage by MARTIN GABEL and HENRY MARGOLIS • produced and directed by STANLEY DONEN

The riotous hit-play even more uproarious on the screen! Stanley Donen delivers another boxoffice smash to match his "Indiscreet"!

A *super* attraction with *super* selling to back it up! Watch for the detailed promotion plans that will set the whole country reeling with "Once More With Feeling"!

Coast-to-Coast Kick-Off! RADIO CITY MUSIC HALL PREMIERE SET FOR MID FEBRUARY.....!

Penna. Won't Unleash New Censors Until Court Decides On Legality

HARRISBURG, PA.—It seemed last fortnight that Pennsylvania's new three-member censorship board would remain unactivated until a court test of its formation is decided.

The Court of Common Pleas of Dauphin County, which will hear the case beginning March 9, has indicated that if the board is activated, it will probably grant a temporary injunction barring such a move.

Attorney General Anne Alpern had announced the state would not activate the board until after the court case, but subsequently reversed that position.

Meanwhile, a brief in the suit filed by Harold E. Kohn and his co-counsel, Aaron M. Fine, on behalf of William Goldman Theatres of Philadelphia and the Pennsylvania Association of Amusement Industries, stated that under the broad language of the new act the board could justify disapproval of Robin Hood movies since they would glorify an outcast. In addition, he said, the board could justify disapproval of such popular children's series as "Zorro" and "The Lone Ranger," whose heroes act outside the process of the law, and regularly portray the normal channels of law enforcement as being inadequate or inept. It would justify disapproval of "Tom Sawyer" and "Huckleberry Finn," whose exploits can well be construed as glorifying "delinquency and contempt for law."

Kohn questioned what standards the board would apply on a state-wide basis. "It is well known" he said, "that such standards vary greatly from one area of the Commonwealth to another; not only, for example, from rural to metropolitan areas, but even between large cities themselves." He pointed out that when Brigitte Bardot's "And God Created Woman" was being played in Pittsburgh without opposition, it was attacked as "obscene" in Philadelphia by local officials.

In that instance, the State Supreme Court ruled that District Attorney Victor H. Blanc had no right to stop the showing of the film.

Named as defendants in the current suit are Peter T. Dana, Mae M. Bergin and Ira C. Sassman, members of the Board of Motion Picture Control, appointed by Governor David L. Lawrence following passage of the law last September.

The new movie code, under which the board has the power to determine whether a film is "obscene" after it is once shown, or whether it is "suitable for children," was passed after the State Supreme Court ruled in 1957 that the old 1915 censorship act was unconstitutional.

Kohn and Fine filed the brief in support of their motion to have the new law invalidated.

Ad Censorship Opposed

NEW YORK—It was indicated last fortnight that MPAA action is to be sought by motion picture advertisers against "capricious, unexplained censorship of both ad copy and art spreading in various newspaper areas."

Movie ad executives point out that a "serious issue is involved" in that their advertising receives prior approval under the MPAA's Advertising Code, and that in most cases acceptability standards are arbitrarily set and supervised, usually by someone incompetent to serve as a "censor."

Va. Anti-Obscenity Bill Excepts "Approved" Films

RICHMOND, VA.—The Virginia Legislature last fortnight approved House Bill 40, introduced by Delegate Mann, and dealing with obscene literature and acts, with an amendment excepting motion pictures approved by the State Board of Censorship.

A measure to create a State Obscenity Commission, introduced by Senator Bemiss, has been referred to a subcommittee of the Courts of Justice. This measure would put present members of the State Board of Censorship on the Obscenity Commission, but is opposed by the censor board's membership.

MGM Forum In Boston

BOSTON—Seventy area exhibitors attended the "Show the Showmen" screening and forum on "Home From the Hill" completing the first series of exhibitor meetings, which has seen screenings, star personal appearances, and advertising-promotion forums in key centers in the United States and Canada. At the same time, Luana Patten and George Hamilton, two of the young stars of the film, were meeting the Boston press and doing radio-TV interviews on a minute-to-minute publicity schedule.

Saal Gottlieb, MGM's eastern division sales manager, addressed the group after a screening at the Mayflower, outlining MGM's product lineup for 1960-61.

Kramer, Legion Head Tangle On TV Over Hollywood Hiring Practices

NEW YORK—A television debate was engaged in last fortnight by Martin B. McKneally, national commander, American Legion, in Chicago, and producer Stanley Kramer, in Hollywood, on the CBS program "FYI," with Bill Stout as moderator.

The issue was the hiring of alleged subversives by Hollywood, with McKneally, who heads the Legion's "war of information," asserting that Hollywood must not hire Communists or those who take refuge behind the Fifth Amendment unless they recant.

Kramer was criticized for hiring Nedrick Young to script "Inherit The Wind." He said that in deciding on such employment, he would only be guided by his conscience and the writer's ability and noted that he had never signed the Waldorf Declaration of 1947 under which Hollywood agreed not to hire "Communists."

McKneally denied the Legion favored the use of a blacklist, but it was the Legion's position that the movie industry should adhere to the 1947 declaration.

In summation, McKneally said that "The American Legion has absolutely no desire . . . of controlling employment in the industry . . . we exalt the industry; we think it is great . . . we have no desire to control the industry or make it tough for the industry; but we have an interest in the employment of men who were Communists, or who took the Fifth Amendment, or who refuse to 'come clean'."

Kramer said, "I take the position in support of the right of freedom of the individual to work, regardless of previous political affiliation . . . I believe that the position of the artist in a free society is dependent upon this, his contribution to the art form is dependent upon his freedom to work . . . and I think that no pressure, including pressure from the American Legion and its affiliates, should be allowed to go unnoticed except as an education in and among themselves to realization of exactly what our Constitutional Bill of Rights stands for."

Later, Mickey Levine, The American Veterans Committee national chairman, said his group will support the right of a film producer to hire a writer "regardless of his political affiliation" and at the same time criticized what it calls the "mob pressure" tactics of the American Legion.

Levine said the AVC had urged leading liberal organizations to join the defense of any person in the industry who wishes "to stand erect and free." He added that the AVC would use court action if the Legion tried "illegal" picketing or boycotts to harass producers. "The time has long passed when we can permit the Legion with impunity to terrorize American citizens who happen to disagree with its unusual interpretation of democracy and concept of justice," he said.

Times Seeks To End All Film Censorship

WASHINGTON—Felix J. Bilgrey, vice-president and general counsel, Times Film Corporation, New York City, last fortnight filed a brief with the U.S. Supreme Court seeking to carry the high court's 1953 decision in "The Miracle" a step further and outlaw state and local censorship everywhere in the United States.

On the "Miracle" decision, the Supreme Court declared films entitled to the same First Amendment protections as were previously applied to print and broadcast media but stopped short of voiding state and local censorships.

A lower court in the case at issue arising in Chicago and involving Times' "Don Juan," held that press and TV had a "responsible" self-regulating program, and that films did not.

The brief holds that "the 1953 decision laid down acceptable standards; but the state and Federal courts have since been compelled to practice censorship with the Supreme Court acting as a "board of super-censorship."

"While the Court has held that newspapers and other media may not be censored, it is unclear whether films may be censored," Times said.

Loew's Saunders Retires

BRIDGEPORT, CONN. — Matt Saunders, veteran manager, Loew's Poli, Bridgeport, is retiring after serving the industry for more than 40 years. Saunders will not be completely out of the operations picture as the will act as relief manager for Loew's Bridgeport theatres. Al Domian, his assistant, has been promoted to succeed Saunders as manager of Loew's Poli.

IT'S COLUMBIA'S YEAR OF THE BIG C SEE!

COLOSSAL COMEDY CHAMP!

COLUMBIA PICTURES presents

A light-hearted leer at love among the adults!

TONY CURTIS



DEAN MARTIN



JANET LEIGH



Who was that Lady?

co-starring
JAMES WHITMORE · JOHN McINTIRE
BARBARA NICHOLS

Written and Produced by NORMAN KRASNA
Based on his play, "Who Was That Lady I Saw You With?"
As produced for the New York stage by Leland Hayward

Directed by GEORGE SIDNEY

AN ANSARK-GEORGE SIDNEY PRODUCTION

"This is the year of 'The Big C'—for Columbia and for Tony Curtis! Could place among the year's highest grossers!"
Independent Film Journal

"A lot of fun! A milestone in Martin's progress from straightman to fascinating actor!"
Hollywood Reporter

"A hilarious romp! Miss Leigh is just what the role calls for!"
Daily Variety

"Comedy romp full of fun and froth! Should prove contagious with mass audiences!"
Film Daily

"A big dose of laughter lifts it to the strata of big money attractions!"
M. P. Daily

"Destined for popular reception everywhere!"
M. P. Exhibitor

"Rib-tickling entertainment! Certain to attract substantial business!"
Boxoffice

"Should thunder off to sensational boxoffice! Columbia is offering exhibitors a most exploitable recipe!"
M. P. Herald

LIGHTS UP...AND LAUGHS UP! *Watch the Premiere Engagements in February!*



The NEW YORK Scene

By Mel Konecoff

GEORGE SKOURAS, Alex Harrison, and Salah Hassanein reported at a press conference last week that over $70,000 has already come in in orders on the forthcoming Rivoli attraction, "Can Can," and it was expected that the total advance sale will top $150,000 prior to the opening on March 9. This would be a record for any film, including "Ben-Hur," is was claimed.

Skouras thought that "Can Can" could play the Rivoli for two years and that Fox has a really top boxoffice hit on its hands. The mail orders to date are two-thirds from groups and one-third from individuals. $39,000 came in prior to the appearance of the first ad and Skouras thought that much of it stemmed from a stockholder letter that went out from him telling them of his company's plans to play it at the theatre.

Regarding another Todd-AO attraction, "South Pacific", Skouras reported that $18,400,000 is already in and the final figure could well exceed 22 millions in film returns. It was estimated that "Can Can" can bring in 20 millions in film income or gross 45 millions at the boxoffice on a world-wide basis. The film will wind up costing about seven millions, and there is no target date for distribution in 35 mm. It was thought that at least 18 months will elapse before this could come to pass.

Harrison estimated that Fox could handle one roadshow picture about every nine months, primarily because of a shortage of available theatres. There are only about 60 theatres in America equipped with Todd-AO and 190 world-wide. Fox will make "State Fair," "The Greatest Story Ever Told," and probably "John Brown's Body" in Todd A-O.

RELIGION HITS THE AIRWAVES: Eugene Vale, author of the best seller "The 13th Apostle," related last week across the luncheon table how he and Fox TV in the person of Pete Levathes have closed a deal to turn out the first TV series with a religious theme which will get prime playing time and be commercially sponsored.

Evidently, it was felt that TV has a great need for a spiritual theme, which to us is a great switch in these days when it's more attractive to beat movies over the head.

The series will lean towards the modern and should appeal to all faiths. The first pilot will get underway after the writers' strike is settled.

A MATTER OF VARIETY: Joseph E. Levine, the man who believes the show must go on but in a big way even if it costs a million dollars, was honored by the New York Variety Club, Tent 35, as the "Showman of the Year". The luncheon at the Astor Hotel also saw the induction of more than 60 industryites into Variety.

George Jessel followed a brief appearance by Gypsy Rose Lee, which is a feat in itself, and he noted that Levine has put new life into a business that seemed decadent. He opined that Levine has brought people back to the theatre who were going blind watching television. Said Jessel, Joe Levine comes to the industry when it needs aid. The comedian also had some kind words for Variety and the work it does.

Chief barker Harry Brandt noted that motion picture entertainment is still the best form of entertainment, but it is no longer the cheapest, and therefore we need the brand of showmanship provided by Levine. He presented him with a plaque commemorating the event.

Levine was humble in response and pledged that Tent 35 shall have the largest membership in the organization if he and his membership committee have anything to say about it.

An interesting touch was the placing of a hundred dollar bill beneath one of the chairs. It was recovered by Sol Stein, who generously donated it to the Tent's Heart Fund.

There has been some criticism that Gotham's Variety Club activities were not all they could and should be. It appears now that there is plenty of action coming from the local tent.

De Luxe's Freedman Honored By Industry

NEW YORK—An industry-wide tribute to Alan E. Freedman, president of De Luxe Laboratories, on the occasion of the anniversary of his 45th year of service to the industry, will be tendered him by more than 500 friends and associates at a gala dinner dance Feb. 27 in the Grand Ballroom of the Park-Sheraton Hotel in New York.

The honorary committee for the testimonial is headed by such industry luminaries as Spyros P. Skouras, president of 20th Century-Fox; Herman Robbins, president of National Screen Service; Robert S. Benjamin, board chairman of United Artists; Steve Broidy, president of Allied Artists; Richard Walsh, president of IATSE; William J. German, president of W. J. German Inc., and others.

De Luxe Laboratories, under the direction of Freedman, has grown from a small, understaffed operation in Fort Lee, N.J., 44 years ago, to the largest, most-modernly equipped film processing plant in the world.

Freedman joined what was then called the Fox Laboratories in 1914, becoming head of the division two years later. When the organization moved to New York in 1919, the laboratory had progressed from a primitive "rack and tank" design to become the first in the country to have installed automatic film processing machinery.

The Fox labs were spun off in 1932, becoming a separate corporation, though a subsidiary of 20th Century-Fox.

Freedman was elected president, and the first revolutionary development under his aegis was the creation of the "32-16mm system." A new method in the production of two-strand, single-system 16mm films, this innovation was immediately adopted by the U.S. government and De Luxe was assigned, during the second world war to process all training films for the Armed Forces.

De Luxe Laboratories was a major contributor to the development of color motion picture film in 1950.

The pioneering of stereophonic sound was accomplished in the De Luxe labs and Freedman was responsible for the first installation of a separate department to handle magnetic film and sound recording.

Rep. Financing Production

HOLLYWOOD—Victor M. Carter, president, Republic Pictures, announced last fortnight that his company can offer a type of financing to producers of theatrical or television films which permits complete independence from script and cast approval, or any type of supervisory restriction, and at the same time leaves him in complete and unencumbered possession of his production.

The single inflexible detail of the financing plan, Carter said, is the requirement that the films be produced at the Republic Studio, with studio facilities, and processed by Consolidated (Republic) laboratories.

Carter said his company is ready to furnish full financing at a nominal interest rate to a producer who can provide a guarantor of repayment of the loan. Repayment in the case of a theatrical film would have to be completed within 18 to 24 months.

Republic's interest in the financing is only that of keeping its studios and laboratories busy; and producers would pay only the standard rental and processing prices, Carter said.

Brotherhood Posts Set

NEW YORK—Sixteen major committee posts and areas of responsibility have been set to implement the New York campaign for the Motion Picture Division's 1960 Brotherhood Week Drive, it was announced by Salah M. Hassanein, vice-president of Skouras Theatres and United Artists Circuit, Inc., who is chairman of the metropolitan Brotherhood campaign.

The assignments and special field of activities are as follows: Lou Allerhand, independent theatres in New York; Richard Brandt, foreign film and independent distributors; John Coleman, trade unions; Ned Depinet, special assignments; Bud Ederle, New York film exchanges; Fred Goldberg, publicity; Ira Meinhardt, film deliveries, theatre supplies, services and premiums; Ira Michaels, foreign picture previews; Larry Morris, Broadway theatres; Sidney Newman, coordination; Clem Perry, art theatres; Norman Robbins, campaign tools; George Schlaifer, ad agencies; Burt Sloane, publicity; Charles Smakwitz, northern N.J. and *SW* home office; and Mort Sunshine, trade papers.

WGA, Indies Make Peace

HOLLYWOOD—The Writers Guild of America declared last fortnight that its strike against independent producers was almost won. Contracts were said to have been signed with the Otto Preminger company, the Gary Cooper company, and three Kirk Douglas companies, bringing the number of signers to 37.

Ken Englund, WGA screen branch president, said, "We have withdrawn more than half of the independents from the original strike order, and now that a pattern acceptable to both sides has been achieved we have every reason to believe that the remaining companies will reach agreements as rapidly as they can be accommodated."

From Mexico City, it was learned that the script writers and adapters division of the Union of Film Production Workers is also seeking extra payments for films released from 1948 to date which are telecast over Mexican channels.

Rafael Portas, head of the division, has contacted the Screen Writers Guild in Hollywood, asking for aid in accordance with a mutual aid pact recently signed.

"How I Would Sell . . .

ONCE MORE WITH FEELING

Columbia's Gay Film Version Of The Broadway Hit

In my district, we approach each and every picture with aggressive, alert, dynamic advertising, because we believe "unsold means unseen." We endeavor to preview each picture in advance along with the trailer for same. The press books are analyzed for stunts and gags and the ads are checked to see if they do a selling job.

"ONCE MORE WITH FEELING" should be previewed with an audience because, like all sophisticated comedies, the laughs are lost in a cold projection room.

The new "How I Would Sell . . ." SHOWMANALYSIS section of MOTION PICTURE EXHIBITOR meets a need, and furnishes an opportunity for new ideas, that are a cross-section of the thinking of top flight first-run theatre exhibitors. Most trade papers devote picture selling to small towns, and the stunts are too late and of no value to first or second-runs where the big film rentals are achieved.

It may interest you to know that we have set up a tickler-file of the "How I Would Sell" sections for our use, when these pictures become available. I am happy to report that we have been able to get merchandising stunts from those pages. We use every bit of material put into our hands by the home office publicity and advertising departments.

"ONCE MORE WITH FEELING" is a hilarious comedy. While having the appeal to attract your regular movie audiences, it will especially interest the sophisticated and intelligent theatregoer. Your efforts to attract the "better-class" patronage will enhance your boxoffice receipts handsomely.

Original art used in the film and centering on Yul Brynner will be touring the country and can be exploited by showmen.

An Exclusive **SHOWMANALYSIS** *Prepared by—*

CHARLES M. PINCUS, district manager, Blumenthal Theatres, Oakland, Cal.



Charles M. Pincus

ABOUT THE AUTHOR • Charles M. Pincus started in the business as an usher during the transition period of vaudeville houses to motion picture theatres. Early in the business in San Francisco, he was known as "the boy manager" because of his tender age. He handled the first deluxe movie theatre on Market Street in San Francisco, then known as the California. This house was partially owned by Paramount, who had other theatre interests in that city. During an Atlantic City convention, Sam Katz, then president, Publix-Paramount Theatres, drafted him to the New York office. From there, he traveled many states "doctoring" up faltering theatres, installing new policies, getting them in shape, and then moving on to another assignment for Publix. Eventually, he wound up in Salt Lake City, where he was dubbed "The Mayor Of Main Street" by Howard Pearson, drama editor, Deseret News-Telegram. He handled nearly all the Salt Lake City civic promotions and was given a certificate of merit by the U. S. Navy for activity in promoting U. S. Navy activities during World War II. During his stay there he exploited an average of eight world premieres a year. He then received an offer from the Blumenfield Theatres in San Francisco and returned to the Bay Area. He is now stationed at the T&D Theatre in Oakland, Cal.







SUPPLEMENTING the back-of-head ads featured in the pressbook is this similar ad which gets Brynner's face into the copy, selling romance.



A BIG CONTEST offering a trip to France via Air France and a stay at the luxurious Meurice Hotel, Paris, offers an excellent tieup possibility for any area. The cooperation of a department store can help.



There is some very good copy for use in ads on the front and back page of the paperback pocket edition of the book.

In my experience of publicizing motion pictures, I have found each situation requires different handling. To simplify: the same campaign may not be as effective in one theatre as another, both exhibiting the same product. Work out a campaign best suited to your particular operation.

Every theatre manager should send to the Columbia home office for the complete manual on the picture. There are several good stunts in it. There is the Julie Marr personal appearance tour and the fashion stills and art that go with the tie-up. Plant art on the women's page and try for the drama page, also. If Miss Marr is on the schedule for your town, have her interviewed by the women's editor, drama editor, interviewed on TV and radio. Take Miss Marr to one of the leading stores to the exclusive dress department. First arrange with the advertising manager for the stunt. Interest him in a couple of quarter page ads, display cards in windows, radio and TV spots, and stuffers in their monthly bills or packages. If you do not have Miss Marr in your area, use the art left over from the women's page in dress shop windows and the sketches in the art stores.

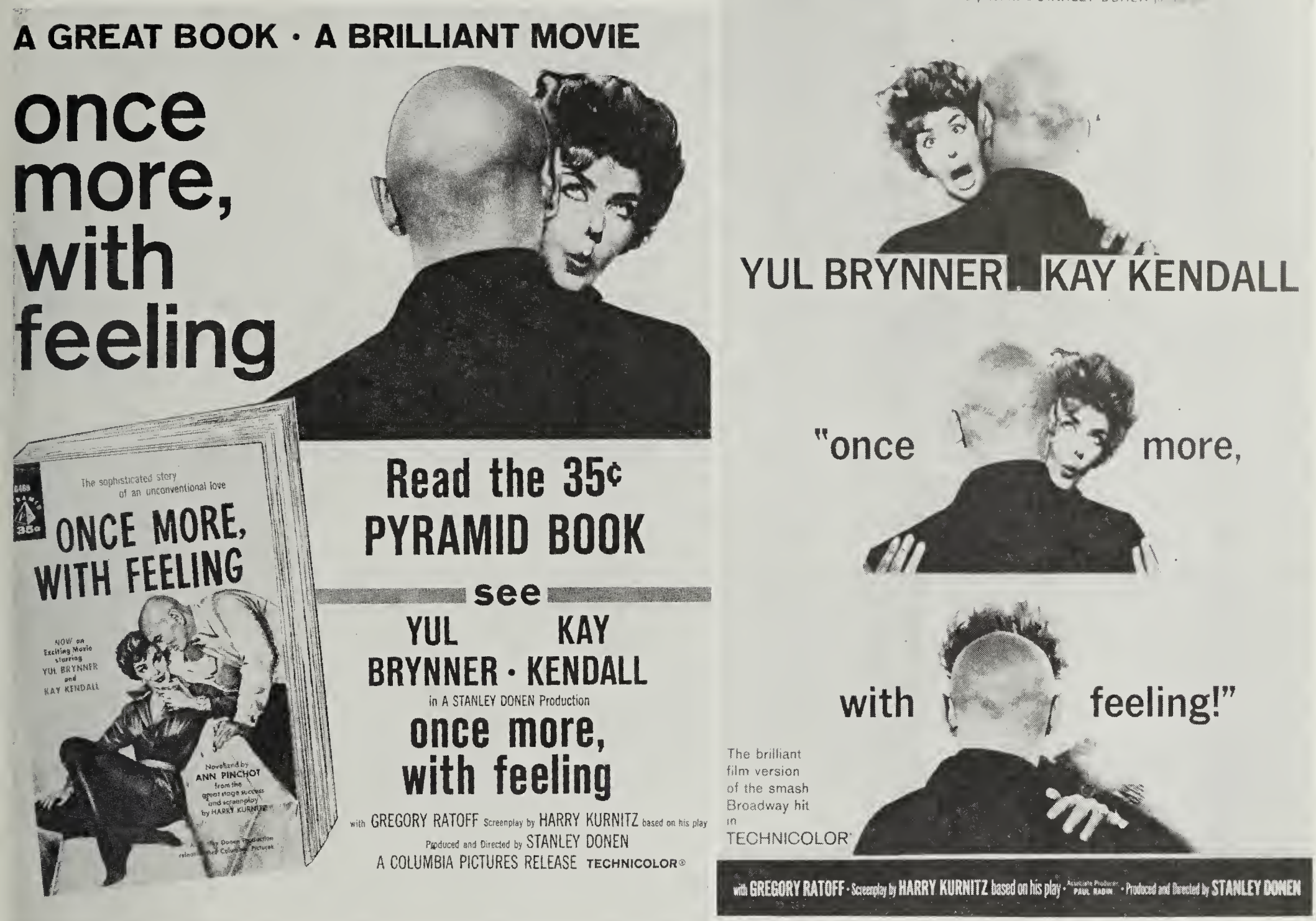
Be sure that you use the teaser trailers for weeks in advance before the regular National Screen Service trailer. The NSS trailer is very good.

There is the all-expense-paid Paris vacation contest, sponsored by Columbia Pictures and Air France. This is a successful type of promotion when you can arrange with a department store to buy at least two ads, preferably a half page and quarter page, to sell the contest. Ballots with the contest explained should be printed by the theatre for distribution at the store. A box for depositing the ballots should be placed at the entrance to the store. The theatre should distribute ballots also, but to be deposited at the store. The theatre should also use a short title on the screen including the store name and a poster in the lobby. A committee should be selected to pick the winner, which must be mailed to Columbia Pictures by midnight, Aug. 1. Write Columbia Pictures, New York, 711 Fifth Avenue, for the special kit on this promotion.

Use your radio station disc jockey for a good selling job. Send him the script, thoroughly covering selling points of picture, to be followed by the transcription, which can be obtained from Columbia Pictures in New York. Remember the romantic comedy angle is boxoffice at the present time.

On account of the novelty of Yul Brynner's shaved head, the look-alike contest should be fruitful. Work it out with your local paper or TV and radio station. In some theatres, the winner could be presented on the stage. Suitable prize could be promoted or theatre passes given.

Yul Brynner portrays an egotistical symphony conductor and many scenes are shown during rehearsal with a large orchestra. This allows for tie-ups with the symphony groups, artists bureau mailing lists, college, high school, and grade school music appreciation classes. In most towns, it is not advisable to use this in the ad copy or stories, as the sophis-



PYRAMID BOOK offers a host of exploitation possibilities with retail outlets for the paperbacks advertising the theatre playdates.

PRESSBOOK ad copy featuring the back of Brynner's head should be supplemented with face shots, Mr. Pincus advises.

ticated comedy angle is more saleable.

There is an available art exhibit of the paintings of Yul Brynner as shown in the picture. We have no information on this, but Columbia can give you the details on this great promotion, and where it is traveling around the country.

The great French couturier, Hubert de Givenchy, designed the clothes in the picture for Kay Kendall. The manual from the Columbia home office has a complete set of stills and sketches of these clothes. A progressive department store with a live wire advertising manager can use these photos of Miss Kendall and the Givenchy sketches in co-op ads to sell the picture. We have worked out this type of co-op advertising very effectively in my district. We have also used photos such as these along with the sketches for a five minute TV program to sell the picture. This can also be done with the Miss Marr photos.

The American Weekly in the Hearst newspapers for Sunday, Feb. 7, had a front page layout of Yul Brynner and a double truck inside, which is good for a one sheet advance card in the lobby.

We have found that with comedies of this kind, a sneak preview several weeks ahead of the playdate is good word-of-mouth advertising. In the preview ads, this brings results. "*The most hilarious picture of 1960 with two major stars will be sneak previewed tonight,*" should sell it.

The Pyramid Book tie-up on the picture is made effective when special 10 by 12 dated cards are printed and placed in the hands of the Pyramid book distributor. There are also 11 by 14 window stickers available and one sheet for the sides of the book distributor's trucks. These should be dated also.

Columbia's press book for "ONCE MORE WITH FEELING," while containing considerable material of value for the theatreman who wants to do a complete selling job, must be supplemented by individual effort for best results. This excellent comedy deserves the special attention.

The entire press book ad program centers around the back of Yul Brynner's bald head. While a good gimmick for some audiences and while it is probably the best known bald head in the world, it also looks good from the front. Supplement the pressbook ads with recognizable head shots of Brynner and Kendall to play up the romantic elements of the comedy and you'll increase ad appeal, particularly for the women.

Everybody enjoys a good laugh, and "ONCE MORE WITH FEELING" has plenty for audiences to laugh at. Get behind it with all your exploitation guns, and the result could be a merry and profitable boxoffice explosion.

COMING . . . in the issue of March 2
HENRY BERGER, Pittsburgh Zone
Stanley Warner Theatres
tells how he would sell . . .
This Industry's
ACADEMY AWARDS NIGHT



CANADIAN Highlights

By Harry Allen, Jr.

TELEMETER makes its bow in Toronto Feb. 26. It will start with 1,000 sets hooked up and will service another 1,000 subscribers as soon as possible. Sales have been running ahead of capacity for service, and the ad program in the newspapers had to be slowed down. Each ad brings many potential subscribers through the return of a printed form requesting information.

The opening ceremonies will be taped. Host will be Larry Henderson, who will introduce area, civic, and other notables. Second showing of the feature film, to begin at 8:30 p.m., will be followed by a short nightly newsreel. Films from several companies are already scheduled as first-run in the zone, which has only one auditorium theatre.

Major program on the Telemeter lineup will be the live presentation of the Toronto Maple Leaf's out-of-town games to Etobicoke subscribers. The first game of four featuring the Leafs will be offered Feb. 28. It is estimated the cost of bringing the four games will be $10,000.

Canada's 1,524 35mm. auditorium theatres had in 1959 818,217 seats, compared to 844,439 seats in 1,568 theatres in 1958, according to a survey by the Canadian Film Weekly. This is a decrease of 26,222 seats and 44 theatres. Drive-ins also slipped. The 231 drive-ins with accommodation for 89,132 cars showed a drop of nine situations and 3,291 car spaces in the period. Auditorium seating in this country has declined by a little over 15 per cent in the seven years since Canada began its own TV production, while the number of theatres was reduced by 20 per cent.

The discrepancy in the percentages is accounted for by the fact that the majority of theatres estimated were small ones with only a couple of hundred seats. The larger theatres, with the greater capacity, weren't hit as hard. Before 1953, the average seating capacity was figured at about 450 per theatre. Today it is approximately 540.

INDICATIVE of the size of the film societies' groups in Canada is a 116-page Handbook for Canadian Film Societies by The Canadian Federation of Film Societies, a division of the Canadian Film Institute. Whereas in 1945 there was only a handful of societies, today they have a membership of some 15,000. Their operation accrues to the benefit of the industry inasmuch as they operate on Sunday nights, the one night when most theatres in this country are closed. This is permissible because they are non-profit, operating for cultural purposes, according to the Lord's Day Alliance which keeps a strict watch over such operations. The handbook was edited by Jean Beauvais and Guy L. Cote of Montreal and sells for $1. It covers every phase and touches every aspect of film society operation. . . . Variety Club of Toronto, Tent 28, held its installation of officers with Morris Stein officiating. Dan Krendel, past chief barker, was presented with a diamond-studded membership pin. . . . Prince Rupert, BC City Council, has agreed to lease 23.5 acres to Frank Kotzer as a site for a proposed drive-in.



LONDON Observations

by Jock MacGregor

THE FILM FESTIVAL season is about to begin. Once again, British and American companies will pour millions into helping continental resorts build their tourist trade but do darned little for the industry. Operated as trade fairs, these jamborees would be fine, but to satisfy certain national susceptibilities, too many pander to the alleged artistic and ignore the trade's main objective—to entertain the masses and attract people back to the cinema.

I have attended many, and one must query how many organizers are solely interested in exploiting local activities and not films. I use the word "exploit" with emphasis on all meanings. At least, that is what happens in several places. Admittedly films selected receive certain concessions and some artists—usually completely unknown—get some publicity, as often as not bad for the industry as a whole.

The odd thing about these occasions is that few are actually organized by even the local film industry. In consequence, anything can go. There was a time when properly run festivals could have been of international use, but this would seem to be no longer the case. 1960 should see the end of these junkets . . . and good riddance I say. The money saved can be far better used.

Committed to these joustings, Britain can look to them this year with confidence. The selectors have a finer choice of pictures which combine box office appeal with artistic integrity than for years. I have recently used much midnight oil viewing such outstanding British releases as "Sink the Bismarck," "Two Way Stretch," and "Conscience of Hearts," pictures which can do nothing but bring credit and profit to the industry.

The biggest problem facing British producers is their inability to discover stars. Too many restrict themselves to using technically proficient artists whose ability is not matched by personality. In consequence, the subject and the writing here mean more to a picture's success. I could not help wincing when I received a Pinewood blurb about Dana Wynter in "Sink the Bismarck." It read: "Dana, who had been rejected by British producers, had been given her chance in America and had made the grade as a top-flight film star." Rejected by whom? I remember so very well her telephoning me, tearfully and thoroughly depressed, after her final visit to the studios. It was that session that made up her mind to finance her own trip to America. Come to think of it I don't think Pinewood has found an international star since

Louisiana Theatremen Form New Association

NEW ORLEANS—A group of Louisiana exhibitors met recently at the Monteleone Hotel and formed a new organization temporarily known as Louisiana Theatre Owners.

Among the organizers are Charles Bazzell, Gordon, Baton Rouge, La.; Eugene Calongne and Jules Sevin, Bell and Gallo, New Orleans; Kermit Carr and T. J. Howell, Paramount Gulf Theatres; Ted Crosby, Southern Amusement Company, Lake Charles; Frank and Robert DeGraauw, F & R Enterprises, Abbeville, La.; Nick Lamantia, Ritz, Bogalusa, La.; Doyle Maynard, Don, Natchitoches, La.; L. C. Montgomery, Delta Theatres, Inc., operating the Joy, New Orleans; Earl Perry, general manager, Pittman Theatres; T. G. Solomon, president, Gulf State Theatres; Don Stafford, president, Dixie Theatres, New Orleans; Clare Woods, vice-president and general manager, United Theatres, New Orleans; and S. A. Wright, Jr., associate owner, Lakeview and Fox, New Orleans, and Algiers Drive-In, Algiers, La.

Montgomery is acting as temporary chairman and has announced that a kickoff luncheon meeting has been set for March 3 at the Roosevelt Hotel Blue Room at which time a board and officers will be elected and by-laws adopted.

It was stated that LATO will not be a one-man affair, and that it will not be dominated by a clique. On the contrary, it is claimed to be designed as a democratic organization from whose group a governing board will be elected, two from each Congressional District. Dues will be moderate. What is needed, it is said, is a 100 per cent membership and participation by big theatres, middle sized theatres, and small theatres, with the grass roots needed just as much as the big fellows.

20th Century-Fox is hosting the luncheon meeting to be followed by a screening.

The purpose of the new group is primarily to protect the exhibitors' interests, and all state exhibitors are invited to join.

Temporary offices are at 1200 Canal Street, New Orleans. After its organization, there is a possibility that the new group may affiliate with the TOA.

AA Profit Climbs

HOLLYWOOD—Steve Broidy, president, announced last fortnight following a board meeting that net profit of Allied Artists in the 26 weeks ended Dec. 26 was $846,000. In the same period the previous fiscal year, the net profit was $120,000.

Gross receipts in the recent period were $9,035,088, compared with $7,431,722. No tax provision was made for either half-year period under the loss carry forward provisions of the tax laws.

Broidy said that current six months period should continue to show a profit for the company.

UA Opens New Detroit Site

DETROIT—United Artists' new headquarters in the Fox Building here was opened officially last week at the first meeting of a three-day sales session led by James R. Velde, UA vice-president in charge of domestic sales, and Milton E. Cohen, eastern and Canadian division manager.

The new exchange, occupying 2500 square feet of office space in the Fox Building, is located at 2211 Woodward Avenue. The UA Detroit branch had previously been located in the Film Exchange Building for the past 35 years.

"The Bramble Bush" is the money tree!



A BLOCKBUSTER ALL OVER FLORIDA AND NEW ENGLAND! WAY AHEAD OF 'SUMMER PLACE' AND HOLDING INDEFINITELY !!

FLASH! **DITTO IN INDIANAPOLIS, BUFFALO, SALT LAKE CITY, MEMPHIS, SAN ANTONIO, HOUSTON, FT. WORTH, EL PASO, AUSTIN, COLUMBUS, GA., COLUMBIA, S.C., LAFAYETTE, IND.!**

Another money flash!

"THE RISE AND FALL OF LEGS DIAMOND"

FLASH!
DITTO IN 33 NEWEST DATES!



106 houses simultaneously in the New York area and a roaring smash in every one!

Warners have 'em now! Warners have 'em coming!

ALBANY

The SW Strand is undergoing a $200,000 remodeling and renovating program with July the target date for completion. House will be stripped to the bare walls and rebuilt. . . . Elias Schlenger, division manager, Fabian Theatres, announced that a half-million dollar renovation plan for the Palace is under consideration. . . . New contracts for the second-run SW Madison eliminated the position of engineer and placed the stagehand on a part-time basis. Charles Williams was transferred from there to downtown Strand. Harold Parry was the stage-worker affected. . . . A testimonial dinner was tendered to Howard Smidt, who resigned after 19 years association with Paramount, at Neil Hellman's Thruway Motel. Edward R. Susse, MGM resident manager was dinner committee chairman. Smidt was succeeded by Francis Lynch, former booker in the Buffalo branch. . . . Mrs. Eleanor Brush and her husband, Merton, who recently purchased the Smalley, Cooperstown, from Mrs. Hazel Smalley, renamed it the Cooperstown. . . . Frank Kelley, for two decades a manager of New England Theatres, Inc., ABC-Paramount subsidiary, is now managing the SW first-run Ritz succeeding Ted Moisides, switched to a dual assignment of assistant to Oscar J. Perrin at Madison and to John Brousseau at the Delaware and to morning exploitation chores under Alfred Swett at the Strand. . . . Clark Film Service is going to handle shipping for Columbia exchange.

ATLANTA

Miss Pearl Moos, Columbia booker for 25 years, was in a local hospital for surgery. . . . Don Waters, Waters Theatres, Birmingham, Ala., is remodeling concession stands at three of the circuit's drive-in situations. . . . Benny Laviton is new owner of the Capital, Homerville, Ga. . . . Joe Solomon, president, Fanfare Films, Philadelphia, was in to set distribution deals for "Nature's Paradise" and "Female and The Flesh."

BOSTON

Margaret Finnemore at the Paramount exchange has been promoted to secretary to branch manager Dan O'Houlihan, and a new stenographer. Ellen Bowes, has been added to the staff. New Call Director phones have been installed in the exchange, doing away with a switchboard, so Katherine Williams has resigned to join another business office. . . . Sam Pearlman has been called in to be the managing director of the Boston for the Cinerama productions, and Max Schall, from the Warner, Washington, is now the house manager. When "South Seas Adventure" completes its year's engagement in mid-April, it will be replaced by the first Cinerama film, "This Is Cinerama." "Red" King, publicist for the theatre, has returned to his post after a bout with pneumonia for which he spent some time at the Faulkner Hospital. . . . "Bucky" Harris is on a temporary loan-out from Universal-International to Columbia where he is working on "Our Man In Havana" which has its New England premiere at the Kenmore. Bucky also visited Atlanta and Baltimore for Columbia on the advance of "Suddenly Last Summer."

BUFFALO

Marvin Jacobs is doing a terrific job in promoting the Variety Club sponsored "Cavalcade On Ice," to be staged tonight (Feb. 17) in Memorial Auditorium, and he is hoping to make it a great night for those it will benefit—the many handicapped children who are cared for at Buffalo's own Children's Rehabilitation Center of the Children's Hospital and the Crippled Children's Guild. The cavalcade will present a regularly scheduled hockey game between the natural rivals, Buffalo and Rochester, and an international skating review. This is the fourth year that the Variety club of Buffalo has conducted a drive for the benefit of handicapped children. The moving spirit of all the drives is Jacobs, who has headed a series of successful campaigns on behalf of the Tent 7 sponsored Variety Club clinic in the Children's Hospital. Helping Jacobs in the important publicity is Gene Korzelius, a veteran figure in the local newspaper and radio field. Ray Ryan, in the Courier-Express, said, "If all the friends these two men have made were to turn out for the cavalcade, its success would be assured then and there." . . . Bob Neffke has succeeded Tony Mercurio as manager of the shipping depot of the Buffalo film exchanges. Mercurio has not as yet announced his future plans. Neffke has been assistant there since it opened a year and a half ago. He was shipper for 14 years at the Buffalo MGM exchange. Frank Neumeister has been named assistant to Neffke, and he also has been at the depot since it opened. Neumeister was shipper at the Buffalo U-I exchange for over 15 years. Neffke, by the way, is the president of Local CE-9, exchange employes union.

CHARLOTTE

W. H. Hendrix Jr., Reidsville, N.C., theatre manager, was honored as Reidsville's "Boss of the Year" by the Reidsville Junior Chamber of Commerce. A native of Greensboro, N.C., he went to Reidsville in 1939 after graduating from the University of North Carolina and entered business with his father in the operation of motion picture houses. He now is manager of the Rockingham at Reidsville and the Mid-Way Drive-In on the Leaksville Road near Reidsville. A charter member and past president of the Reidsville Junior Chamber of Commerce, he received its Distinguished Service Award in 1947, is a past president of the Chamber of Commerce and Rotary Club, and served as chairman of the Reidsville Recreation Commission. He served in the Air Force during World War II, coming out as a lieutenant.

CHICAGO

The Women's Variety Club held a colorful installation of officers for 1960. Mrs. Joseph Berenson, founder of the club, is president. . . . Walter Matekaitis, manager, Naper, Naperville, Ill., issued a warning through a community newspaper that his theatre had suffered a $500 damage through vandalism, and that henceforth any child caught in the theatre with a sharp instrument would be subject to arrest. . . . The Esquire timed perfectly "Touch Of Larceny" which was presented at the time the local police scandal broke. . . . Stephanie Simkin, MGM booker, was chosen as a contestant for the 1960 Miss Photoflash. . . . Attorney Harold Gordon notified 60 area theatres that he is preparing to file suit for running "Al Capone." Allied Artists stated it would indemnify exhibitors. Gordon said he would also file suit against theatres elsewhere playing the picture and the distributors. . . . Ray Hilbel, formerly with National Screen Service, joined the Filmack staff. . . . Balaban and Katz gave notice to tenants occupying offices in the Garrick Building that they must vacate by April 1. . . . The Woods was held up and robbed of an estimated $300. . . . Harold Knight was named manager Family, East Tawas, Mich. . . . Mrs. Edwin Silverman, wife of the Essaness president, was flown from Palm Springs, Cal., to the Mayo Clinic for treatment . . . Gust Lycas, Indianapolis realtor, is planning a $3,000,000 shopping center at Bloomington, Ind., which will include a walk-in, drive-in outdoor operation. . . . Milton Lewis, of Great States, died in Toledo, Ohio.

CINCINNATI

Despite the influenza epidemic and the Ohio Valley's unpleasant weather, attendance at first-run and most neighborhood houses continues to be excellent. The opening of UA's "On The Beach" at the Valley broke attendance records, and the recently announced Feb. 22 closing of long-run "Windjammer" at the Capitol attracted such crowds that extra matinees were added. The house will be dark until March 16 when MGM's "Ben-Hur" moves in. Among other films attracting full houses are "Suddenly Last Summer" at the Keith, and "The Mouse That Roared" now in its seventh week at the Art Guild. . . . Members of the Golden Age club were entertained at a special morning show at the down-town Grand, viewing Warner's "The Miracle" and 20th-Fox's "Daddy Longlegs." Coffee, cookies and doughnuts were served in the Grand's lower lounge. . . . E. M. Howe, National Theatre Supply, attended the Alexander-Smith carpet clinic in Amsterdam, N. Y. . . . J. C. (Spottsy) Porter, owner, Lyric, Beckley, W. Va., has been named delegate-at-large to the July national Democratic convention in Los Angeles. . . . Chakeres Circuit, Springfield, O., scheduled special children's shows on Washington's birthday. . . James Hendel, UA central district manager, presided at a sales meeting here to acquaint area salesmen with details of company's new products.

CLEVELAND

Some 250 people gathered in the ballroom of the Carter Hotel to attend the First Annual Cleveland Critics Circle Awards dinner honoring the late Leonard Greenberger, in whose memory the awards plan has been revived. Highlights of the gala affair, of which Loew's Theatres division manager Frank Murphy was chairman, was presentation of an award to Otto Preminger for his production of "Anatomy of a Murder," the Circle's choice as best picture of 1959, and the presentation of a trophy and an inscribed silver platter to Jack Silverthorne, manager, Hippodrome, as the outstanding showman of the year in Greater Cleveland. W. Ward Marsh, who acknowledged that "Anatomy" did not get his vote as best picture, as senior newspaper critic, presented the trophy to Preminger who, in his acceptance speech, said he welcomes differences in critical opinion as good for the industry. He also said he likes the present trend of selectivity on the part of patrons as opposed to the oldtime mass movie habit. Selectivity, he said, is an incentive to the producer and the director to create better and better entertainment. "But this also places more responsibility on the critic and on the showman. For as pictures get longer runs, greater showmanship will be required to pry people away from their easy home living and critical reviews will have to be sharper and more basic." Other dinner speakers included Columbia vice-president and general manager Rube Jackter, Irwin Shenker, Variety Club chief barker, and local movie critics.

(More local news on page 20)



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When he's going to go on his trip is still anyone's guess, but chances are whenever the assault upon space is made, Eastman film will be there.

Reliability, of course, is one reason —you can always depend upon Eastman film. Technical leadership in films of every type for every purpose is another —higher speeds, black-and-white and color, too—greater ability to place maximum data in minimum area. And, finally, highly appreciated in every effort is the Eastman Technical Service for Motion Picture Films, developed to work with users everywhere.

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DALLAS

Kevin Genter of Warners reports that Bill Hendricks, studio publicist from Hollywood, will be here on behalf of "Bramble Bush." . . . Lee Handly, owner, Arcadia, has returned to his home following an operation. . . . Bob Pedretty is expected to establish an office here for Miller Consolidated Pictures of Hollywood, with which he is associated. He will handle the Texas and Oklahoma distribution. . . . Don C. Douglas, Rowley United Theatres, is at St. Paul's Hospital building up strength for an operation. . . . The Capri has invited all couples of the Dallas area who will celebrate a wedding anniversary during the run of "Happy Anniversary" at the theatre to be the management's guests. . . . One of the features of the eighth annual convention of the Texas Drive-In Theatre Owners Association, opening Feb. 9 at the Sheraton-Dallas Hotel, will be the selection by the delegates of a "Salesman of the Year." The award is described by the association's special election committee as recognition for the "salesman whose overall relations with exhibitors demonstrated the most genuine interest in the welfare of the drive-in theatres and their owners."

Film Exchange and Dealer Listing for the NEW YORK FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 630 9th Ave.—PLaza 7-8420
Br. Mgr.: Nat Furst. Asst. Br. Mgr.: Jack Farkas. Office Mgr. and Head Booker: Etta V. Segall. Bookers: John Shields, Lou Okshan. Cashier: Norman Benchik. Emerg. Phone: PLaza 7-B420.

AMERICAN INTERNATIONAL, 630 9th Ave.—CIrcle 6-1717
Br. Mgr.: George Waldman. Sales and Booker: Herman Schwartz. Cashier: Ruth Kopf. Emerg. Phone: Schwartz, LU 4-0445.

ASTOR, 130 W. 46th St.—JUdson 2-1287
Sls. Mgr.: Harry Goldstone. Sales: Irving Wernick.

BELL, 630 9th Ave.—CIrcle 6-1383
Br. Mgr.: Sid Kulick. Head Booker: Florence Michaelson.

JOSEPH BRENNER, 251 W. 42nd St.—LOngacre 3-3270
Br. Mgr.: Joseph Brenner. Office Mgr.: Alberta D'Angelo. Emerg. Phone: BEnsonhurst 6-BB24

BUENA VISTA (Disney), 477 Madison Ave.—PLaza 9-3880
Asst. Eastern Div. Mgr.: Leo Greenfield. Sales: David Burkan. Booker: Vito Sperti. Emerg. Phone: None.

COLUMBIA, 630 9th Ave.—CIrcle 6-0900
Br. Mgr.: Saul Trauner. Office Mgr.: Phil Greenspan. Sales: John Wenisch, Jules Rieff, Lou Steisel. Head Booker: Katherine Becker. Bookers: Irving Baron, Dave Jacobs, Arnie Lewis, Phil Winnick. Cashier: Cliff Pierce. Emerg. Phone: CIrcle 6-0900.

CONTINENTAL, 1776 Broadway—PLaza 7-2593
V.P. in charge Sales: Carl Peppercorn. Asst. Gen. Sls. Mgr.: Milton Platt. Head Booker and Prints: Harold Rosen. Emerg. Phone: None.

HOFFBERG, 362 W. 44th St.—CIrcle 6-9031
Mgr.: Jack Hoffberg. Office Mgr. and Booker: Mary Morganthaler. Emerg. Phone: CIrcle 6-9031.

METRO-GOLDWYN-MAYER, 321 W. 44th St.—CIrcle 6-6200
Br. Mgr.: Phil Gravitz. Dist. Office Contact: Charles Wittner. Office Mgr.: Harry Margolis. Sales: Edward Richter, Eli Kalisch, Paul Wall. Head Booker: Dave Klein. Bookers: John Cunniff, Wm. Frankle, Moe Rose. Print Booker: Estelle Mingelgreen. Cashiers: Harry Kugel, Rea Fischel, Carmine George. Emerg. Phone: CIrcle 6-6200.
(Div. Mgr. in residence: Saal Gottlieb. Dist. Mgr. in residence: Harold Zeltner)

PARAMOUNT, 1501 Broadway—BRyant 9-3230
Br. Mgr.: Myron Sattler. Sls. Mgr.: Nathan Stern. Office Mgr. and Head Booker: Richard A. Magan. Sales: Eugene Newman, Lou C. Wechsler. Bookers: Catherine Flynn, John J. Curtin, Frank Patterson, George A. Casiano, Stanley Calman. Cashier: S. Baronek. Emerg. Phone: CIrcle 6-6200.

PRINCIPAL, 630 9th Ave.—CIrcle 6-6660
Br. Mgr. and Sales: Dick Perry. Office Mgr. and Booker: Adeline Ginsberg. Emerg. Phone: CIrcle 6-6660.

LESTER A. SCHOENFELD, 358 W. 44th St.—JUdson 2-3843
Br. Mgr.: Lester A. Schoenfeld. Booker: Sadie Nash.

20th CENTURY-FOX, 345 W. 44th St.—CIrcle 6-6700
Br. Mgr.: Abe Dickstein. Sls. Mgr.: Alec M. Arnswalder. Office Mgr.: William Cohen. Sales: Ben Abner, Morris Kurtz, Seymour Cohen. Head Booker: William Tavernise. Bookers: Peter Fishman, Alexander Mendelson, Louis Kuttler. Print Bookers: H. Unger, Allen Bornstein. Cashier: Pat De Blasi, Leo Lubin. Emerg. Phone: CIrcle 6-6700.

UNITED ARTISTS, 630 9th Ave.—CIrcle 6-5480
Br. Mgr.: Durand "Bud" Edele. Office Mgr.: Nathan Morris. Sales: Myron Starr, Sam Rifkin, Milt Schneiderman. Head Booker: Anthony Agoglia. Bookers: David Bass, Dorothy Post, Ann Plisco, Peter Alstadtter. Cashier: Dave Rosenberg. Asst. Cashier: Janet Moses. Emerg. Phone: CIrcle 6-5480.

UNIVERSAL-INTERNATIONAL, 630 9th Ave.—CIrcle 6-4747
Br. Mgr.: Harry Fellerman. Sls. Supervisor: Nat Goldberg. Office Mgr.: Leo Simon. Sales: Fred Mayer. Head Booker: Marvin Friedlander. Bookers: Donald Schwartz, Norman Levy. Print Booker: Thomas Goff. Emerg. Phone: CIrcle 6-4747.

VALIANT, 630 9th Ave.—JUdson 6-7800
Br. Mgr.: Richard Feinstein. Prints: Bert Anshein. Emerg. Phone: JU 2-5410.

WALDMAN, 630 9th Ave.—CIrcle 6-1717
Br. Mgr.: George J. Waldman. Sls. and Booker: Herman Schwartz. Cashier: Ruth Kopf. Emerg. Phone: LU 4-0445.

WARNER BROS., 315 W. 44th St.—CIrcle 6-1000
Br. Mgr.: Al Blumberg. Office Mgr. Sol Kravitz. Sales: Lee Mayer, Gus Solomon, Al Blumberg. Head Booker: Peter Sage. Bookers: Mike Anderson, Sam Miller, Manny Gross, Shirley Levy. Print Bookers: Tony DeMeo, Perry Strow. Cashier: Harry Hummel. Emerg. Phone: CIrcle 6-1000.

• *Supply Dealers*

CAPITOL MOTION PICTURE SUPPLY CO., 630 9th Ave.—PLaza 7-4510

CINEMATOGRAPH INTERNATIONAL, INC., 630 9th Ave.—CIrcle 6-6285
Emerg. Phone: ESplanade 6-569B.

CROWN MOTION PICTURE SUPPLIES CORP., 354 W. 44th St.—CIrcle 6-4780

JOE HORNSTEIN, INC., 341 W. 44th St.—CIrcle 6-6285 Emerg. Phone: ESplanade 6-5698.

NATIONAL THEATRE SUPPLY, 356 W. 44th St.—CIrcle 5-6900

NORPAT, INC., 630 9th Ave.—JUdson 6-8040

PHILIPS EXPORT CO., 100 E. 42nd St.—OXford 7-3600

S.O.S. CINEMA SUPPLY CORP., 602 W. 52nd St.—PLaza 7-0440 Emerg. Phone: LOngbeach 6-10044.

STAR CINEMA SUPPLY CO., 621 W. 55th St.—CIrcle 6-3678

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 630 9th Ave.—JUdson 6-4100

• *Signs, Advertising and Printing*

ARTKRAFT STRAUSS SIGN CORP., 830 12th Ave.—COlumbus 5-5155

BROADWAY MAINTENANCE CORP., 22-09 Bridge Plaza N. Long Island—STilwell 6-3700

NATIONAL SCREEN SERVICE, 630 9th Ave.—JUdson 6-4100

• *Film Delivery Services*

CLARK TRANSFER, INC., 610 W. 47th St.—CIrcle 6-0815

• *Service Companies*

ALTEC SERVICE CO., 254 W. 54th St.—COlumbus 5-3255

RCA SERVICE CO., 153 E. 24th St.—LExington 2-0928

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MEMPHIS

K. Lee Williams, Shreveport, owner, Scott, Waldron, Ark., announced that rebuilding will start soon on the house which was damaged recently by a $30,000 fire.

NEW HAVEN

Albert M. Pickus, president of Theatre Owners of America, and owner, Stratford, Stratford, Conn., has been appointed Civil Defense chairman of the Stratford Chamber of Commerce. Pickus has served as town Civil Defense director for a number of years. . . . Harry Feinstein, northeastern zone manager, Stanley Warner Theatres, has announced promotion of Frank Kelley, assistant manager, Warner, Worcester, Mass., to managership of the Ritz, Albany. . . . Sperie P. Perakos, general manager, Perakos Theatre Associates, independent Connecticut circuit, has announced appointment of Henry Cohen, formerly manager, Fishman Theatres' Dixwell Playhouse, Hamden, Conn., as manager, first-run Beverly, Bridgeport, Conn., succeeding Robert Quick, resigned.

NEW ORLEANS

Masterpiece Pictures exchange is getting ready to move to 215 S. Liberty Street, first floor. The spot is being completely renovated and refurbished. . . . The interior of Exhibitors Poster Exchange has been refurbished. . . Mrs. L. C. Montgomery, wife of the president of Delta Theatres, underwent surgery at Baptist Hospital. . . . G. Y. Harrell, Jr., Manley southeastern field representative, suffered another disorder of his eyesight following closely a second cerebral thrombosis attack while on a visit with kinfolk in Waycross, Ga . . . Exhibitors Cooperative Service board members held a meeting at Antoine's Restaurant in the French Quarter. . . . WOMPI's are busy assisting the Crippled Children's Hospital by working on the Easter Seal Drive. Ruth Sigel, Southeastern Theatre Equipment, is in charge of this service. . . . C. D. Gordon has taken over the management-operation of the Gulf, Pensacola, Fla. . . . Lewis Cox plans to reopen the Bayouland Drive-In, Barton, La. . . . The do-something-about-it committee for moral safety has enlisted

(Continued on page 22)

Watch for them!

NEXT!
Oklahoma City Territory
Issue of March 2
St. Louis Territory
Issue of March 9

Save Them!

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	12 wks.	244%
Loew's State, New York (**$43,175)	12 "	132%
Boyd, Philadelphia (**$12,300)	10 "	242%
Todd, Chicago (No Ave.)	7 wk.	Ave. $30,800
Coronet, San Francisco ($13,200)	7 "	208%
Blue Mouse, Seattle ($6,100)	1 "	230%

BIG FISHERMAN (BV)

Rivoli, New York (**$12,240)	23 "	90%
Midtown, Philadelphia (**$9,000)	8 "	111%
Brown, Louisville (**$4,950)	7 "	151%
Gary, Boston (**$11,100)	6 "	82%
Pageant, St. Louis (**$4,850)	5 "	137%
Blue Mouse Seattle (**$5,040)	5 "	140%
United Artists, Detroit (**$8,810)	8 "	113%
State, Omaha ($5,900)	2 "	85%
Garrick, Chicago ($8,300)	1 "	184%

BRAMBLE BUSH (WB)

Astor, Boston ($9,200)	1 "	261%

CASH McCALL (WB)

Stanley, Philadelphia ($17,000)	3 "	100%
Orpheum, Omaha ($5,800)	2 "	114%
Paramount, San Francisco ($13,100)	1 "	130%
Roosevelt, Chicago ($17,800)	2 "	95%
Madison, Detroit ($12,900)	2 "	89%
Fox, St. Louis ($13,600)	2 "	92%
Mary Anderson, Louisville ($6,000)	3 "	146%
Metropolitan, Boston ($16,800)	2 "	98%
Music Box, Seattle ($4,900)	1 "	153%

EDGE OF ETERNITY (COL.)

Pilgrim, Boston (**$8,610)	1 "	94%
Garrick, Chicago (**$14.300)	1 "	51%
Rialto, Louisville (**$9,220)	1 "	50%
Palms, Detroit (**$19,850)	1 "	79%
Fifth Avenue, Seattle (**$7,480)	1 "	46%
Paramount, San Francisco, (**$10,410)	1 "	87%

4-D MAN (UI)

Orpheum, Seattle (**$5,660)	1 "	90%
Golden Gate, San Franc. (**$15,150)	1 "	74%
Pilgrim, Boston (**$8,610)	1 "	100%
Palms, Detroit (**$19,850)	1 "	79%
St. Louis, St. Louis ($12,000)	1 "	83%

GAZEBO (MGM)

Roxy, New York ($48,000)	4 "	82%
Loew's, St. Louis ($8,600)	2 "	122%
Orpheum, Boston ($15,400)	2 "	91%
Adams, Detroit ($8,700)	1 "	115%
Warfield, San Francisco ($10,200)	2 "	105%
Arcadia, Philadelphia ($10,600)	2 "	76%

GENE KRUPA STORY (COL.)

Forum, New York (**$13,920)	5 "	102%
Gary, Boston (**$11,100)	4 "	77%
Broadway-Capitol, Detroit (**$10,120)	2 "	194%
Garrick, Chicago ($8,300)	3 "	117%
Paramount, San Francisco ($13,100)	1 "	107%
Coliseum, Seattle ($7,000)	1 "	114%
Stanton, Philadelphia ($11,000)	1 "	91%

GOLIATH AND THE BARBARIANS (AIP)

Roosevelt, Chicago (**$21,230)	4 "	114%
Palms, Detroit (**$19,850)	3 "	111%
Stanton, Philadelphia ($11,000)	2 "	89%
Fox, San Francisco ($12,000)	2 "	132%
Rialto, Louisville ($6,600)	2 "	137%
Fox, St. Louis ($13,600)	2 "	110%

HAPPY ANNIVERSARY (UA)

Victoria, New York (**$20,150)	8 "	75%
United Artists, San Franc. (**$16,230)	4 "	72%
Gary, Boston (**$11,110)	5 "	89%
Viking, Philadelphia (**$8,330)	7 "	82%
Music Box, Seattle (**$4,215)	3 "	100%
Roosevelt, Chicago (**$21,230)	3 "	70%
Loew's St. Louis (**$11,600)	2 "	86%
Madison, Detroit ($12,900)	3 "	128%
Orpheum, Seattle ($4,500)	1 "	100%
United Artists, Louisville ($6,500)	1 "	93%

HOUSE OF SEVEN HAWKS (MGM)

Loop, Chicago (**$15,140)	2 "	51%
Fox, Philadelphia (**$14,580)	1 "	48%
Loew's St. Louis (**$11,600)	1 "	73%
State, Omaha (**$5,960)	1 "	46%
Michigan, Detroit (**$21,120)	2 "	93%
United Artists, Louisville (**$7,690)	1 "	68%
Orpheum, Seattle (**$5,660)	1 "	52%
Pilgrim, Boston ($8,100)	1 "	111%

JOURNEY TO THE CENTER OF THE EARTH (20th-FOX)

Paramount, New York (**$29,850)	8 "	129%
Pilgrim, Boston (**$8,610)	3 "	124%
St. Louis, St. Louis (**$12,850)	3 "	102%
Rialto, Louisville (**$9,220)	4 "	107%
Oriental, Chicago (**$24,550)	4 "	171%
Arcadia, Philadelphia (**$10,030)	5 "	101%
Fox, Detroit (**$14,380)	5 "	148%
Fox, San Francisco (**$12,230)	3 "	189%
Omaha, Omaha (**$5,450)	2 "	141%
Fifth Avenue, Seattle ($5,700)	5 "	168%

LAST ANGRY MAN (COL.)

Kenmore, Boston (**$9,600)	8 "	110%
Forum, New York (**$13,920)	9 "	106%
Trans-Lux, Philadelphia (**$4,450)	7 "	158%
Madison, Detroit (**$19,920)	2 "	62%
St. Francis, San Francisco (**$10,550)	1 "	115%
Brown, Louisville (**$4,950)	1 "	82%
Loop, Chicago (**$15,140)	7 "	77%
Coliseum, Seattle ($7,000)	1 "	72%

LIBEL (MGM)

Oriental, Chicago (**$24,550)	2 "	50%
Orpheum, St. Louis (**$6,730)	1 "	60%
Roxy, New York (**$52,620)	2 "	60%
United Artists, Louisville (**$7,690)	1 "	61%
Goldman, Philadelphia ($11,700)	1 "	60%

LI'L ABNER (PAR.)

Roxy, New York (**$52,620)	5 "	145%
Paramount, Boston (**$11,920)	2 "	126%
Fox, St. Louis (**$13,400)	2 "	103%
Esquire, Chicago (**$12,315)	5 "	76%
Stanton, Philadelphia (**$12,270)	2 "	99%
Coliseum, Seattle (**$7,555)	2 "	107%
Michigan, Detroit (**$21,120)	2 "	90%
Orpheum, Omaha (**$6,590)	2 "	104%
Ohio, Louisville (No. Ave.)	5 "	Ave. $6,000
St. Francis, San Francisco ($11,200)	3 "	107%

MIRACLE (WB)

Radio City, New York (**$142,810)	3 "	83%
Orpheum, Seattle (**$5,660)	1 "	72%
United Artists, Chicago (**$17,800)	4 "	116%
Mary Anderson, Louisville (**$4,880)	4 "	114%
Omaha, Omaha ($6,500)	2 "	78%
Randolph, Philadelphia ($9,900)	3 "	90%
Fox, St. Louis ($13,600)	2 "	92%
Metropolitan, Boston ($16,800)	3 "	72%
Michigan, Detroit ($18,300)	2 "	79%
Paramount, San Francisco ($13,100)	2 "	96%

MOUSE THAT ROARED (COL.)

Esquire, Chicago (**$12,315)	4 "	131%
Trans-Lux, Philadelphia (**4,450)	7 "	148%
T-L Krim, Detroit (**$6,000)	7 "	98%
Pageant, St. Louis (**$4,850)	2 "	79%
Music Box, Seattle ($4,900)	3 "	98%

NEVER SO FEW (MGM)

Blue Mouse, Seattle (**$5,040)	3 "	106%
Adams, Detroit (**$8,650)	6 "	138%
State, Omaha (**$5,960)	3 "	90%
Warfield, San Francisco ($10,200)	3 "	133%
Loew's, St. Louis ($8,600)	3 "	154%
Orpheum, Boston ($15,400)	3 "	122%
United Artists, Louisville ($6,500)	2 "	154%
Radio City, New York ($148,700)	3 "	93%
Randolph, Philadelphia ($9,900)	3 "	135%
Oriental, Chicago ($23,400)	4 "	105%

ON THE BEACH (UA)

Astor, New York (**$18,880)	8 "	205%
State-Lake, Chicago (**$25,800)	8 "	140%
United Artists, San Francisco ($6,500)	7 "	222%
Goldman, Philadelphia ($11,700)	2 "	231%
United Artists, Louisville ($6,500)	2 "	178%
Admiral, Omaha (No Ave.)	1 "	Ave. $8,000
Palms, Detroit ($15,400)	2 "	208%

OPERATION PETTICOAT (U-I)

Music Hall, Seattle (**$6,700)	7 "	133%
Ambassador, St. Louis (No Ave.)	4 "	Ave. $14,300
Midtown, Philadelphia (**$9,000)	7 "	198%
Memorial, Boston (**$17,080)	7 "	135%
Chicago, Chicago (**$22,480)	7 "	178%
Golden Gate, San Francisco ($13,700)	6 "	141%
Orpheum, Omaha ($5,800)	3 "	251%
Michigan, Detroit ($18,300)	4 "	128%
Omaha, Omaha ($6,500)	1 "	91%
Kentucky, Louisville ($6,500)	1 "	185%
St. Louis, St. Louis ($12,000)	2 "	72%

OUR MAN IN HAVANA (COL.)

Forum, New York ($16,700)	2 "	189%

PILLOW TALK (U-I)

Michigan, Detroit (**$21,120)	4 "	108%
Music Box, Seattle (**$6,700)	10 "	152%
United Artists, Chicago (**$17,800)	10 "	170%
Palace, New York (**$16,770)	10 "	185%
Golden Gate, San Franc. (**$15,150)	4 "	117%
Kentucky, Louisville (**$5,850)	13 "	117%
Metropolitan, Boston (**$15,120)	6 "	150%
Fox, St. Louis (**$13,400)	4 "	128%
Omaha, Omaha (**$5,450)	3 "	149%
Stanley, Philadelphia (**$17,650)	7 "	111%

PORGY AND BESS (COL.)

Warner, New York ($23,270)	30 "	119%
McVickers, Chicago (**$13,050)	22 "	149%
Astor, Boston (**$8,370)	20 "	143%
Coronet, San Franc. (No Record)	18 "	Ave. $15,800
Goldman, Philadelphia (**$10,750)	15 "	125%
Kenmore, Boston (**$9,600)	7 "	95%
Brown, Louisville (**$4,950)	6 "	102%
Mercury, Detroit (No Ave.)	4 "	Ave. $18,000
Surf, Chicago (No Ave.)	6 "	Ave. $6,200

PRETTY BOY FLOYD (CONT.)

Loew's, St. Louis ($8,600)	1 "	93%

PURPLE GANG (AA)

Paramount, Boston ($12,300)	1 "	82%
St. Louis, St. Louis ($12,000)	1 "	108%
Coliseum, Seattle ($7,000)	1 "	100%
Victoria, New York ($12,000)	3 "	137%
Palms, Detroit ($15,400)	2 "	149%
Golden Gate, San Francisco ($13,700)	1 "	102%
Roosevelt, Chicago ($17,800)	2 "	141%

RISE AND FALL OF LEGS DIAMOND (WB)

Paramount, Boston ($12,300)	1 "	110%

ROOKIE (20th-FOX)

Paramount, Boston ($12,300)	1 "	130%
Rialto, Louisville ($6,600)	1 "	84%
Coliseum, Seattle ($7,000)	1 "	86%

SAPPHIRE (U-I)

Beacon Hill, Boston (**$9,650)	5 "	71%
Capri, Boston (**$6,380)	2 "	137%
Todd Cinestage, Chicago (**$16,600)	3 "	71%
Stanton, Philadelphia (**12,270)	2 "	71%
Sutton, New York (**$19,150)	7 "	71%

SEVEN THIEVES (20TH-FOX)

Fox, San Francisco ($12,000)	2 "	107%
Paramount, Boston ($12,300)	1 "	98%
Coliseum, Seattle ($7,000)	1 "	100%
Fox, Detroit ($14,900)	2 "	81%

STORY ON PAGE ONE (20th-FOX)

Astor, Boston (**$8,370)	6 "	109%
Fox, San Francisco ($12,000)	1 "	84%
Coliseum, Seattle ($7,000)	1 "	86%
Omaha, Omaha ($6,500)	1 "	62%
Fox, Detroit ($14,900)	1 "	101%
Stanton, Philadelphia ($11,000)	3 "	89%
Rivoli, New York ($9,500)	4 "	180%
Ambassador, St. Louis ($8,500)	2 "	130%
Brown, Louisville ($5,700)	1 "	71%

SOLOMON AND SHEBA (UA)

Capitol, New York (**$24,950)	7 "	237%
Capri, Boston (**$6,380)	7 "	197%
Woods, Chicago (**$19,400)	7 "	186%
Fox, Philadelphia (**$14,580)	7 "	204%
Paramount, Seattle (**$8,040)	7 "	151%
United Artists, Detroit (**$8,810)	7 "	250%
Omaha, Omaha ($6,500)	2 "	166%

SUDDENLY LAST SUMMER (COL.)

Criterion, New York (**$20,380)	7 "	206%
Sutton, New York ($11,700)	7 "	131%
St. Francis, San Francisco ($11,200)	4 "	164%
Stanley, Philadelphia (17,000)	3 "	144%
United Artists, Chicago ($25,200)	3 "	149%
Gary, Boston ($9,000)	3 "	233%
Orpheum, Omaha ($5,800)	1 "	173%
Madison, Detroit ($12,900)	1 "	209%
Fifth Avenue, Seattle ($5,700)	1 "	246%

TOUCH OF LARCENY (PAR.)

Esquire, Chicago ($11,800)	3 "	110%
Pageant, St. Louis ($3,700)	2 "	95%

WRECK OF THE MARY DEARE (MGM)

Roxy, New York (**$52,620)	5 "	71%
Orpheum, Boston (**$19,580)	2 "	100%
Loew's, St. Louis (**$11,600)	2 "	79%
United Artists, Louisville (**$7,690)	1 "	91%
Woods, Chicago (**$19,400)	4 "	85%
Viking, Philadelphia (**$8,330)	5 "	93%
Orpheum, Seattle (**$5,660)	2 "	101%
Adams, Detroit (**$8,650)	4 "	82%
Warfield, San Francisco ($10,200)	2 "	97%
State, Omaha ($5,900)	2 "	65%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

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NEW ORLEANS

(*Continued from page 20*)

pledges of support from other local groups in its war on obscenity in magazines and movies. Thirty-five persons, chiefly clubwomen from the Council of Catholic School Clubs, which sponsors the committee, held a special planning meeting at the public library. Neighborhood theatre managers will be asked to guarantee that week-end movie bills, including trailers of coming attractions, are completely wholesome.

PHILADELPHIA

All area Stanley Warner Theatres will actively cooperate in the forthcoming Academy Awards presentation promotion campaign, according to Frank J. Damis, zone manager. Academy Award trailers will be shown on all theatre screens and the posters will be displayed in all lobbies. . . . Melvin Heimback, owner, Pocono Drive-In, Stroudsburg, and HiWay Drive-In, Frackville, Pa., is recuperating from an operation at the Harrisburg Polyclinic Hospital. . . . Bob Anderson, formerly at Ellis' Erlen, is back at the Bala after being out with a heart attack. . . . Variety Club Tent 13 is sponsoring an Athletic Night at the Valley Forge Army Hospital, Phoenixville, Pa., on Feb. 24. . . . William Madden, MGM branch manager, has been named regional chairman of the motion picture industry for Brotherhood Week, Feb. 21-28, under the sponsorship of the National Conference of Christians and Jews. . . . Marie Ljoka, MOTION PICTURE EXHIBITOR circulation department, and Jim Keen, not of the industry, will be married on June 4. . . . Iz Segall is now booking the Palace, Salem, N.J. . . . Milgram Buying and Booking Service is now handling the Park, Reading, Pa. . . . Jack Howard has gotten together another kiddie stage show featuring eight-year-old Betty Hartell, singing cowboy, Tex Zario, and Arcade record star Jeri Lynn Sands; which has been booked by the Ellis houses, among others.

SAN ANTONIO

Exterior scenes of the San Antonio Livestock Exposition and a trained Black Angus from Fredericksburg, Tex., will be featured in a movie, "Tomboy and the Champ," now in preparation by Signal Pictures Corp., of San Antonio. The Angus, "Champy," is from the Althaus Ranch at Fredericksburg, Tex. The film is about a young girl who raises a grand champion of the Chicago International Livestock Show after winning the animal in a calf scramble. A polio victim, she continues her efforts to learn to walk while training "Champy" The film, much of it shot in Chicago and to be completed in Houston, will be directed by Francis D. Lyon, veteran of many noted Hollywood productions. . . . A heavy rain and wind storm struck the city with the screen of the El Charro Drive-In being blown down during the height of the storm. . . . Maria Felix, Mexican film star, has been booked for a personal appearance at the Alameda, according to Ignacio Torres, general manager. . . . R. G. Romano has been promoted to the post of manager of the Guadalupe. . . . The Majestic and the Aztec, operated by the Interstate Theatre Circuit, Inc., have been holding Hollywood sneak previews each Sunday night and report that attendance has been steadily increasing. . . . Sale of the Palace and 87 Drive-In at Fredericksburg, Tex. to the Bel-Pad Corp., has been announced by Herbert and Carl Durst, owners of the theatres for the past 10 years. The new owners are Pat Padden, formerly of San Antonio, and Mr. and Mrs. Howard J. Bellamy.

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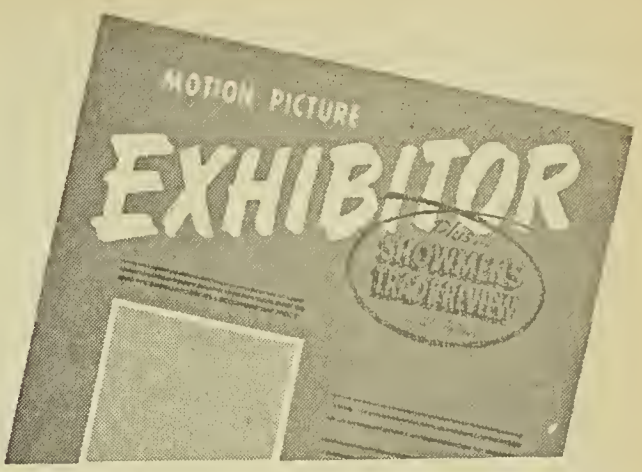
SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



FEBRUARY 24, 1960 SECTION TWO VOL. 63 NO. 14

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy; CAR—Cartoon; COMP—Compilation; D—Drama; DOC—Documentary; MD—Melodrama; MU—Musical; W—Western; NOV—Novelty; TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope; DC—DeLuxe Color; EC—Eastman Color; MC—MetroColor; NA—Naturama; RE—Reissue; RS—Regalscope; SS—SuperScope; TC—Technicolor; TE—Technirama; TR—Trucolor; VV—VistaVision; WC—WarnerColor; C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
CRIME AND PUNISHMENT, U.S.A.—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction
HOUSE OF INTRIGUE, THE—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
HYPNOTIC EYE, THE—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

Dec. **ATOMIC SUBMARINE**—Arthur Franz, Dick Foran
Jan. **RAYMIE**—David Ladd, Julie Adams

COMING

BLUEBEARD'S TEN HONEYMOONS—George Sanders, Corinne Calvert
I PASSED FOR WHITE—Sonya Wilde, James Franciscus
PAY OR DIE—Ernest Borgnine, Zohra Lampert
SEXPOT GOES TO COLLEGE—Mamie Van Doren, Mickey Shaughnessy

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller

TO BE REVIEWED

ANGRY RED PLANET—(Cinemagic; EC)—Gerald Mohr, Nora Hayden
CIRCUS OF HORRORS—(C)—Anton Diffring, Erika Remburg
FALL OF THE HOUSE OF USHER—(CS; C)—Vincent Price, Mark Damon, Myrna Fahey
GIRL ON DEATH ROW—Terry Moore, Mara Corday
JAILBREAKERS, THE—Robert Hutton, Mary Castle

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable In Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Adventures of Huckleberry Finn		MGM
•Alamo		UA
Alias Jesse James	A1	UA
•All The Fine Young Cannibals		MGM
•All the Young Men		Col.
Alligator People, The	A2	Fox
Anatomy of Love, The		For.
Anatomy of a Murder	SC	Col.
Angry Hills, The	A3	MGM
•Angry Red Planet	A2	A-I
•Apartment, The		UA
Aren't We Wonderful		For.
Ask Any Girl	A3	MGM
•Atomic Submarine	A2	AA
Attack of the Jungle Women		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

•Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bad Girl		For.
Bandit of Zhobe, The	A1	Col.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle of the Coral Sea	A1	Col.
•Battle Of Marathon, The		MGM
•Bay of Naples		Par.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
Beatniks, The		Misc.
•Because They're Young		Col.
Behind The Great Wall	A1	Misc.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Bewildered Youth—See The Third Sex		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orpheus		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Bobbikins	A1	Fox
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
•Boy and the Pirates, The		UA
Bramble Bush, The	B	WB
•Breath of Scandal, A		Par.
Bridal Path, The	A2	For.
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Can-Can		Fox
•Captain's Table		Fox
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Cat, The		For.
Chance Meeting	A3	Par.
•Cimarron		MGM
•Cinderfella		Par.
Circle, The		For.
•Circus of Horrors		A-I
•Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
•Comanche Station		Col.
Cosmic Monsters, The	A2	For.
Count Your Blessings	A3	MGM
Counterplot		UA
Country Girl, The—RE	A2	Par.
•Crack in the Mirror		Fox
Cranes Are Flying, The	A3	WB
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry from the Streets, A	A2	For.
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
•Dark At The Top Of The Stairs, The		WB
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
•Dinosaurus		U-I
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Don't Give Up the Ship	A3	Par.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
•Electronic Monster, The		Col.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Mirror, The		For.
•Enemy General, The		Col.

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stuart, Lee Remick—4633 (9-2-59)—Superior entertainment
333 **BANDIT OF ZHOBE, THE**—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features new faces
GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
ON THE WATERFRONT—MD-108m.—(RE)—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best
OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1000 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed In English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Mar. **BABETTE GOES TO WAR**—(CS; C)—Brigitte Bardot
Mar. **MAN ON A STRING**—Ernest Borgnine, Coleen Dewhurst
Mar. **COMANCHE STATION**—(CS; C)—Randolph Scott, Nancy Gates

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
BECAUSE THEY'RE YOUNG—Dick Clark, Tuesday Weld
ELECTRONIC MONSTER, THE—Rod Cameron, Mary Murphy
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
MY DOG, BUDDY—Ken Curtis, London
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
REACH FOR TOMORROW—Burl Ives, Shelley Winters
SONG WITHOUT END—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
914 **GREEN MANSIONS**—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
913 **NOWHERE TO GO**—MD-89m.—George Nader—4565 (3-11-59)—For the lower half
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual, highly interesting drama
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Apr. **PLEASE DON'T EAT THE DAISIES**—(CS; C)—Doris Day, David Niven
May **PLATINUM HIGH SCHOOL**—Mickey Rooney, Terry Moore
May **SUBTERRANEANS, THE**—(CS; C)—Leslie Caron, George Peppard

COMING

ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges
ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BATTLE OF MARATHON, THE—(CS; EC)—Steve Reeves, Mylene Demongeot
BELLS ARE RINGING—(CS; MC)—Judy Holliday, Dean Martin
BUTTERFIELD 8—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
KEY WITNESS—Jeff Hunter, Pat Crowley
TEMPTATION—Ava Gardner, Dirk Bogarde, Joseph Cotten
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
CHANCE MEETING—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 **SHANE**—W-117m.—(TC) (RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 **ULYSSES**—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed In Italy
VISIT TO A SMALL PLANET—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy

COMING FEATURES IN ORDER OF RELEASE

Mar. **HELLER IN PINK TIGHTS**—(TC)—Sophia Loren, Anthony Quinn
Mar. **JOVANKA AND THE OTHERS**—Van Heflin, Vera Miles

COMING

BAY OF NAPLES—(V(T; TE)V; TC)—Clark Gable, Sophia Loren
BLOOD AND ROSES—Mel Ferrer, Annette Vadim
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
ONE-EYED JACKS—(VV: TC)—Marlon Brando Katv Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
PSYCHO—Anthony Perkins, Vera Miles
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TARZAN THE MAGNIFICENT—(C)—Gordon Scott, Betta St. John
UNDER TEN FLAGS—Van Heflin, Mylene Demongeot
WALK LIKE A DRAGON—Jack Lord, Nobu McCarthy, James Shigeta
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Sims

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
916 **DIARY OF ANNE FRANK, THE**—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
011 **DOG OF FLANDERS, A**—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 **MIRACLE OF THE HILLS, THE**—D-73m.(CS)—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy

•Fall of the House of Usher		AI
•Ferry to Hong Kong		Fox
Five Pennies, The	A1	Par.
Five Gates to Hell	B	Fox
•Flame Over India		Fox
Floods of Fear	A2	U-I
Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
400 Blows, The	A3	For.M
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
Four Skulls of Jonathan Drake, The	A3	UA
•From The Terrace		Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Giant Gila Monster, The		A-1
Giant Leeches		A-I
Gidget	A3	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
•Girl In the Red Bikini, The		Fox
•Girl On Death Row		A-I
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town	B	MGM
Go, Johnny, Go		Misc.
•Golden Touch, The		Fox
Goliath and the Barbarians	A3	A-I
•Gorgo		UA
Great Is My Country		For.
Green Mansions	A1	MGM
Gri-Gri		For.
Grisbi		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA
Guns, Girls and Gangsters	B	UA

H

H-Man, The	B	Col.
Hangman, The	A2	Par.
Happy Anniversary	B	UA
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
•Head of a Tyrant		U-I
Headless Ghost, The	B	AI
Hell Bent for Leather	A2	U-I
•Heller In Pink Tights		Par.
Hercules	A1	WB
•Hercules Unchained		WB
Here Come the Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl	A1	Col.
Hidden Fortress, The		For.
High School Big Shot		Misc.
Hole in the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
Home from the Hill	A3	MGM
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
•House On Airport Drive	A1	UA
House On The Waterfront, The	B	For.
Hypnotic Eye, The		AA

I

•I Aim At the Stars		Col.
•I Passed for White		AA
•Ice Palace		WB
11 Generale Della Rovere		For.
I'll Give My Life	A1	Misc.
•Inherit the Wind		UA
Inside the Mafia	B	UA
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started with a Kiss	B	MGM
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jet Over the Atlantic		Misc.
John Paul Jones	A1	WB
Johnny Dark —RE	A1	U-I
Jonas	A3	For.
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
•Jovanka and the Others		Par.
Juke Box Rhythm	A1	Col.
Just My Luck		For.

K

•Key Witness		MGM
•Killers of Kilimanjaro	A1	Col.
Kliler Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Last Angry Man, The	A1	Col.
Last Train from Gun Hill	A2	Par.
Last Voyage, The	A1	MGM
Law Is the Law, The	A2	For.
•Leech, The		U-I
Legend of Tom Dooley, The	A2	Col.
•Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Lonely Sex, The		Misc.
Look Back In Anger	A3	WB
Lotna		For.
Love Is My Profession	C	For.
Lovers, The	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Magician, The	A3	For.
•Malaga	A3	WB
Man in the Net	A2	UA
Man In the Saddle—RE	A2	Col.
•Man on a String		Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Man Without a Star—RE	B	U-I
Masters of the Congo Jungle	A1	Fox
Mating Urge, The		Misc.
Middle of the Night	B	Col.
Miracle, The	A2	WB
Miracle In Soho		For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
Mustang	A1	UA
•My Dog, Buddy		Col.
Mysterians, The	A1	MGM

N

Nakod Maja, The	A3	UA
Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
•Nightfighters, The		UA
Nine Lives	A1	For.
Non-Scheduled Train, A		For.
North by Northwest	A3	MGM
Nowhere to Go	A2	MGM
Nun's Story, The	A2	WB

O

•Ocean's 11		WB
Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
Oklahoma Territory		UA
On the Beach	A3	UA
On the Waterfront—RE	A2	Col.
Once More with Feeling	A3	Col.

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry
003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer
918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
921 **SON OF ROBIN HOOD, THE**—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment
922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
914 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appea to femmes—England
917 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appea for women

COMING FEATURES IN ORDER OF RELEASE

Feb. **WHEN COMEDY WAS KING**—Compilation
Mar. **OPERATION AMSTERDAM**—Peter Finch, Eva Bartok—England

COMING

CAN-CAN—(TODD-AO)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier
CAPTAIN'S TABLE—John Gregson—England
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
FERRY TO HONG KONG—Curt Jurgens, Orson Welles, Sylvia Sims—England
FLAME OVER INDIA—Kenneth More, Lauren Bacall—England
FROM THE TERRACE—(CS; DC)—Paul Newman, Joanne Woodward
GOLDEN TOUCH, THE—(CS; C)—Richard Basehart, Stu Erwin
LET'S MAKE LOVE—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
ONE FOOT IN HELL—(CS; DC)—Don Murray
SONS AND LOVERS—(CS; DC)—Dean Stockwell, Wendy Hiller
STORY OF RUTH, THE—(CS; DC)—Elana Eden, Stuart Whitman, Peggy Wood
THIRTEEN FIGHTING MEN—(CS)—Grant Williams, Carole Mathews
39 STEPS—Kenneth More, Taina Elg—England
TWELVE HOURS TO KILL—(CS)—Nico Minardos, Barbara Eden
UPSTAIRS AND DOWNSTAIRS—Michael Craig, Mylene Demongeot—England
VALLEY OF THE REDWOODS—(CS)—Lynn Bernay, John Hudson
WAKE ME WHEN IT'S OVER—(CS; DC)—Ernie Kovacs, Margo Moore
WILD RIVER—(CS; C)—Montgomery Clift, Lee Remick
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap
HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand I—4598 (6-17-59)—Fine filming of horror classic—Hammer
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction
MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar
MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell
NAKED MAJA, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Mar. **FUGITIVE KIND, THE**—Marlon Brando, Anna Magnani—Pennebaker
Apr. **BOY AND THE PIRATES, THE**—(Perceptovision;-EC)—Mervyn Vye, Charles Herbert, Susan Gordon—Gordon
Apr. **HOUSE ON AIRPORT DRIVE**—Cameron Mitchell, Steve Brodie—Vogue
Apr. **UNFORGIVEN, THE**—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
APARTMENT, THE—Jack Lemmon, Shirley MacLaine, Fred MacMurray—Mirisch
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
GORGO—Bill Travers, William Sylvester—King
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
NIGHTFIGHTERS, THE—Robert Mitchum, Anne Heyward—Cineman
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
HELL BENT FOR LEATHER—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
5921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
TOO SOON TO LOVE—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program
5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama
5919 **WILD AND THE INNOCENT, THE**—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

Feb. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Mar. **HEAD OF A TYRANT**—(C)—Massima Girotti, Isabelle Corey—Italian-French

COMING

DINOSAURUS—(CS; C)—
LEECH, THE—Coleen Gray, Grant Williams
PORTRAIT IN BLACK—Lana Turner, Anthony Quinn, Sandra Dee
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer
906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly Interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
814 **STAR IS BORN, A**—D-154m.—(CS; TC) (RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
904 —30— —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

May **TRIAL OF SERGEANT RUTLEDGE, THE**—(TC)—Jeffrey Hunter, Constance Towers

COMING

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
DARK AT THE TOP OF THE STAIRS, THE—Robert Preston, Dorothy McGuire
HERCULES UNCHAINED—(C)—Steve Reeves, Sylva Koscina
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
MALAGA—Trevor Howard, Dorothy Dandridge
OCEAN'S 11—(TC)—Frank Sinatra, Angie Dickinson, Dean Martin
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum
THREAT, THE—Robert Knapp, Linda Lawson

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemont

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roache
BRIDAL PATH, THE—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler
CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY—65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert

•One-Eyed Jacks		Par.
•One Foot In Hell		Fox
•Operation Amsterdam		Fox
Operations Dames	A3	A-I
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
Our Man In Havana	A3	Col.

P

Paratrooper Command	A3	AI
Paris Hotel		For.
•Pay or Die		AA
•Pepe		Col.
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
•Platinum High School		MGM
•Pleasure Of His Company, The		Par.
•Please Don't Eat the Daisies		MGM
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd		Misc.
Premier May	A2	Misc.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The		U-I
•Psycho		Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Rabbit Trap, The	A2	UA
Race For Space		Misc.
•Rachel Cade		WB
Rape of Malaya	A1	For.
•Rat Race, The		Par.
•Raymie		AA
•Reach for Tomorrow		Col.
Rebel Set, The	A3	AA
Return of the Fly, The	A2	Fox
Riot in Juvenile Prison	B	UA
Rise and Fall of Legs Diamond, The	B	WB
Road Racers	B	A-I
Road To Hell, The	C	Misc.
Rookie, The	B	Fox
Room at the Top	B	For.
Room 43	B	For.

S

Sad Horse, The	A1	Fox
Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Scavengers, The		Misc.
Scent of Mystery		Misc.
Seven Thieves	A3	Fox
•Sexpot Goes To College		AA
Shaggy Dog, The	A1	Misc.
Shake Hands with the Devil	A2	UA
Shane—RE	A2	Par.
Sign of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
Sinners of Paris		For.
Sins of Rose Bernd, The		For.
Sins of Youth		For.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Son of Robin Hood, The	A1	Fox
•Song Without End		Col.
•Sons and Lovers		Fox
Sound and the Fury, The	A3	Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA
Square Peg, The		For.
Star Is Born, A—RE	B	WB
•Story Of Ruth, The		Fox
Story on Page One, The	A3	Fox
•Strangers When We Meet		Col.
Subway In the Sky	B	UA
Submarine Seahawk	A1	AI
•Subterreaneans, The		MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Surprise Package		Col.
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
Tall Story		WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
•Tarzan The Magnificent		Par.
Teenagers from Outer Space	A2	WB
•Temptation		MGM
Ten Seconds to Hell	A2	UA
Terror Is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Sex, The	C	For.
Third Voice, The	A3	Fox
•Thirteen Fighting Men		Fox
•39 Steps		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
•Threat, The		WB
Three Murderesses	B	Fox
Three Strange Loves		For.
Three Men in a Boat	A3	For.
—30—	A1	WB
Thunder in the Sun	A2	Par.
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Tiger Bay	A3	For.
Timbucktu	A1	UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Toby Tyler		Misc.
Too Many Crooks		For.
Too Soon To Love	B	U-I
Tosca		For.
Touch of Larceny	A3	Par.
•Trial of Sergeant Rutledge, The	A2	WB
•Twelve Hours To Kill		Fox

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
•Unforgiven, The		UA
•Upstairs and Downstairs		Fox

V

•Valley of the Redwoods		Fox
Verboten	A2	Col.
Vice Raid		UA
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wake Me When It's Over		Fox
•Walk Like A Dragon		Par.
Warlock	A2	Fox
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Watusi	A1	MGM
Web of Evidence	A3	AA
Westbound	A1	WB
•When Comedy Was King		Fox
Who Was That Lady?	B	Col.
Wild and the Innocent	A2	U-I
•Wild River		Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A		For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
World, the Flesh and the Devil, The	A2	MGM
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Worner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair Import—Titles—Continental

GRI GRI—TRAVEL-62m.—United National Museum of Man Expedition—4571 (3-25-59)—African rites for the lower half—English narration—Brenner

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed in English—Janus

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaill Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge. Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.

SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4575 (4-22-59)—Okay entry for foreign spots—Titles—President

THIRD SEX, THE—(Bewildered Youth)—D-85m.—Paula Wessely, Paul Dahike—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.

INDIAN

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastrolanni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

TOSCA—OPERA-105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots—Titles—Casolaro-Giglio

JAPANESE

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—de Rochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay
MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus
OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World
SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus
THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus
WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.
BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHNNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner
MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
ROAD TO HELL, THE—("**The Desperate Women**")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic
SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant
SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.
SHAGGY DOG, THE—C-100m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant
THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista
WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5905	Al Capone	Mar.
5907	Battle Flame	April
5908	Surrender Hell	July
5909	The Rebel Set	May
5910	Speed Crazy	May
	Little Rascals Varieties	May
5911	King of the Wild Stallions	June
5912	The House of Intrigue	Nov.
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5916	Face of Fire	Aug.
5917	The Bat	Aug.
5918	Crime and Punishment, U. S. A.	Nov.
5919	Atomic Submarine	Dec.
5920	Raymie and the Barracuda	Jan.
	The Purple Gang	Dec.
6001	The Hypnotic Eye	Jan.
6002	Bluebeard's Ten Honeymoons	Feb.

American-International

Tank Commandos	Mar.
Operation Dames	Mar.
Daddy-O	April
Roadracers	April
Horrors Of The Black Museum	May
The Headless Ghost	May
Dragstrip Girl (RE)	June
Reform School Girl (RE)	June
Diary Of A High School Bride	July
Ghost Of Dragstrip Hollow	July
Sign Of The Gladiator	Sept.
A Bucket Of Blood	Oct.
The Leeches	Oct.
The Killer Shrews	Nov.
Giant Gila Monster	Nov.
Goliath and The Barbarians	Dec.
Angry Red Planet	Feb.

Columbia

329	Two-Headed Spy	Mar.
330	Forbidden Island	Mar.
331	Gunman from Laredo	Mar
332	Gidget	April
333	The Bandit of Zhobe	April
334	Juke Box Rhythm	April
	On the Waterfront—RE	April
	The Caine Mutiny—RE	April
337	The Young Land	May
338	Face of a Fugitive	May
339	Hey Boy, Hey Girl!	May
	Gilda—RE	May
340	Man In the Saddle—RE	May
341	Santa Fe—RE	May
342	Verboten	June
343	It Happened to Jane	June
344	The H-Man	June
345	The Woman Eater	June
401	Anatomy of a Murder	July
402	Middle of the Night	July
403	Legend of Tom Dooley	July
404	Have Rocket, Will Travel	Aug.
405	30 Ft. Bride of Candy Rock	Aug.
	They Came to Cordura	Oct.
	The Crimson Kimono	Oct.
	The Mouse That Roared	Oct.
	The Tingler	Oct.
	Yesterday's Enemy	Nov.
	The Last Angry Man	Nov.
	Battle of the Coral Sea	Nov.
	The Warrior and the Slave Girl	Nov.
	Edge of Eternity	Dec.
	Swan Lake	Dec.
	Flying Fontaines	Dec.
	1,001 Arabian Nights	Dec.
	Suddenly, Last Summer	Jan.
	Who Was That Lady	Jan.
	Gene Krupa Story	Jan
	Our Man In Havana	Feb.
	Once More With Feeling	Feb.
	Man On A String	Mar.
	Babette Goes To War	Mar.
	Comanche Station	Mar.

MGM

912	The Mating Game	Mar.
913	Nowhere to Go	Mar.
914	Green Mansions	April
915	First Man into Space	Feb.
916	Ask Any Girl	June
917	The World, the Flesh and the Devil	May
918	Watsiu	May
919	Count Your Blessings	April
920	The Mysterians	June
921	The Angry Hills	June
922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug.
1	It Started with a Kiss	Sept.
2	For the First Time	Sept.
3	Tarzan the Ape Man	Oct.
4	Girl's Town	Oct.
5	Libel	Oct.
6	The House of the Seven Hawks	Nov.
7	Wreck of the Mary Deare	Dec.
8	Never So Few	Dec.
9	The Time Machine	
10	The Gazabo	Jan.
11	The Last Voyage	Feb.
12	Home From The Hill	Mar.
13	Please Don't Eat The Daisies	April

Paramount

5813	The Black Orchid	Mar.
5814	Tempest	Mar.
R5815	A Place in the Sun—RE	Feb.
R5816	Stalag 17—RE	Feb.
5817	Thunder in the Sun	May
5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Give Up the Ship	July

(continued on next page)

PARAMOUNT (continued from preceding page)

5821	Last Train from Gun Hill	July
5823	The Five Pennies	Aug.
5826	The Man Who Could Cheat Death	Sept.
5822	Tarzan's Greatest Adventure	Sept.
R5824	Loving You—RE	July
R5825	King Creole—RE	July
5901	That Kind of Woman	Sept.
R5902	Samson and Delilah—RE	Sept.
5903	But Not for Me	Oct.
5904	The Jayhawkers	Oct.
R5905	The Country Girl—RE	Feb.
R5906	The Bridges at Toko-Ri—RE	Feb.
5907	Career	Nov.
5908	Li'l Abner	Dec.
R5909	Ulysses—RE	Dec.
5910	Jack The Ripper	Feb.
5911	A Touch of Larceny	Jan.
5912	The Big Night	Feb.
5913	Circus Stars (U. S. S. R.)	Feb.
	Heller In Pink Tights	Mar.
	Chance Meeting	Mar.
5917	Visit To A Small Planet	April

20th-Fox

910	The Sound and the Fury	Mar.
911	Lone Texan	Mar.
912	The Sad Horse	May
913	Little Savage	May
914	Warlock	April
915	Compulsion	April
916	The Diary of Anne Frank	July
917	Woman Obsessed	May
918	Say One for Me	June
919	The Man Who Understood Women	Sept.
920	Here Come the Jets	June
921	The Son of Robin Hood	July
922	South Pacific	July
923	Holiday for Lovers	July
924	The Miracle of the Hills	July
925	Blue Denim	Aug.
926	A Private's Affair	Aug.
927	Alligator People	Aug.
928	The Return of the Fly	Sept.
929	The Blue Angel	Oct.
930	The Oregon Trail	Sept.
931	The Best of Everything	Oct.
923	Five Gates to Hell	Oct.
933	Hound Dog Man	Nov.
934	Journey to the Center of the Earth	Nov.
935	A Dog of Flanders	Dec.
936	Beloved Infidel	Dec.
937	Blood and Steel	Dec
001	Story on Page One	Jan.
002	Seven Thieves	Jan.
012	Masters Of The Congo Jungle	April
003	The Rookie	Jan.
005	Sink The Bismarck	Feb.
007	Three Murderesses	Feb.
008	When Comedy Was King	Feb.
014	The Wind Cannot Read	Feb.
011	Dog Of Flanders	Mar.
006	The Third Voice	Mar.
015	Operation Amsterdam	Mar.

United Artists

Lonely Hearts	Mar.
Mustang	Mar.
Naked Maja	April
Some Like It Hot	April
Alias Jesse James	April
Riot in Juvenile Prison	April
Ten Seconds to Hell	April
The Man in the Net	May
Gunfight at Dodge City	May
Pork Chop Hill	May
Pier 5, Havana	June
The Invisible Invaders	June
Four Skulls of Jonathan Drake	June
Hound of the Baskervilles	June
Shake Hands with the Devil	June
The Horse Soldiers	July
Day of the Outlaw	July
The Devil's Disciple	July
A Hole In the Head	July
The Wonderful Country	Aug.
Cry Tough	Aug.
The Rabbit Trap	Aug.
Ten Seconds to Hell	Sept.
Cast a Long Shadow	Sept.
Inside the Mafia	Sept.
Take a Giant Step	Oct.
Counter Plot	Oct.
Timbuktu	Oct.
The Wonderful Country	Oct.
Odds Against Tomorrow	Nov.
Subway in the Sky	Nov.
Happy Anniversary	Dec.
Gunfighters of Abilene	Jan.
Dog's Best Friend	Jan.
Solomon and Sheba	Jan.
On The Beach	Feb.
Vice Raid	Feb.
The Pusher	Feb.
Take A Giant Step	Mar.
Oklahoma Territory	Mar.

Universal

5916	Never Steal Anything Small	April
5917	Step Down to Terror	Mar.
5918	Imitation of Life	Mar.
5919	The Wild and the Innocent	May
5920	Floods of Fear	May
5921	Johnny Dark—RE	May
5922	Man Without a Star—RE	May
5923	The Mummy	June
5924	Curse of the Undead	June
5925	This Earth Is Mine	July
5926	Born to Be Loved	Aug.
5927	Pillow Talk	Oct.
6001	4-D Man	Nov.
6002	Sapphire	Nov.
6003	Operation Petticoat	Dec.
6004	Private Lives Of Adam and Eve	Feb.
6005	Othello	Jan.
	Hell Bent For Leather	Feb.

Warners

813	Rio Bravo	April
814	A Star Is Born—RE	April
815	Westbound	April
816	Born Reckless	May
817	Island of Lost Women	May
818	The Young Philadelphians	June
819	Gigantis, the Fire Monster	June
820	Teenagers from Outer Space	June
821	The Nun's Story	July
822	Hercules	July
823	John Paul Jones	Aug.
901	Yellowstone Kelly	Sept.
902	Look Back in Anger	Sept.
903	The FBI Story	Oct.
904	—30	Nov.
905	A Summer Place	Nov.
906	The Boy And The Laughing Dog—RE	Nov.
	The Cranes Are Flying	Nov.
907	The Miracle	Dec.
908	Cash McCall	Jan.
909	The Bramble Bush	Feb
910	Rise And Fall Of Legs Diamond	Feb.
911	Guns Of The Timberland	Mar.
912	This Rebel Breed	Mar.
913	The Threat	Mar.
914	Tall Story	April

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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MARCH 2, 1960 | Volume 63 | Number 15

IN THREE SECTIONS • THIS IS SECTION ONE



Theatre Mergers Urged By TOA

(See Page 6)

Actors Guild Calls Strike March 7

(See Page 7)

John E. Fitzgerald, entertainment editor of the Catholic weekly, Our Sunday Visitor, was recently honored by the Screen Directors Guild in Los Angeles as the Critic of the Year, first representative of a religious publication so named.

editorial: Guilty Until Proven Innocent . . . see page 3

"SAYONARA"...
"LOVE IS A MANY-SPLENDORED THING"
and now...



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MEMBER AUDIT BUREAU OF CIRCULATIONS

VOLUME 63 • NO. 15

MARCH 2, 1960



GUILTY UNTIL PROVEN INNOCENT

WE SEE by the New York papers that *"the Fort Lee, N.J., Borough Council is checking law books"* to ascertain whether it could legally stop a theatre from opening.

Pax Films, a foreign film distributor, had announced that it was taking over the old Grant Lee Theatre, where a stage stock company had been operating for the past three years, and would convert it to films. The firm's application for a movie house license brought protests from church groups. The Rev. Eugene Geiger, Holy Trinity R.C. Church, told Council that *"it is a well known fact that many foreign films are indecent and unfit for public display where they can be viewed by the young."* Two other R.C. Churches, one in Fort Lee and one in nearby Cliffside Park, joined in this protest. So the Councilmen are talking censorship and the possibility of legally banning the licensing of any new movie theatres in that area.

If all of this action reflects the benighted nature of Fort Lee, N.J., as a place, we wouldn't blame Pax for walking away from the deal, and from that particular form of bigotry. Of all of the tenets of our great country there is no greater or more important one than man's right to *"innocence until proven guilty."* No films had been announced. No films had been played. No transgressions had taken place. But Pax are movie business, and connected with foreign films. Off with their heads!

We would like to remind the Borough Council, and the three good priests, that some little films of their acquaintance, such as "MONSIEUR VINCENT," "MARCELINO," "ST. FRANCIS OF ASSISI," "EMBEZZLED HEAVEN," "LOYOLA THE SOLDIER SAINT," and virtually all other feature-length religious films, are actually "foreign films."

We don't know what films Pax would have shown. But we must support their right to fair play.

Thus far, no peace for Pax.

ACADEMY AWARDS NITE . . . APRIL 4

NOW IS THE TIME to start laying plans for your theatre-participation in Academy Awards Nite. Less than six weeks remain to activate your plans, and as the industry's one big self-promotional effort of the year, it deserves the best of our respective and collective abilities.

At the request of the Advertising Managers of the M.P.A. there will be a specially prepared "How I Would Sell . . ." SHOWMANALYSIS on Academy Awards Nite, prepared by Curtis Mees, division manager, Skouras Theatres Corporation, New York, in the current issue of this publication. Much can be learned from Mr. Mees' advice. But the smart theatre operator will start some of his own ideas to work even before that.

Attention to the industry, to its entertainment abilities, and to its products present and future, is the objective. Let's give it everything we have!

ON PROPHETS OF DOOM

WE'RE INCLINED to agree with Arthur Mayer that the motion picture industry and its future are not in the hands or in the forecasting ability, of any one man or of any small group of men. Anyone's guess that the next 10 years will find major motion picture distributors *"whittled down from seven to three in a bitter battle for survival,"* is a guess, and nothing more. Not too many years ago, a prophet-of-doom forecast that right now *"Hollywood will be down to just one studio."* That too was only a guess. All of which proves nothing, except that wild or dramatic statements will capture more headlines than Mr. Mayer's calm retort.

The future of this industry won't be decided by some flip remark or some bland prognosis. It will be decided by our collective abilities, and by the amount of judgment and hard work that we are willing to plow back in our efforts to climb farther. Only stupidity or laziness can make the doom-prophets right!

It's strictly up to us.

ENLIGHTENMENT DEPARTMENT

FROM MEMPHIS, TENN., where the City Attorney told the local five-member Censor Board that it didn't have a legal leg to stand on unless there was actual obscenity in a picture, comes the story of Mrs. Judson McKellar, the chairman of the Board.

In a statement of the local newspaper Mrs. McKellar said: *"Don't allow your children to go to the movies, and don't go to the movies yourself. If the paying public doesn't put up, the movies will shut up . . . or improve."*

It is too bad that so many people have been given authority to govern—and to comment on—this industry . . . who hate it!

In fact, it's almost "obscene."

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From RICHMOND, VA.

(Attached to the following letter was a tearsheet of an institutional or "house" ad, published by a contemporary, in which the individual state circulations of all three ABC-audited trade weeklies were listed. In each case, the TOP circulation was printed in RED INK.)

It would seem that in Virginia you are in the RED.

Usually, being in the RED is bad; but according to the enclosed ad being in the BLACK is bad, and being in the RED is good. It looks like if you are in the BLACK you are not as well READ as if you are in the RED. It is a good thing that I know how to spell RE-D two different ways, or maybe you wouldn't understand what this is all about.

It is very embarrassing to me to know that you are more in the BLACK in Texas than you are in the RED; and I am very glad to know that in your own home state of Pennsylvania you are so tremendously more READ than BLACK. Please give my regards to your Circulation Department and tell them to get on the ball, because it embarrasses me when you are in the BLACK when I feel that you should be so much better READ. And I do hope that you are keeping the finances of MOTION PICTURE EXHIBITOR in the BLACK, even though its circulation ought to be READ.

In case you understand this letter, don't try to explain it to me. I am ready to surrender. You know, General Lee surrendered, and he has gone down in history as a great man. So, if I surrender, don't necessarily think I am either great or not great, but write me down in your book as an admirer.

MORTON G. THALHIMER, President
The Neighborhood Group of
Independent Theatres

EDITOR'S NOTE: To the best of our knowledge the good "Colonel" has no newspapers or magazines among his department stores, prominent corner real estate holdings, banks, or board memberships (Colonial Williamsburg etc.). So let this be a lesson to him. Never start kidding a publisher unless you can answer his answer.

Our face is not READ, for it takes the total of 10 different individual and sometimes overlapping editions to top our subscriptions in the U.S. And even those 10 different individual and sometimes overlapping editions can't top our REDERSHIP.

From LODI, CAL.

I just want you to know how helpful MOTION PICTURE EXHIBITOR has been to me in the few short weeks since I reopened the State. I wish I could be as grateful to the large assortment of "crepe hangers" I have met during this same period. If these same so-called theatremen would get out and hustle a bit, instead of trying to talk a determined-but-admitted-novice out of his enthusiasm, maybe a few more like me would get brave enough to open a few more closed theatres. I really feel that many closed ones are not hopeless cases.

Incidentally, considering that the State has been closed for the past four years, we have gotten off to a good start, and we are building, week by week. No funeral yet in sight! Just mourners!

GEORGE WESTCOTT
State Theatre

EDITOR'S NOTE: When we get letters like this one they are passed around to all hands. We love 'em! Here's to all the Mr. Westcotts who remind us of the jingle: "They said it couldn't be done, but he did it!"

From WILMINGTON, N. C.

I consider it an honor and a privilege to accept the assignment to prepare a "How I Would Sell . . ." SHOWMANALYSIS on "PLEASE DON'T EAT THE DAISIES" for use in the March 23 issue of MOTION PICTURE EXHIBITOR. That MGM release is to play our first-run indoor house and, since Doris Day is my favorite leading lady, I shall work with enthusiasm. I do hope that I will be able to furnish you with one of the best campaigns so far. I will need to come up with a dandy, for your SHOWMANALYSIS sections have been top notch ever since they began last summer.

E. M. MARKS
Tarheel Theatres, Inc.

EDITOR'S NOTE: "DAISIES" will be Number 23 in this continuing weekly series, and we judge from reader comment that each is avidly read and saved. It is the only *trade paper department to publish data* in advance of *the first runs. We are sure Mr. Marks will do a good one.*

From NEW YORK, N. Y.

I wish to compliment MOTION PICTURE EXHIBITOR on its contribution to showmanship through your weekly SHOWMANALYSIS surveys. We are pleased that so many of our recent pictures have merited coverage in this analysis, and we fully expect to deliver a continuing flow of outstanding features which you will want to similarly analyze.

A. SCHNEIDER, President
Columbia Pictures Corp.

I feel that your weekly SHOWMANALYSIS surveys are a most constructive and continuing demonstration of the fine tradition of editorial quality which distinguishes MOTION PICTURE EXHIBITOR.

JONAS ROSENFIELD, JR.
Exec. in charge of Adv., Pub.. and Exploit.
Columbia Pictures Corp.

I cannot tell you how indebted we are to MOTION PICTURE EXHIBITOR for the "How I Would Sell . . ." SHOWMANALYSES you have devoted to "WHO WAS THAT LADY?," "THE GENE KRUPA STORY," and "ONCE MORE WITH FEELING." This kind of promotional aid is of tremendous help.

ROBERT S. FERGUSON
Director of Adv. and Publicity
Columbia Pictures Corp.

EDITOR'S NOTE: Unanimous approval.

From MONTGOMERY, PA.

We are small and operate only on week-ends. Our availability is now 14 days after Channel 10. Some companies give us an availability: right after it plays the drive-in outside of our little town.

If you want to see how a little fellow gets kicked around, take a look at the two enclosed conflicting items. We don't owe Universal any money or dates. We have played their product for years. But now they don't even bother to send a salesman.

ROGERT W. THOMPSON
Eagle Theatre

EDITOR'S NOTE: Enclosed was a letter signed by the "Head Booker" advising that "Operation Petticoat" was "not available for dating in your situation as yet," and a tearsheet of a local newspaper under the same date showing that it was playing a "14th Hilarious Day" in a neighboring town. Probably a case of a form letter that didn't fit.

From OSWEGO, ORE.

Our film booker has not been taking advantage of the many features of your fine magazine, so I am doing myself a favor and buying a subscription for him also.

Your "TIP-OFF on Business" is the only scale that I have ever been able to apply intelligently to our business. Actually it is invaluable in determining expected grosses. There have been very few exceptions to a perfect rule.

MAX W. COHEN, Manager
Lake Theatre

EDITOR'S NOTE: In the sale of subscriptions, nothing has the power of personal recommendations from enthusiastic subscribers. We thank Mr. Cohen, and all other theatre executives who have similarly praised MOTION PICTURE EXHIBITOR and its various departments and services. It is because of you that MPE is a bright, live and growing trade weekly.

From SAN FRANCISCO, CAL.

Since the Jan. 27 issue of MOTION PICTURE EXHIBITOR, with the picture of Hulda McGinn on the front cover, is an extremely wonderful compliment to her, we are wondering if you could send us several copies? If there is any charge, we will gladly take care of it.

REBECCA JOFFEE
Northern California Theatre Assn.

EDITOR'S NOTE: For a number of reasons, Miss McGinn on the cover no doubt being one of them, there has been a run on copies of the Jan. 27 issue and we have only one on file. It is being forwarded to Miss Joffee.

NEWS CAPSULES

Strauss Heads Publicists

NEW YORK—Henry Strauss of Columbia Pictures has been elected chairman of the Screen Publicists Guild, and George Nelson of Warner Brothers has been selected as vice-chairman.

The change of leadership follows the resignation of Guild chairman Nathan Weiss, who has become publicity manager of 20th Century Fox. Val Coleman of United Artists remains as secretary.

The new leadership team is currently engaged in blueprinting plans for contract negotiations this spring with several of the major film companies.

Broumas, Heon Buy Md. House

BALTIMORE, MD.—John G. Broumas and Louis G. Heon announced the purchase of the Villa, Rockville, Md.

Broumas is president of Broumas Theatres in Maryland, Washington, D.C., and Pennsylvania. He is also president of the Maryland Theatre Owners Association, and a member of the executive committee of Theatre Owners of America. Heon heads the Georgetown Theatre Company of Washington, D.C., and is associated with Broumas in several theatre enterprises.

BROADWAY GROSSES

Strong Holdovers Lead Way

NEW YORK—Business continued satisfactory in most of the Broadway first-runs last weekend due to some good holdovers, particularly in the long-runs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"SINK THE BISMARCK" (20th-Fox). Paramount ($39,435)*—The third week was sure of $33,000. Second session, $48.000.

"ONCE MORE WITH FEELING" (Col.). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $79,000 with the third and last week bound to reach $115,000. Second week, $147,000.

"THE GAZEBO" (MGM). Roxy ($55,404)—The last four days of the sixth week was $31,000.

"THE LAST VOYAGE" (MGM). Capitol claimed that the second session would reach $22,000. Opening week, $37,00.

"BEN-HUR" (MGM). Loew's State on reserved seat policy reported $45,000 for the 15th week. 14th week, $53,00.

"THE PURPLE GANG" (Allied Artists). Victoria ($22,900)—The sixth and last week was down to $8,000. Fifth week, $8,000.

"ON THE BEACH" (UA). Astor reported $26,000 for the 11th week, 10th week, $30,000.

"OUR MAN IN HAVANA" (Col.). Forum claimed the fifth week at $19,000. Fourth week, $23,850.

"SUDDENLY LAST SUMMER" (Col.). Criterion reported the 10th week as $29,000. Ninth session, $33,000.

"THE STORY ON PAGE ONE" (20th-Fox). Rivoli stated that the seventh week would reach $11,000. Sixth week, $11,000.

Positive Approach To N.Y. Classification

ALBANY—For the first time in the long history of New York censorship, a classification bill containing a "positive approach"—via authorization for Motion Picture Division, State Education Department, in licensing a film, to rate it "approved for patronage by children attending the elementary and secondary schools"—has been presented to the Legislature. It is sponsored by Assemblyman Joseph R. Younglove, chairman of Joint Legislative Committee on Offensive and Obscene Material, and Senator Thomas A. Duffy, Democrat of Long Island City and a Committee member.

The measure supplants an earlier one introduced by Younglove and Duffy, which provided that a film, though licensed, should be classified as "unsuitable for children subject to the compulsory education law," if it portrayed "nudity, horror, violence, brutality, sadism, juvenile delinquency, drug addiction, or sexual conduct or relationships, to an extent believed by the division to be contrary to the proper mental, ethical and moral development" of such pupils.

The new bill, which would take effect immediately, stipulates that no film could be classified as approved for patronage by children if it portrayed the above themes or emphases.

However, an approved classification could be accompanied, if the Regents authorized it, by the Motion Picture Division's issuance of "a seal or other appropriate evidence of such approval." The Division would maintain a list of all films so okayed, and would publish, release, or otherwise disseminate such record, at times and places directed by the Regents.

Chairman Younglove, in a statement, hailed the shift from "unsuitable" to "suitable" as "a positive approach to the problem" which would give parents throughout the State "an authoritative guide to pictures believed suitable for viewing by juveniles."

Pointing out that "The industry has evidenced its ability to produce films of very great educational and entertainment value," the Assemblyman set forth the Committee's "hope that the industry would strive to produce more pictures of such character."

FILM FAMILY ALBUM

Gold Bands

Ramona Rae Brewer, daughter of **Roy Brewer**, manager of branch operations, Allied Artists, was married to **Anthony Moloski**, Stanford, Conn., on Feb. 27.

Obituaries

Harry A. Alexander, operator until recently of the Lansdowne Theatres, Toronto, Canada, died last fortnight. He was prominent in exhibition circles in the 20's and 30's during which time he and his partners, **Maurice Mentel** and **Sam Lester**, expanded their operations from one house to a half-dozen in a few years. He had been ill for a long period and is survived by his widow and three daughters, as well as three brothers, eight sisters, and others.

John G. Bryson, Sr., who was associated with **Eric A. Johnston** and **Will Hayes** in the Motion Picture Association of America at Washington, D.C., for 45 years, died in a convalescent home near Hartford, Conn., after a long illness. He had lived in West Hartford since 1956, when he had retired from the MPAA. Survivors include a son.

Arthur Keller, 67, founder and president of the old Ohio Amusement Company, died in Community Hospital after an illness of several years. Since leaving th eindustry he had been in the real estate business.

Mrs. Al Levy, wife of 20th Century-Fox's Boston branch manager, died last week at General Hospital, Boston. She is survived by her husband and daughter, **Karen.**

George C. Lewis, 61, maintenance man with National Theatre Supply's local branch since the company started, died last week after a lenghty illness. He is survived by his wife and a son.

Edward James Solon, treasurer, Interstate Theatre Circuit, died in Dallas. As a Catholic layman, he had received some of the highest honors conferred by his Church. **Pope Pius XII** named him a Knight Commander of the Order of St. Gregory the Great, and last year, **Pope John XXIII** awarded him the title of the Holy Sepulchre.



Seen at the recent planning meeting for the motion picture industry division's 1960 Brotherhood Week campaign at the Hotel Astor, New York City, were, left to right, Spyros S. Skouras, president, Skouras Theatres and Brotherhood national Exhibitor chairman; William J. Heineman, United Artists vice-president and national distributor chairman; Dr. Lewis Webster Jones, president, National Conference of Christians and Jews; and Salah M. Hassanein, vice-president, Skouras Theatres and United Artists Circuit, who is chairman of the Metropolitan New York area Brotherhood Campaign.

TOA Concentrates On More Product

Asks Decree Revisions Allowing Theatre Mergers, Production By Circuits; Eyes Meetings With SPG

WASHINGTON—Theatre Owners of America hammered away at the product shortage as the most critical problem exhibition faces as board members met last week in their mid-winter session.

The exhibition organization indicated that the effort to provide more pictures would be a primary consideration when TOA's representatives meet this week with members of the Screen Producers Guild in Hollywood.

The board also called on the antitrust division of the Department of Justice for revisions in the decrees which would permit theatre mergers and allow former affiliated circuits to produce and distribute pictures with pre-emptive rights for their own theatres. To this end, the board instructed TOA's decree revision committee to confer as soon as possible with Robert A. Bicks, Acting Assistant Attorney General.

The TOA statement pointed out that the worsening product situation made theatre circuit entry into production a necessity. On the question of authorizing mergers or the joining of interests on the part of competing theatres, the film shortage was also cited. Such mergers, TOA claimed would result in economies of operation that might allow two situations to continue in business where both might be forced to close otherwise. Exhibitors in distressed situations were urged to do this, and permission was sought for theatre companies bound by the decrees to do likewise.

At the conclusion of the board meeting, Albert M. Pickus, president, disclosed that the TOA product situation should be a prime subject in the conference with the producers.

TOA will outline to the producers its experiences and operational knowledge which have prompted the feeling of a need for more pictures. It hopes, he said, the producers committee will discuss its ideas on the subject, and that from this interchange, a common ground for solutions can be charted.

Pickus said TOA's committee will go to Hollywood with the attitude that from such exploratory conferences, a mutually beneficial program can be evolved. It will be most interested, he said, in hearing from the producers on any subjects in which the producers feel exhibition can be helpful to improve business.

Representing TOA at the meeting will be S. H. Fabian, chairman, who is president of Stanley Warner Corporation, Sidney Markley, vice-president of American Broadcasting-Paramount Theatres; M. Spencer Leve, vice-president of National Theatres Amusement Corporation; George G. Kerasotes, president of Kerasotes Theatres; Roy Cooper, president of West Side-Valley Theatres; and Pickus.

Quick agreement in negotiations between the film companies and the Guilds to avoid a strike which would jeopardize theatres and interrupt the current upswing in business, was urged also. Pickus urged that a standby settlement, even for a limited period, be achieved.

The statement noted that TOA believes the Screen Actors Guild does not want the sale

(*Continued on page 17*)

Radio-TV Coverage Weak On "Oscar" Nominations

NEW YORK — The MPAA Radio and Television Coordinating Group under the chairmanship of Bob Ferguson blasted the radio and television networks for their inadequate coverage of the "Oscar" nominations Monday evening, Feb. 22. Every radio and TV station in the area had been notified of the date and time of the nominations' announcement.

Coverage was so inadequate that the coordinating group has directed a letter be sent to the program directors of all New York radio and TV stations asking them why the material was not handled as part of the news Monday evening. A return postcard is being enclosed with the letter, requesting that the stations indicate when they first mentioned the "Oscar" nominations on their news programs.

Copyright Change Opposed

WASHINGTON—It was indicated last fortnight that the industry was uniting to safeguard by-products of films such as toys, dolls, other novelties threatened by a proposed amendment of the copyright law.

As the law stands, the embodied miniature characters from Walt Disney cartoons and others receive the same 28 year protection from copyright infringement in miniature form as on the screen, and the protection may be renewed for a second 28-year period. However, in other industries, the copyright law has not served to prevent commercial pirating and for years there has been an effort for the enactment of remedial amendments.

The MPAA and the Independent Motion Picture Producers Association have learned that such a bill would deprive film-land characters of their protection from piracy for five years only instead of the possible 56 years they now get.

U-I Names Top Film Editor

HOLLYWOOD—William Hornbeck was appointed last week to the newly created post of supervisor of editorial operations for all productions filming under the U-I banner.

AMPA Honors Seadler For Industry Service

NEW YORK—Associated Motion Picture Advertisers last week honored Si Seadler, MGM's eastern advertising manager, for his contributions to the craft at a luncheon at the Hotel Piccadilly attended by several hundred advertising and publicity representatives in the industry, agencies, etc.

Maurice Bergman, toastmaster, noted that Seadler's ads were not only good for Metro but they also set a high standard for the industry. He opined that while there was no scroll or plaque at hand for the guest of honor, still, the large attendance was enough of a tribute.

Seadler was thrilled and overwhelmed by the occasion and took the opportunity to advocate "industry togetherness" via a number of cute anecdotes and gags.

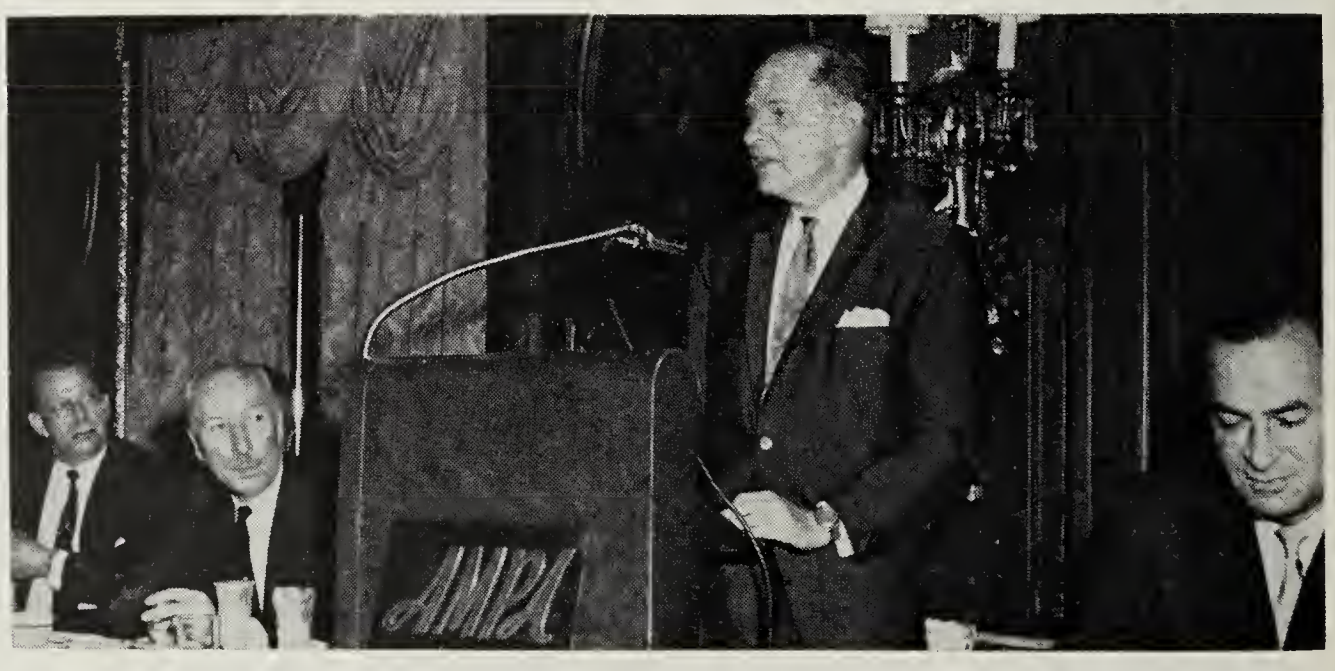
Turning serious for a moment, he opined that if it weren't for Joseph Vogel there wouldn't be an MGM today nor would there be a "Ben-Hur" to increase theatre attendance. He urged kindness in dealing with one another in the industry in this time of stress, but he predicted that we'll weather the present crisis as well.

Aboard the dais were Ernie Emerling, Harry Mandel, Rodney Bush, Jerry Pickman, Paul Lazarus, Jr., Phil Gerard, Dan Terrell, Fred Goldberg, Charles Cohen, and Charles Einfeld. President Bob Montgomery opened the proceedings.

Everyone agreed that AMPA's selection of a guest of honor had been an apt one, with MGM exemplifying the current surge on the part of the film industry.

Col. Names Exploiteers

NEW YORK — Columbia Pictures has named Allan Nathan and Bob Rothenberg of the home office exploitation department to head a special promotion unit on four forthcoming Columbia releases, it has been announced by Robert S. Ferguson, national director of advertising, publicity and exploitation. The four features are Hammer's "Stranglers of Bombay," "The Electronic Monster," Toho's "Battle In Outer Space," and "12 to the Moon."



Si Seadler, advertising manager, Loew's, Inc. (now Metro-Goldwyn-Mayer, Inc.) was honored by the AMPA at a luncheon last week. Seen, left to right, are Dan Terrell, MGM; Bob Montgomery, AMPA head; Seadler; and Columbia's Paul Lazarus, Jr.

Publicists Protest 'Interference' By Legion

NEW YORK—The Screen Publicists Guild issued the following statement, adopted by the Guild membership at its February meeting:

"The Screen Publicists Guild strenuously protests the interference by the American Legion in the private employer-employee relationships of the motion picture industry.

"In bringing pressure and the threat of intensified pressure against motion picture producers who wish to employ writers or other personnel solely on the basis of competence without regard to political beliefs or affiliations, the Legion is invading the legally guaranteed rights of both employers and employees.

"The Screen Publicists Guild supports producers Stanley Kramer and Otto Preminger in their refusal to surrender their Constitutional rights and the rights of their writer-employees in the face of an unjustified attack by self-appointed censors. In so doing, the Guild associates itself with the Authors League of America, the American Civil Liberties Union, the American Veterans Committee, The New York Times motion picture editor, Bosley Crowther, and the millions of Americans in and out of the film industry who want no tampering, by the Legion or anyone else, with the basic precepts of our democracy."

The Guild represents writers, artists and other specialist personnel in the advertising and publicity departments of 20th Century-Fox, Metro-Goldwyn-Mayer, Warner Bros., United Artists, Universal-International, and Columbia Pictures.

"End Blacklist," Brandt Urges, Backing Kramer, Preminger

NEW YORK—Calling for "an end to the era of the blacklist, a shameful chapter in the industry's history," Harry Brandt, president of the Independent Theatre Owners Association of New York and Brandt Theatres, stated, "If this industry is ever going to thrown off the shackles of the private pressure groups which have taken unto themselves a special guardianship of the screen, the Kramer-Preminger position is entitled to support from other motion picture producers, distributors and exhibitors."

Brandt noted that the Legion did not seem to be quite as upset with past violations of this agreement, where blacklisted writers were hired under pseudonyms. He pointed out that Kramer and Preminger did not sign the Waldorf pact and had informed the public themselves of the employment of the writers in question.

"To their credit," the exhibitor stated, "both independent producers stood their ground and proved themselves capable of independent and courageous judgment on this matter. Each of them stated in no uncertain terms that the writer employed was hired because he was best for the job. Talent, they insisted, was the important thing—not politics. For what ultimately appears on the screen as their productions, Kramer and Preminger personally assume full responsibility."

Brandt continued, "At this very moment, a theatre in which I have a substantial interest is showing a film made in its entirety by Communists. It features the Bolshoi Ballet in a performance of Tchaikovsky's memorable 'Swan Lake.' Its exhibition in this country is being encouraged and sponsored by our Government as part of the cultural exchange pact with the Soviet Union.

"Why then doesn't the American Legion charge that there is a sinister Red infiltration of the Department of State? Why doesn't the Legion read implications into the fact that this and other films made in the U.S.S.R. now being shown here are produced by Soviet-indoctrinated artists? Is it because it would be ridiculous to object to cultural films which are completely devoid of political material or political implications?

"Would it not seem that domestic product is entitled to no less consideration? Neither the Legion nor any other group has yet been able to prove that Communist propaganda has been injected into any American-made film without the knowledge of its producer!"

Actors Guild Calls March 7 Strike; Writers Reach Agreement With U-I

HOLLYWOOD—The Screen Actors Guild board last fortnight set a strike deadline of 12.01 a.m., March 7, against all AMPP member companies, providing negotiations between the two failed to result in a settlement of differences.

Further negotiations between SAG and the AMPP following announcement of the strike action were unproductive and did not solve anything. Issues are participation in proceeds from post-1948 theatrical films released to TV, a pension and welfare plan, and pay TV.

John L. Dales, national executive secretary, SAG, said "the producers have left the Guild no alternative but to call a strike. Their negotiating committee sits on its hands while their publicity committee 'negotiates' in the press. The producers' short-sighted, belligerent attitude has brought us to the present situation."

At the time the strike was called, there were 20 pictures in production, all subject to instant shutdown if the SAG-AMPP differences are not settled by March 7.

The SAG and the AMPP agreed to a 60 day extension of their TV-film contract, which would have expired March 31.

Meanwhile, the Writers Guild of America announced an agreement with Universal-International that would give writers a share of profits from sale of post-1948 U-I films for home or pay television.

This was the first breakthrough in the month old strike by the writers against the major studios and TV.

According to WGA, terms of the agreement provide writers with two per cent of all proceeds from sale of post-1948 films for free or pay-TV after deduction of 40 per cent to cover distribution charges and expenses. The U-I contract is not contingent on agreements with any other guild or union, it was said, and the guild reserves the right to reopen contract negotiations on future films two years and three months from the date of the agreement. The writers were expected to return to work at U-I at once.

Starting March 1, the AMPP and the Director Guild are due to open negotiations for a contract to replace the one that expires April 30. The DGA will be asking the AMPP for the same type of participation in post-1948 revenues as SAG and the WGA.

It was announced by the Guilds that strike or no strike, the Academy Awards show will go on as scheduled on April 4. Both the SAG and the WGA belong to the Academy, with which they have no contractual relationship.

Myers Urges MPI Support; Raps Fox "Wave" Policy

WASHINGTON—Abram F. Myers, National Allied general counsel and board chairman, joined Ben Marcus, Allied Milwaukee leader in urging support of Motion Picture Investors, particularly in regard to acquisition of top post-1948 features for theatre reissue.

Myers stated in a bulletin to members that he now feels that "MPI is in earnest in its new objective and deserves the support of the exhibitors."

Myers, at the same time took issue with 20th-Fox in creating a "brand new word" to take the place of "run." The new word is "wave," and he says 20th-Fox is using it in a scheme for selective, exclusive run after downtown, describing it as the first wave. The Allied counsel adds, "Perhaps some lawyers in Fox's law firm have advised the company that whereas it may be unlawful to discriminate in granting runs, it can discriminate in waves with impunity."

Loew's Circuit Seeks New St. Louis House

WASHINGTON, D.C.—It was learned from the Antitrust Division of the U.S. Department of Justice last fortnight that Loew's Theatres proposes to petition the court having jurisdiction over the Paramount case for authorization to acquire the American, St. Louis, a 1,500 seat house at present being used as a legitimate theatre.

The operator of the American leases the Orpheum to Loew's, and it is contemplated that he will take back the Orpheum and use it as a legitimate theatre in lieu of the American. In effect, Loew's is exchanging the Orpheum for the American.

The Orpheum has approximately 1,900 seats and is a first-run house. The American will also be operated as a first-run house. While both theatres are located in the central business areas of St. Louis, they are about 2½ miles apart.

This matter may be brought for hearing in New York City around March 15, it was indicated.

Under the judgment to which it is subject, Loew's Theatres is required to make a showing to the court that the acquisition of the American will not unduly restrain competition.

NT&T Cuts 53 Houses

HOLLYWOOD—National Theatres and Television, Inc., in an annual report issued last week stated that in the year ended Sept. 29 it had disposed of 23 fee-owned theatre and other properties and 30 theatres held under lease.

The dispositions, together with the sale of real estate, resulted in a gain of $270,000, after Federal income taxes.

At the end of the fiscal 12 months, NT&T subsidiaries operated 251 theatres. Of these, 105 were owned in fee, with 146 leased.

NT&T net income for the fiscal year was $1,497,000, equal to 55 cents per common share, compared with $1,302,000, or 48 cents per share, in the previous year.

"Ben-Hur" Captures 12 Nominations As "Oscar" Derby Rolls Into High

HOLLYWOOD—Nominations for the 32nd Annual Awards of the Academy of Motion Picture Arts and Sciences were announced last week by B. B. Kahane, president.

Active members of each Academy branch selected the nominations in their respective fields and mailed their secret ballots directly to Price Waterhouse and Co., international auditing firm, for tabulation. All members voted for the "Best Picture" category.

The "Oscars" will be presented April 4 at 7:30 (PST) in the Hollywood RKO Pantages as part of a star-studded show carried by the combined radio and television facilities of the National Broadcasting Company and the Canadian Broadcasting Company.

The complete list of nominations for the 32nd Annual Academy Awards follows:

For the best performance by an actor:

Laurence Harvey, "Room at the Top," Continental Distributing, Inc.; Charlton Heston, "Ben-Hur," Metro-Goldwyn-Mayer; Jack Lemmon, "Some Like it Hot," UA; Paul Muni, "The Last Angry Man," Columbia; James Stewart, "Anatomy of a Murder," Columbia.

For the best performance by an actor in a supporting role:

Hugh Griffith, "Ben-Hur"; Arthur O'Connell, "Anatomy of a Murder"; George C. Scott, in "Anatomy of a Murder"; Robert Vaughn, "The Young Philadelphians," Warner Bros.; Ed Wynn, "The Diary of Anne Frank," 20th Century-Fox.

For the best performance by an actress:

Doris Day, "Pillow Talk," Universal-International; Audrey Hepburn, "The Nun's Story," Warner Bros.; Katharine Hepburn, "Suddenly, Last Summer," Columbia; Simone Signoret, "Room at the Top"; Elizabeth Taylor, "Suddenly, Last Summer."

For the best performance by an actress in a supporting role:

Hermione Baddeley, "Room at the Top"; Susan Kohner, "Imitation of Life," Universal-International; Juanita Moore, "Imitation of Life"; Thelma Ritter, "Pillow Talk"; Shelley Winters, "The Diary of Anne Frank."

For the best achievement in art direction of a black-and-white picture:

"Career," Paramount; "The Diary of Anne Frank"; "The Last Angry Man"; "Some Like it Hot"; "Suddenly, Last Summer."

For the best achievement in art direction of a color picture:

"Ben-Hur," "The Big Fisherman," Buena Vista; "Journey to the Center of the Earth," 20th-Fox; "North by Northwest," Metro-Goldwyn-Mayer; "Pillow Talk."

For the best motion picture of the year:

"Anatomy of a Murder," "Ben-Hur," "The Diary of Anne Frank," "The Nun's Story," "Room at the Top."

For the best achievement in cinematography of a black-and-white picture:

"Anatomy of a Murder," "Career," "The Diary of Anne Frank," "Some Like it Hot," "The Young Philadelphians."

For the best achievement in cinematography of a color picture:

"Ben-Hur," "The Big Fisherman," "The Five Pennies," Paramount, "The Nun's Story," "Porgy and Bess," Columbia.

For the best achievement in costume design of a black-and-white picture:

"Career," "The Diary of Anne Frank," "The Gazebo," Metro-Goldwyn-Mayer, "Some Like it Hot," "The Young Philadelphians."

For the best achievement in costume design of a color picture:

"Ben-Hur," "The Best of Everything," 20th-Fox, "The Big Fisherman," "The Five Pennies," "Porgy and Bess."

For the best achievement in directing:

"Ben-Hur," William Wyler; "The Diary of Anne Frank," George Stevens; "The Nun's Story," Fred Zinnemann; "Room at the Top," Jack Clayton; "Some Like it Hot," Billy Wilder.

For the best achievement in film editing:

"Anatomy of a Murder," "Ben-Hur," "North by Northwest," "The Nun's Story," "On the Beach," UA.

Best scoring of a musical picture:

"The Five Pennies," "Li'l Abner," Paramount, "Porgy and Bess," "Say One for Me," 20th-Fox, "Sleeping Beauty," Buena Vista.

Best music score of a dramatic or comedy picture:

"Ben-Hur," "The Diary of Anne Frank," "The Nun's Story," "On the Beach," "Pillow Talk."

Best song first used in an eligible picture:

"The Best of Everything" from "The Best of Everything," "The Five Pennies" from "The Five Pennies," "The Hanging Tree" from "The Hanging Tree," Warner Bros., "High Hopes" from "A Hole in the Head," UA, "Strange are the Ways of Love" from "The Young Land," Columbia.

For the best achievement in sound:

"Ben-Hur," "Journey to the Center of the Earth," "Libel!", MGM, "The Nun's Story," "Porgy and Bess."

For best achievement in special effects:

"Ben-Hur," "Journey to the Center of the Earth."

For the best screenplay—based on material from another medium:

"Anatomy of a Murder," "Ben-Hur," "The Nun's Story," "Room at the Top," "Some Like it Hot."

For the best story and screenplay—written directly for the screen:

"The 400 Blows," Zenith International (French), "North by Northwest," "Operation Petticoat," Universal-International, "Pillow Talk," "Wild Strawberries," Janus Films (Swedish).

For distinctive achievement in documentary production:

Features:

"The Race for Space," Wolper, Inc., "Serengeti Shall Not Die," Transocean-Film (German).

Short Subjects:

"Donald in Mathmagic Land," Buena Vista, "From Generation to Generation," Cullen Associates, "Glass," George K. Arthur-Go Pictures, Inc. (The Netherlands).

For the best foreign language picture of the year:

"Black Orpheus" (France), "The Bridge" (Germany), "The Great War" (Italy), "Paw" (Denmark), "The Village on the River" (The Netherlands).

For the best achievement in short subjects:

Live action subjects:

"Between the Tides" Lester A. Schoenfeld Films (British), "The Golden Fish" Columbia (French), "Mysteries of the Deep" Buena Vista, "The Running, Jumping and Standing-Still Film" Kingsley-Union Films (British), "Skyscraper" Joseph Burstyn.

Cartoons:

"Mexicali Shmoes," Warner Bros., "Moonbird," Edward Harrison, "Noah's Ark," Buena Vista, "The Violinist," Kingsley International.

Fox Ups Brodsky In Publicity Dept.

NEW YORK—Jack Brodsky has been named assistant publicity manager at 20th Century-Fox, it was announced by Edward E. Sullivan, publicity director.



BRODSKY

Brodsky will work under Nat Weiss, publicity manager.

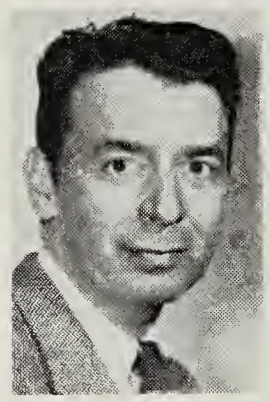
In his new post, Brodsky will continue to serve as the company's New York press representative in addition to assuming additional responsibilities involving national promotional activity.

Formerly a member of the Sunday department of the New York Times, Brodsky served with the U.S. Army in Germany in 1953-54 as a staff correspondent.

Brodsky came to 20th-Fox in 1957 and has served as the company's staff writer and trade press contact, prior to his present position.

Fox International Names Jaffey To Promotion Post

Herbert Jaffey has been appointed executive administrative assistant to Leslie F. Whelan, director of sales promotion, advertising, publicity and exploitation for 20th Century-Fox International Corporation, it was announced by Murray Silverstone, president.



JAFFEY

"The position has been newly created to facilitate 20th-Fox's administration of an intensified overseas promotional program," Whelan said.

In the industry for 20 years, Jaffey started in the pressbook department of 20th Century-Fox. During World War I, he served as Captain in the Special Services division with headquarters in Italy and was the entertainment director of the Mediterranean Theatre of Operations.

Following his Army discharge, he was engaged by United Artists for special national exploitation work, and for the past 12 years he has served in various capacities in the Fox International publicity office.

Kilpatrick Leaves Embassy

NEW YORK—Bill Kilpatrick, long-time associate of press agent Bill Doll and a publicist for such films as "Around The World In 80 Days," "Porgy and Bess," "Hercules," and "Jack The Ripper," has resigned from Joseph E. Levine's Embassy Pictures Corp. to become assistant to the president in charge of advertising and public relations for Konstantin Kalser's Marathon TV Newsreel.

New Address For Hoover

SOUTH MIAMI, FLA.—George C. Hoover, executive director, Variety Clubs International, announced that his new address is Crossroads Building, 7210 Red Road, or Post Office Drawer 228, South Miami, Fla.

IT'S COLUMBIA'S YEAR OF THE BIG SEE!...

AND THAT MEANS BIG CAMPAIGN FOR



1. Special ad in 12 top fan and youth magazines reaching over 20 million readers!
2. "Radio Spectacular", a movie promotion first! Week-long round-the-clock spot saturations keyed to local playdates in 32 top markets!
3. Dean Martin's Capitol disc of "Who Was That Lady?". Special mailing to disc jockeys with taped greetings from Dino!
4. Jimmy Darren's hot platter from Colpix "Your Smile"!
5. Sheet music on both songs—both hits!
6. "Who Was That Lady?" Telephone Answering Stunt, using voices of Tony Curtis, Dean Martin and Janet Leigh!
7. Lux Soap Tie-up, with ads in 3 national magazines and picture credit!
8. Special Teaser Trailers: a package of 3 of them for big effect and big fun, together with special mailing piece!
9. Deluxe Theatre Trailer: with the stars in a surprise opening!
10. TV Trailers: an impact package of 3 1-minute and 3 20-second spots!
11. Radio Spots: highlighting the stars and a catchy jingle!

PREMIERE ENGAGEMENTS FEBRUARY

AND THE BIG FIRST DATES TO START THE FUN ROLLING!

MGM, Inc., Name Adopted As Vogel Sees Banner '60 Subject To Strike

NEW YORK—Metro-Goldwyn-Mayer Inc. —formally adopted as the new name for Loew's, Inc. —had the highest earnings in a decade in fiscal 1959. Prospects for the current year are very bright, Joseph R. Vogel, president, told the annual meeting of stockholders last week.

Vogel warned, however, that these prospects were contingent upon the effect of the strike called for March 7 by the Screen Actors' Guild against the major motion picture studios. "The calling of the actors' strike comes at a time when every division of our company is operating profitably," Vogel said. "We have a broad plan to minimize that impact as much as possible. In fact, some phases have already been put into action. The plan includes the reduction of fixed costs, and the slowing of our picture release schedule. We have a stock of completed feature films for release. In addition, we have plans to produce pictures aboard which lend themselves to foreign locations.

Furthermore, we have evaluated our post-1948 productions, none of which have ever been released to television, to select those with the best box-office appeal for reissue to theatres."

Vogel also disclosed that the company, which achieved a sharp turnabout toward the end of 1958 and is continuing on an uptrend, has the possibility of diversification under study.

"As you will note from a study of our balance sheets," he said, "our liquid assets and current position have improved considerably.

"Your board of directors has undertaken a search for suitable investments or new business activities which can be acquired. Your management believes your interest would be best served by taking on new activities which relate to the company's experience in dealing with the general public—in a business that deals directly with the great masses of people through sales or services.

"We are hopeful of finding new avenues for growth in such an area—and we are determined to find them. Growth, I am convinced, is a factor in our future."

Balloting by proxy and in person, the stockholders voted overwhelmingly to re-elect the present board, and in support of proposals advanced by management, including the formal change of name of the company to Metro-Goldwyn-Mayer Inc. A proposal to reinstate cumulative voting was rejected.

Stockholders also approved a grant of restricted stock options to certain key executives at 100 percent of market price at the time the board voted the options.

Reviewing the progress the company has been making, Vogel pointed out that the first quarter of 1960 had produced a net profit of 71 cents per share, the fifth consecutive period of profit since the turnabout.

"Perhaps the most gratifying fact of all our efforts is that our motion picture production division, which was the center of our greatest problems in the years of losses, has once more been providing substantial profits," Vogel said.

Television is a second great source of revenue for the company, Vogel said. The great bulk of this revenue comes from the licensing of pre-1949 films for TV showing. During the year just ended, the company granted 42 additional licenses, mostly to smaller stations, on contracts which will produce more than $5,000,000. Since TV licensing was begun, contracts totaling $56,000,000 have been signed, of which $31,000,000 is still to be earned by the company during the balance of the contract periods.

A quarterly dividend of 30 cents per share payable on April 15 to stockholders of record on March 18 was declared. The board re-elected George Killion as chairman, and re-named its executive committee.



Mayor Robert F. Wagner of the City of New York recently proclaimed April 4 as Academy Awards Motion Picture Theatre Day in New York in connection with the NBC nationwide telecast of the Academy Awards in Hollywood sponsored by the industry. Receiving the proclamation on behalf of the industry is Maureen O'Hara, star, Columbia's "Our Man In Havana."

Take Pix To Public, EDC Tells Distribs

WASHINGTON—A bulletin issued to all Allied members by the Emergency Defense Committee of the Association claimed that ". . . the old showcase theory persists to the detriment of all production, distribution and exhibition," and asks, "Why should first runs and following runs, some many miles from New York City, for instance, be held up months, even years, for a picture to clear the New York first run?"

The Bulletin claims that "outmoded clearances or retarded availabilities will not force New Jersey suburbanites, or others who enjoy shopping close to home, to change their new-found and well-liked convenient buying habits. Rather, what does result is lost ticket sales for the industry through the unnecessary aging of product.

"It is time for distribution to sever its old sentimental attachments and adopt modern merchandising methods. Let's bring the merchandise to the people, not force the people to journey to the merchandise, for people want to buy at home where it is convenient. This is the modern development in retailing and we as an industry are hurting ourselves by bucking the trend."

SW Closes Phila. House

PHILADELPHIA—The Stanley Warner Circuit closed the neighborhood New Palace, South Street, and announced the property had been sold for conversion to other purposes.

N.H. Murder Brings "Ripper" Date Protest

MANCHESTER, N.H.—The Aldermen of this city have gone on record as objecting to the showing of Joseph E. Levine's "Jack The Ripper," according to the Manchester Union. The action was taken on a motion by Alderman J. Francis Wilcox, who declared the advertising of the picture was lurid. He asserted that to show the film "at this time" was a "shame and a disgrace." (He was referring to the recent vicious murder of a young girl in the area.)

His objection was because "the people of Manchester are undergoing a state of fear and the showing is an effort to capitalize on one of the most disgusting crimes in our history." (The murder has not been solved and the criminal is still at large.)

Alderman John F. Granahan said he would not want to vote to ban the film without seeing it. "You can't go by the title," he said. Wilcox replied that he had seen some of the previews on TV and "they are most lurid." Alderman Charles A. Hunt said the Legion of Decency has not banned the picture, to which Wilcox replied, "That's easy for you to say because you own a theatre." Hunt operates a drive-in in the Alton Bay section of the state.

Wilcox also said the picture should be boycotted at this time because of recent local events, and his motion, which merely placed the aldermen on record as "objecting" to its showing, was passed without a dissenting vote.

It was stated during the discussion that pictures are booked months in advance and "Jack The Ripper" could not have been booked in order to capitalize on the recent murder in Manchester. A member of the aldermanic license committee stated after the meeting that local movie operators have cooperated with the committee and do not show films on the Legion of Decency's condemned list.

"Wake Me" Trailer Set

NEW YORK — Famed producer-director Mervyn Le Roy who recently completed his very first film for 20th-Fox, "Wake Me When It's Over," has begun work on a unique exploitation innovation designed to assure the attraction extensive audience saturation in two complete media.

Le Roy is producing a special 15-minute short-subject comedy feature starring the host of top comedians who also star in "Wake Me."

The subject showcases original bits by Dick Shawn, Ernie Kovacs, Don Knotts, Robert Strauss, and many others and will be offered free to 500 television stations around the country long in advance of key city playdates. Further editing will change the footage into the series of 60 and 20 second television trailers and spot sales tools, that 20th-Fox will use its TV campaign. It will also be the regular theatre, cross-plug, and teaser trailer.

New Fla. Theatre Planned

MIAMI, FLA.—It was announced last fortnight that contract for a $160,000 theatre in David Yorra's Haven Plaza shopping center near the Cresthaven Homes development in Pompano had been awarded.

The two-story theatre has been designed by William T. Vaughn, Fort Lauderdale, with D. E. Britt Associates doing the engineering work.

IT'S COLUMBIA'S YEAR OF THE BIG SEE!.

COAST-TO-COAST PROMOTIONAL PUSH FOR







1. National Magazine Campaign in February and March, reaching better than 125,000,000 readers! LIFE, LOOK, LADIES HOME JOURNAL, McCALL'S, NEWSWEEK, TIME, REDBOOK and NEW YORKER!

2. National magazine and weekend newspaper supplement coverage!

3. Deluxe scene theatre trailer, hilariously narrated by Gregory Ratoff!

4. Theatre teaser trailers: one runs 1 minute, one runs 10 seconds!

5. TV trailers: 1 minute, 20 seconds, 10 seconds!

6. TV Featurette: 5 minute show on the fabulous Givenchy wardrobe for Kay Kendall, narrated by famed Capucine of France!

7. Radio Spots: Yul and Kay in sequences from the sound track!

8. Pyramid Book Tie-up: Novelized version of screenplay with picture-cover, and nationwide promotion!

9. Air France Tie-up: National "Once More, With Feeling" Contest, with vacations in Paris as prizes!

10. Coast-to-coast tour of Brynner paintings and sculptures from picture!

11. Full line of ad mats, posters, lobbies, stills, telops and special displays for showmanship-plus handling!

AND THE BIG KICK-OFF!
Showcase Premiere at Radio City Music Hall in February!



The NEW YORK Scene

By Mel Konecoff

BROTHERHOOD: The New York Area Brotherhood Committee met last week at a luncheon at the Hotel Astor that was attended by 150 industry representatives. The meeting, conducted by William J. Heineman, UA vice-president and national distributor chairman, and Salah M. Hassanein, vice-president of Skouras Theatres and chairman of the metropolitan campaign, saw kits distributed and the date of observance of Brotherhood Week left up to the individual participating circuits and theatres, so long as money collected either via theatre collections or lobby containers is in by March 31.

Some $1,500 in prizes has been put up by distributors and exhibitors for managers making the best showings in the campaign. It was expected that some 25 to 30 previews of forthcoming features would be held in area theatres during the period of observance.

Others who addressed the group were actor Eli Wallach, who noted that the industry should be praised for its attention to drives of import and for its efforts on behalf of worthwhile charities, and Dr. Lewis Webster Jones, president of the National Conference.

A FAMILY MATTER: Bert I. Gordon, producer, labeled his latest, "The Boy And The Pirates" for UA release, as "a very clean, appealing picture for the family trade." He was appalled over a lack of proper film attractions for youngsters, opining that too many pictures concentrate on blood and gore which arouses the ire of parent-teacher and other groups. He noted that the youthful market is wide-open and needs good pictures.

UA advertising and publicity vice-president Roger Lewis thought that if the returns on this are as good as expected, others sponsored by his company might be forthcoming. If, said he, we gross two millions, we will be delighted. Gordon reported it cost just under a million. The St. Louis and Minneapolis areas will have a 300-theatre saturation date around Easter. The film may be held up for other areas until school is out and there is a maximum potential audience awaiting it. It will be plugged heavily on TV because this is what the kids go for rather than the amusement pages of the newspapers.

Gordon, who made such features as ""The Cyclops," "The Beginning of the End," "The Fantastic Puppet People," and "The Colossal Man," among others, reported that his special effects process known as Perceptovision has been perfected, giving dimension to the on-screen illusions. It is used in this film and will be used by himself and other producers in forthcoming pictures.

THANKS AND HELLO: Irving M. Levin, San Francisco exhibitor and chief and guiding figure behind the annual Film Festival in that city, was host at a cocktail reception at Trader Vic's here for members of the press, at which time he expressed his thanks for the cooperation extended him and the Festival.

He reported that when representatives of the Theatre Owners of America meet with producrs on the coast (today), they will request greater cooperation and support from the producers.

The event will take place this year from Oct. 19 through Nov. 1, and he hoped that the city government would donate $25,000 in support, as against $5,000 given this past year. Last year saw some 30 countries represented with 20 features and a flock of shorts. He expected even greater results this year. Last year also saw 20th-Fox enter a film, "Beloved Infidel," and provide star talent for glamor. He hoped other American companies would act similarly this year.

DOWN ARGENTINE WAY: Hector Pricolo, general manager of Argentina's Araucania Films, one of the top distribution and production outfits there, was in town last week to discuss with Valiant Films executives the distribution of "Thunder in the Leaves," with well-stacked Isabel Sarli, which has broken all sorts of records south of the border.

Also, he announced that Argentina intends to seriously concentrate on getting more playing time in the world market. To this end, he related, the Argentine government has established a distribution channel which will have representation in many areas. Eighty per cent is being financed by the government with the other 20 per cent supplied by the industry. Producers are not obligated to go through the organization.

The government has allocated a million dollars to aid the industry in turning out its 35 films per year. The average cost per picture is $80,000, and there are three studios in which they are made by seven or eight established producers and a number of independents. Incidentally, the money lent by the government must be guaranteed by a responsible company or individual. The banks there don't go for picture financing.

There is a system of classification there that is interesting. A government-appointed jury votes each film made an "A" or a "B". Getting the "A" means the picture will be shown in 35 per cent of the country's 2,000 theatres and it must also get 40 per cent of the box-office receipts. Artistic quality determines whether the film gets an "A", which the majority made do receive. The "B's" are on their own. The country will welcome co-production deals, he said.

Regarding "Thunder in the Leaves," Valiant will release it in two versions, dubbed and titled. It hits the art houses first in mid-April and then goes into general release. Described as an exotic action picture with plenty of sex, it has passed the U.S. Customs but has not as yet been submitted for a New York State Censor Seal.

THIS MAN IS ON THE BALL: Ernie Emerling, vice-president of Loew's Theatres, is a man who believes in calling attention to the attractions hitting his circuit. When "The Last Voyage" opened at the Capitol, a fire alarm that scared the crataform out of the place arrived. When "The Gene Krupa Story" was ready to go, in came a kiddie drum suitably inscribed. We're looking forward to "Jumbo" or "St. Louis Bank Robbery" or "The Day They Robbed The Bank of England," etc., etc.

Classification Of Films By Malco Praised

MEMPHIS—In cooperation with Memphis Censor Board, PTA, and church groups, the 10 Malco operations here are now classifying their films in advertisements. Malco is using the symbols approved and used by the Film Estimate Board of National Organizations, which are A-adult; MY-mature young people; Y-young people; F-family; and C-children. The Board represents National Congress of Parents and Teachers, National Council of Women of the U.S.A., Protestant Motion Picture Council, Schools Motion Picture Committee, General Federation of Women's Clubs, American Jewish Committee, American Association of University Women, American Library Association, Federation of Motion Picture Councils, Inc., and National Federation Daughters of the American Revolution.

"We want parents to be able to tell at a glance what kind of picture is showing and whether or not they want to bring the family," states Richard Lightman, vice-president of the Malco chain of theatres. "The classification will be in prominent lettering, encircled in each ad. People in the movie industry feel that adult movies should still be made as long as they are kept within the bounds of good taste."

Lightman said in event a film arrived without a Film Estimate Board classification, Malco would call long distance to get it or use the weekly classification of the Better Films Council.

In newest developments in the hassle between the Memphis Censor Board and the film industry, Mrs. Judson McKellar, board chairman, reports that William W. Goodman, attorney representing most of the local movie industry, was in New York where he talked with the company handling "Island in the Sun." It is her hope that he persuaded the company not to try to show the film in Memphis. Recent court rulings giving the green light to controversial movies, books, and other liberal influences have severely sapped the censoring powers of the new board.

The board has passed "Jack the Ripper" and "Hypnotic Eye," previously banned twice. "Hideout in the Sun," dealing with nudism, has been banned, making it the only film the new five-member board has actually banned since taking office Jan. 8. The board has viewed on the average of at least one movie a day since taking office.

Mrs. Dixie Wallace, president, Memphis Better Films Council, at the February board meeting, held a round table discussion as to how the Council could bring about an amicable solution in the Memphis censorship difficulties, and better public relations for the local movie industry. Richard Lightman was present to discuss the viewpoint of the exhibitor. He reported he felt certain other theatres would follow Malco's plan of labeling pictures.

The Council president praised Lightman for taking the lead in this project, and recalled that the late M. A. Lightman, Sr., father of Richard, had classified pictures for patrons for many years.

Gebstaedt Joins ABC-TV

NEW YORK—Andre D. Gebstaedt has become advertising manager of the ABC Television Network, Dean Linger, ABC-TV director of advertising, announced.

Gebstaedt comes to ABC-TV from the J. Arthur Rank Organisation where he was advertising manager from 1957 to 1959. Previously, he was with Republic Pictures.

"How I Would Sell . . .

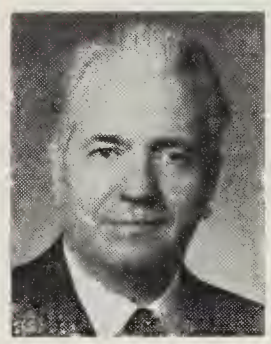
ACADEMY AWARDS NIGHT



Film Industry's Annual Salute To Year's Best

An Exclusive SHOWMANALYSIS Prepared by—

CURTIS H. MEES, Rockland County Division Manager, Skouras Theatres Corp., New York



C. H. MEES

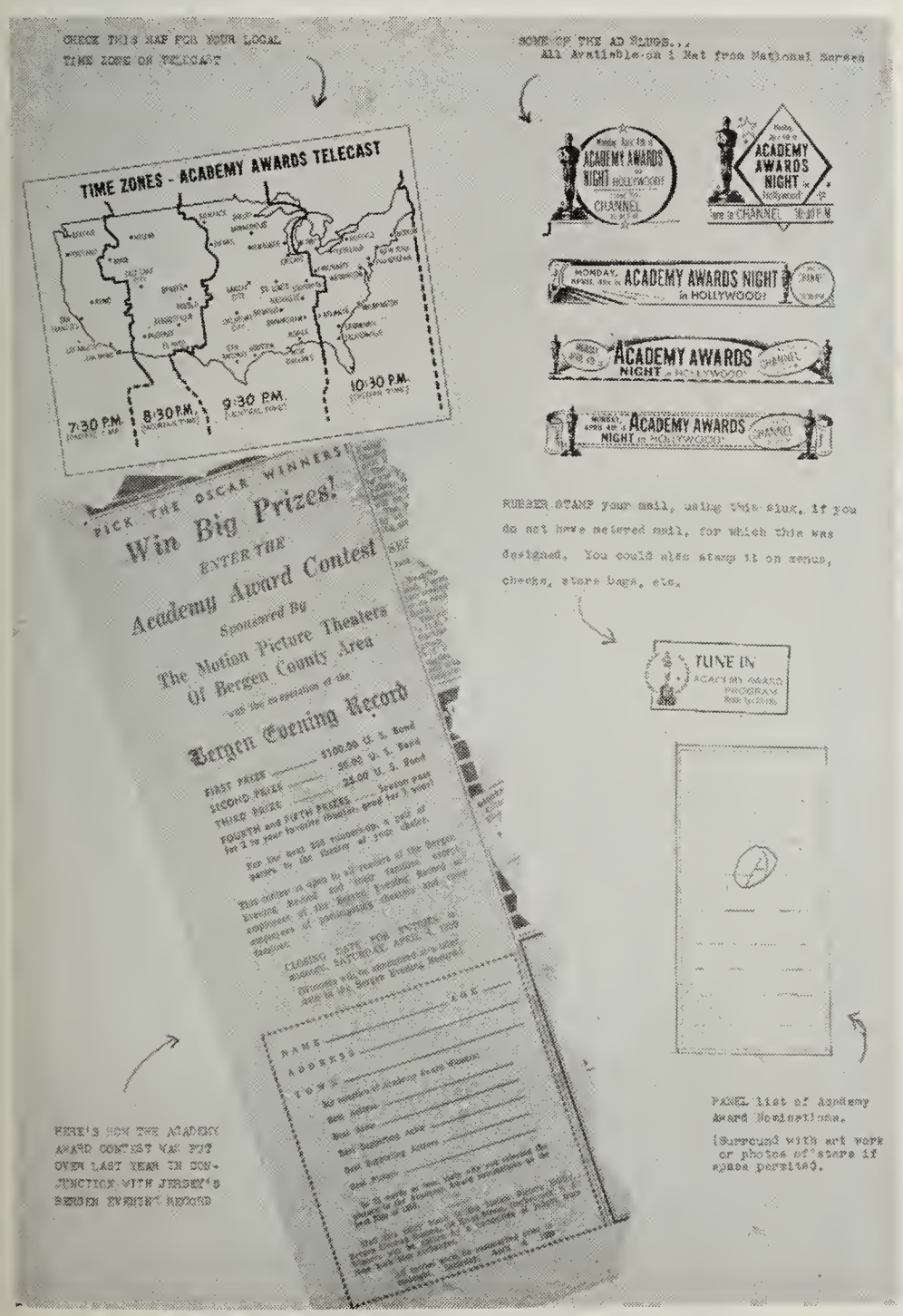
ABOUT THE AUTHOR • Curtis Mees became a division manager for Skouras Theatres Corporation after an extensive career in motion picture theatres beginning as an usher with the old Publix organization in his home town of Charlotte, N. C., while still in high school. Subsequently, this became the Wilby-Kincey Theatre Circuit, for which he worked as a manager in Virginia, North and South Carolina, and finally Atlanta, Georgia, from which point he resigned to undertake his present position with Spyros S. Skouras, Jr.

After four years in the Air Corps in World War II, Major Mees became an active member of the Reserve team, serving now in a New York technical unit as an Information and Intelligence Officer. Working with RKO Studios, he produced a 20 minute documentary with Pentagon cooperation dealing with the Air Force Reserve, which was shown in commercial theatres.

Mees is also well known in the theatre industry for his writings in the trade press dealing with theatre operations and management.

ACADEMY AWARD time is upon us, and with the increasing support and importanee being lent to the oeeasion by exhibitors, I was flattered by a request from the promotion committee to submit my thoughts as an exhibitor towards its "selling" at the theatre level, while at the same time awed by the responsibilities involved.

Many exhibitors last year took an unpreeedented part in the promotional eampaign, as evideneed in the reports submitted for the judging in the Pepsi-Cola eontest. Perhaps this was because for the first time the event was sponsored by the Motion Picture Industry itself—sans automobile sponsors. Whatever the reason, Exhibitors jumped into the forefront of the campaign to sell the ACADEMY AWARDS Program at the local theatre level, and we ean only hope that this will continue and build with time!



PROMOTION KITS AVAILABLE

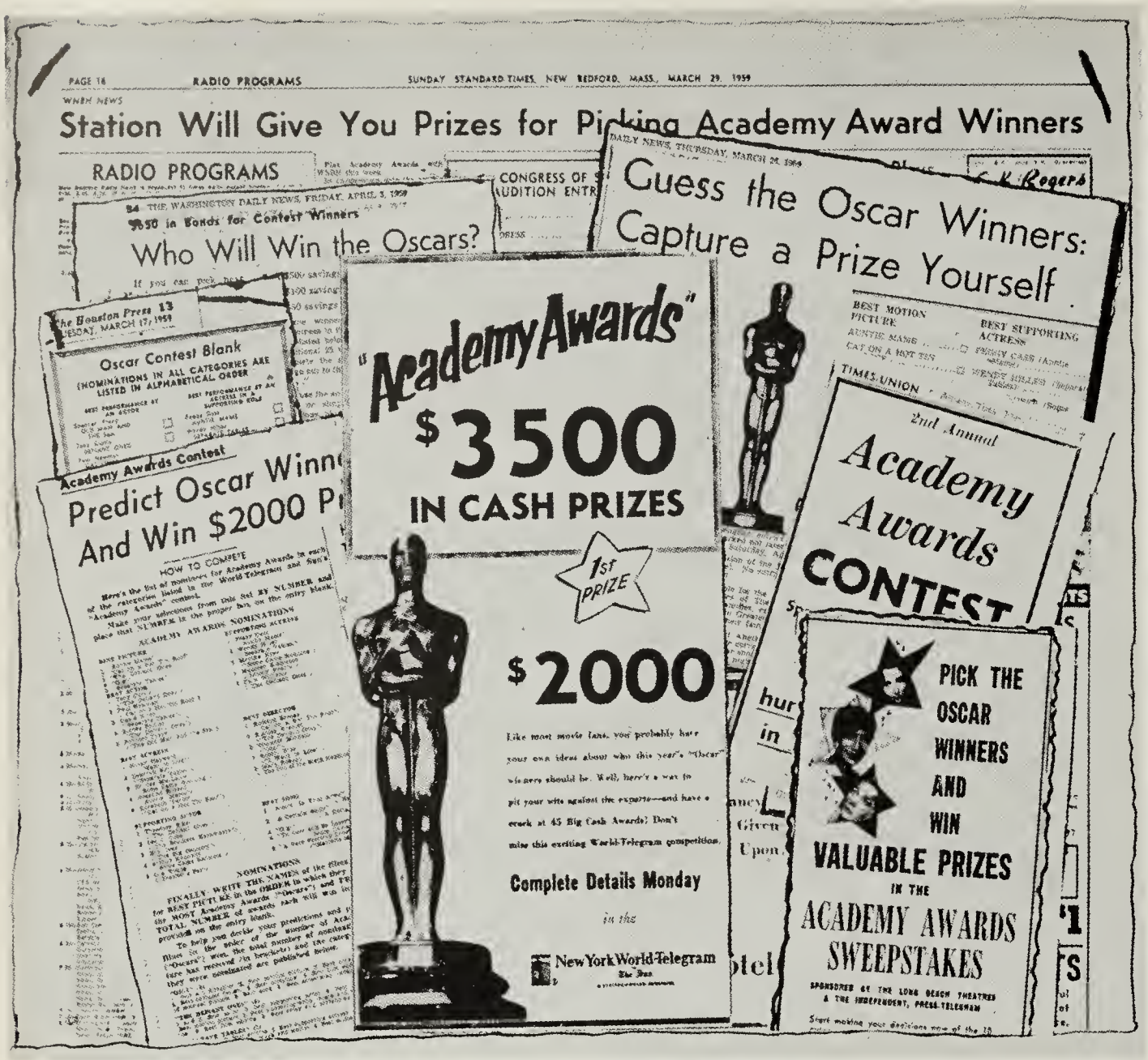
To begin with, if we wish to explore the potentials involved in selling the ACADEMY AWARDS Program in our theatres just as we might approach the selling of a feature pieture or speeial roadshow attraction, we start first with the material available to formulate our campaign. In this instance it is a Press Sheet and Promotion Kit available through National Screen Service. The cost of the kit this year is only $3—the Academy pays the other half of this "half price deal," and it includes nine posters in color, a one-sheet, two posterettes, and six miniature posters, plus a 90' Personality Trailer and composite ad and scene mats.

Get your order in to your nearest braneh office of NSS today! April 4 is just around the corner, and you don't want to be caught short.

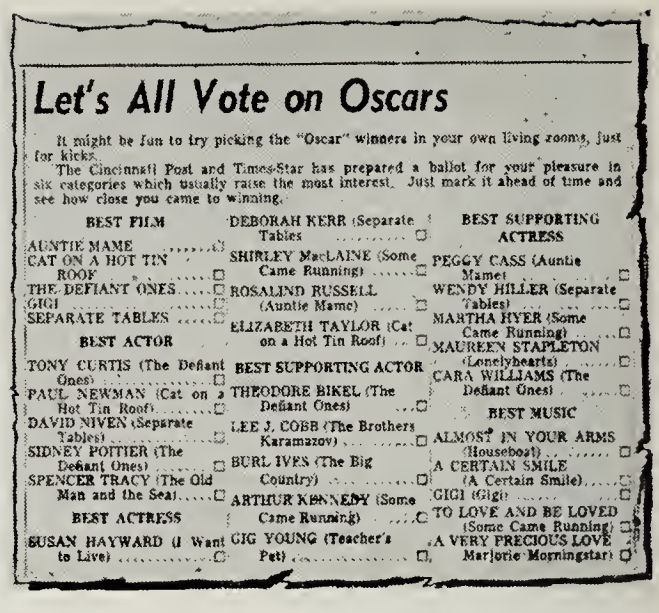
LAYING OUT CAMPAIGN

In selling the ACADEMY AWARDS Program in my theatres, I lay out a schedule of plans just as I would for a regular attraction. Meaning that every phase of promotion, advertising, and exploitation aetivities normally nsed (and some used only on rare oceasions) are given consideration.

A VARIETY of promotional ideas for drawing public attention to the ACADEMY AWARDS program is illustrated by Mr. Mees at left.



MANY EXHIBITORS have found tieing in with local newspapers for an ACADEMY AWARDS contest a fine way to reap public interest, with prizes promoted from local merchants.



ABOVE, a typical ballot form carried by many newspapers prior to ACADEMY AWARDS night results in a lively election and much word of mouth publicity. BELOW, regular movie listings in the local press should carry advance mention of the "Oscar" ceremonies for some time, with the copy changed on April 4 to read "TONIGHT."



In my own instance, last year we joined hands with all the theatre managers of this and the two adjacent counties in northern New Jersey to bring out the first newspaper section devoted to promotion of the ACADEMY AWARDS and the building up of the industry and its product in general. Already, well in advance of the 1960 ACADEMY AWARDS, we have the second annual edition underway, with enlarged participation by exhibitors, cooperating merchants, and the distributors.

Such an issue is not exactly new, but in the Metropolitan New York area it had never been tried. Its success last year has encouraged us to undertake this as a yearly proposition, and we look forward to a minimum of 12 full pages in a section devoted entirely to the promotion of the ACADEMY AWARD Program and the tieing in at the local level with all our theatres. Having approached this from an industry standpoint, rather than as a circuit promotion, we have been supported more strongly by the newspaper involved and also have gotten all our brothers in the business under the tent of one all-consuming promotional campaign, which is for our mutual benefit!

We would strongly endorse your working towards the same end in your area, if at all possible. If your city is large enough, perhaps you can put over such a special movie section in your local paper. If more support is needed, then by all means take in the entire county—or even the state, if that seems more advantageous in isolated instances! The big thing is to remember this should be an *all-industry* event.

NEWSPAPERS

Since time will probably prevent your start this year of such a project prior to April 4, the next step would be to set the stage for such an edition next year by a partial coverage in the 1960 sweepstakes!

The ACADEMY AWARDS Program is NEWS, which means that your editors have already begun thinking of covering the event in response to demand from the reading public. It is for YOU to condition them in giving even greater coverage and tieing in your localized efforts. Newspapers and merchants must be made to realize the economic position of the theatre industry and your local theatres as they affect business in the community.

Everyone wants something-for-nothing (if such a thing exists) and in promoting a "guessing-contest" in your local newspaper as to the probable ACADEMY AWARD winners, you are latching onto a great potential for building interest. Tease it up with advance ads and readers! (The newspaper will probably give you this space cost-free if you tie in with them appropriately). As a fair trade, we publicized our special movie section, including the name and date of publication of the local paper, on the screens of all the participating theatres. Even without a special section, you could do something along this line to promote a "guessing contest."

To make the contest more interesting, some really important prizes must be put up. Last year all the theatres involved chipped in to put up a $100, $50 and $25 Government Bond, plus season passes and trip passes to the runners-up. It is most important that you have a tie-breaker for this contest, as there will be many correct lists and you might otherwise find yourself in a real predicament deciding the winners without getting involved in a "lottery" drawing. We inserted a final clause, "Contestants must answer in 25 words or less why they considered the top picture the winner." And, of course, if you can promote the prizes from outside you are that much better off!

IN-THEATRE ACTIVITIES

National Screen's trailer should, of course, be used, and tied in with it several frames localizing the campaign by

telling of your newspaper contests, special events, outside promotions, etc.

An attractive lobby display should be importantly centered to attract maximum attention, utilizing the National Screen lithos or locally prepared art work and stills, etc., of the nominated pictures, stars, and supporting players. From the public viewpoint, it is our impression this should be restricted to the top pictures, top stars, and top supporting players, with special mention of the musical offerings (which offer outside tie-ins). Technical prizes for costuming, set decorations, etc., fail to excite the public interest, as we are all well aware.

Theatre programs and heralds should carry slugs (from the press book composite mat) promoting the Academy Awards and the forthcoming program, as well as any local angles such as your "guessing contest."

Telephone announcements should carry the tag line—*"Don't forget the Academy Awards Program, April 4, on Channel ——."* Live telephone answering service can carry somewhat the same sign-off after responding to the queries of the caller.

The local Merchants' Association, the Chamber of Commerce, and the many Civic Clubs should be made aware of the upcoming ACADEMY AWARDS presentations, and the possibilities for them to benefit by tieing in with local theatre groups!

Advance window displays might well be promoted from them, as well as co-op newspaper ads or radio/TV tie-ins, and they should be monitored constantly to see that they are fresh and updated. On the day of the program from Hollywood, they should all be covered in a well-planned campaign to change the dates to *"TONIGHT at —— (such an hour) over station . . ."*

PROCLAMATION

Either the Mayor or the Governor should be approached about issuing a proclamation naming April 4 as ACADEMY AWARDS DAY, or for an entire week leading up to that day to commemorate these activities. Needless to say, proper publicity should be coordinated to make this a worthwhile event, worthy of His Honor's participation. (This is an election year, don't forget!)

The local network carrying the Awards Program should, if possible, film this as a Newsreel shot, and the newspapers carrying your contest should also give this a break.

COMING . . . in the issue of March 9
C. H. SALMONS, Advertising Director
Interstate Theatres, Thomasville, Ga.
tells how he would sell . . .
MGM's
"HOME FROM THE HILL"

RADIO/TV COOPERATION

Since this is a TV "natural," the local net carrying the program should be approached to work out advance programs serving to draw attention to the event by discussion programs (local managers and amusement editors could participate along with station personnel. Radio should not be forgotten, as the two stations, Radio and TV, normally function together, though at different levels. Tie in your plugs at the end of paid-for theatre spot announcements when possible, and also shoot for some free publicity.

This might be the one time of the year also you could splurge on TV time and buy spots before and after this vitally important industry program to draw attention to your own theatre or the local group, while public interest is at its highest! This will be "prime time," so you'll have to move fast if you are to get in on this very hot bandwagon.

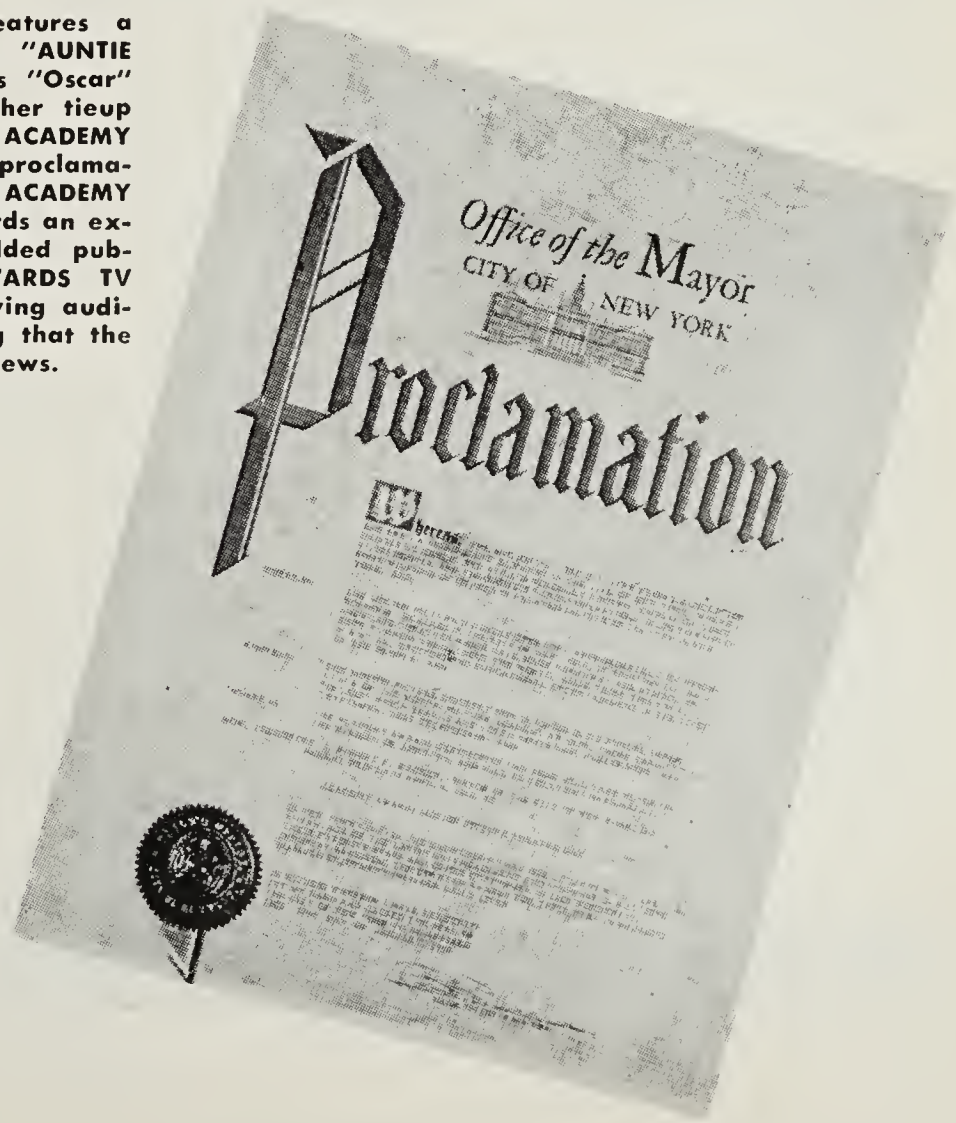
No one can cover all bases in a campaign of such magnitude as the promotion and selling of the Academy Awards Program at our theatres, and the foregoing is by no means complete. We offer it as the "nucleus" or base upon which you might build your own program.

After the show is over, put together all the tear sheets, heralds, photos, and samples you've been saving as this goes along and mail your completed campaign, as instructed in the Press Sheet, to Advertising and Publicity Director's Committee, Motion Picture Association of America, 28 West 44th Street, New York 36, N. Y.

Your campaign so submitted will be entered in the second Pepsi-Cola Academy Awards Contest, elegible for many valuable prizes and national recognition! Top prize is $1,000 or a trip to Hollywood!



LEFT, a store window features a clothing display based on "AUNTIE MAME," one of last year's "Oscar" nominees, illustrating another tieup possibility possible for ACADEMY AWARDS night. RIGHT, a proclamation by the Mayor creating ACADEMY AWARDS day or week affords an excellent opportunity for added publicity. The ACADEMY AWARDS TV show had the highest viewing audience in TV history, proving that the public wants movie news.





HOLLYWOOD Survey

by Paul Manning

"JUSTICE AND CARYL CHESSMAN," a documentary film feature going into release this week in 42 California theatres, and due for wide international exhibition shortly thereafter, shapes up like a real box office bonanza.

Powered by the landslide of front page publicity, the 11th hour reprieve and the resultant furor, this 45 minute picture is sure to cause high interest and hot controversy wherever it is shown. At the Hollywood preview, heavily attended by the trade and lay press, many sharp questions were shot at producer Terrence Cooney as to the actual prison status of those prisoners shown in the film as Death Row inmates. It was brought out that although these men are actually serving time at San Quentin for one crime or another, it could not at this time be stated with fact that they were actually Death Row convicts. Thus it appears that the documentary character of the film, as claimed by the producers, is not 100 percent so.

However, the film does present a highly controversial subject, capital punishment, in a very interesting and certainly a most exploitable manner.

Prints are presently being rushed to all parts of the world and there is no doubt in this writer's mind that this enterprising venture will prove fantastically profitable. At the screening, it was not definitely established just who would share in this profit. As far as Chessman himself participating in the profits, this was denied. In any event, whichever side of the fence one may personally be on—pro or con—this shapes up as a hot-shot added-feature. It is being released by Sterling World Distributors.

PRODUCER RAY STARK'S "The World of Suzie Wong" sure has turned topsy turvy, with the sudden shearing of both the co-star, France Nuyen, and director Jean Negulesco. For his first time in a producer's berth, Stark seems to be having an extremely rough maiden voyage. However, the unusual charm of the story and the undeniably magnificent scenic beauties of the Hong Kong backgrounds seem assurance enough of its final success at the world box office. Not to overlook the widespread publicity attendant to the two above-mentioned defections. It was chucklesome, however, to get a lengthy letter from the unit publicist, Grady Johnson, extolling the talents of both Miss Nuyen and Negulesco, which arrived at my Hollywood desk some time after these two had exploded from "The World of Suzie Wong." And so it goes in far off Hong Kong. Or does it? What's new—Grady?

Film Exchange and Dealer Listing for the OKLAHOMA CITY FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 625 West Grand Ave.—CEntral 2-8611
Sales: Ed Harris. Booker: Paul Kearns. Emerg. Phone: WIndsor 2-3141.

COLUMBIA, 702 West Grand Ave.—CEntral 2-0263
Br. Mgr.: C. A. Gibbs. Office Mgr. and Booker: Sam Mauldin. Sales: J. A. Smith, S. E. Gibbs. Cashier: Evelyn Holley. Emerg. Phone: VIctor 2-6008.

METRO-GOLDWYN-MAYER, 629 West Grand Ave.—CEntral 5-5301
Br. Mgr.: George J. Fisher. Sls. Mgr.: John. S. Allen. Office Mgr.: L. W. Royalty. Sales: Connie Carpou. Bookers: Bates Farley, Robert Egbert. Cashier: Vera Strickland. Field Exp.: Andrew Sullivan. Emerg. Phone: JAckson 5-1234.

PARAMOUNT, 706 West Grand Ave.—CEntral 5-5461
Br. Mgr.: C. H. Weaver. Sales: Paul Rice, Tom McKean. Booker: H. K. Buchanan. Emerg. Phone: VI 3-7549.

SCREEN GUILD, 708 West Grand Ave.—CEntral 2-3528
Br. Mgrs.: Lois Scott, H. E. McKenna. Sales: Sam Brunk. Cashier: Nina Milner. Emerg. Phone: JAckson 4-0594.

20th CENTURY-FOX, 10 North Lee—CEntral 2-1105
Br. Mgr.; M. W. Osborne. Office Mgr.: Grady James. Sales: Jack Whelihan, Nelson Macarty. Bookers: Jim O'Donnell, Ferne Marker. Cashier: Jerlene Baker. Energ. Phone: VIctor 3-1455.

UNITED ARTISTS, 624 West Grand Ave.—CEntral 5-3306
Br. Mgr.: Bob Malone. Booker: Bill Hunter. Sales: Eddie Greggs. Emerg. Phone: MUtual 5-6044.

UNIVERSAL, 625 West Grand Ave.—CEntral 2-9206
Sls. Mgr.: Chas. W. Hudgens. Office Mgr.: Dan Snider. Sales: Jack E. Box. Booker: Dave Speak. Emerg. Phone: VIctor 3-6520.

WARNER BROS., 630 West Grand Ave.—CEntral 5-7544
Br. Mgr.: D. J. Tullius. Office Mgr.: Chas. A. Hudgens. Sales: Jack Craig. Bookers: Ed Ray, Raymond Revels. Cashier: Nina Davis. Field Exp.: Kevin Genther. Emerg. Phones: JAckson 8-6106, VIctor 3-1964.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 700 W. Grand Ave.—CEntral 2-0203 Emerg. Phone: VIctor 2-9166.

OKLAHOMA THEATRE SUPPLY, 628 W. Grand Ave.—CEntral 6-8691 Emerg. Phone: JAckson 8-2471.

• *Signs, Advertising and Printing*

COLORCRAFT POSTER CO., 810 N.W. 3rd St.—CEntral 2-5107 Emerg. Phone: WIndsor 3-1805.

THEATRE CALENDAR SERVICE, 706 W. Grand Ave.—CEntral 6-3257 Emerg. Phone: TRinity 8-3450.

THEATRE POSTER SERVICE, 625 W. California—CEntral 2-9900 Emerg. Phone: MElrose 4-5644.

• *Film Delivery Services*

MAGIC EMPIRE EXPRESS, 815 W. Grand Ave.—CEntral 5-8543 Emerg. Phone: JAckson 8-6237.

MISTLETOE EXPRESS, 111 Harrison—CEntral 6-1482 Emerg. Phone: JAckson 5-6869.

O & A FILM LINE, 706 W. Grand Ave.—CEntral S-7003 Emerg. Phone: TRinity 8-3450.

OKLAHOMA CITY SHIPPING & INSPECTION BUREAU, 623 W. Grand Ave.—CEntral 5-2553
Emerg. Phone: JAckson 8-4307.

• *Service Companies*

ALTEC SERVICE CO., Leonhardt Bldg.—CEntral 2-8866

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Central States Execs Conduct D-I Sessions

DES MOINES—Central States Theatre Corp. recently held their annual pre-opening drive-in theatre manager's meetings at Cedar Rapids, presided over by drive-in general manager Frank D. Rubel. Northern Iowa and Nebraska managers were in attendance at a second meeting held in Omaha.

Present at these meetings, in addition to Rubel, were Earl Lehman, head of the accounting dept.; Larry Day, advertising and publicity director; Herb Loeffler, head of the purchasing and maintenance dept.; Dick Day, drive-in booker; and Gus Campagna, head of concessions dept. Myron Blank, president of Central States, also was in attendance.

Preparatory plans discussed in the general meeting included the many items that should be done prior to opening concerning the checking of parking areas, lighting, projection equipment, landscaping and light shields for those theatres located in an area with other nearby commercial establishments. Particular emphasis was placed on proper readiness of the concession stands and new items that will be available for selling.

A complete discussion of operational plans for the coming season was held at both meetings with considerable time and discussion spent on advertising and product. Each manager in attendance was given a manual on concession stand operations and a complete manual of advertising materials.

NCCJ Cites Five Films

NEW YORK—The National Conference of Christians and Jews last fortnight cited five pictures for "outstanding contributions to the cause of brotherhood."

The 1960 National Brotherhood Award went to 20th-Fox's "The Diary Of Anne Frank" and Columbia's "The Last Angry Man." Certificates of recognition went to MGM's "Ben-Hur" and Warners' "The Nun's Story."

The non-theatrical film cited was the Girl Scouts of America film, "A Mile High—A World Wide," which also received a certificate of recognition.

Rothman Joins Columbia

NEW YORK—Lacy W. Kastner, president of Columbia Pictures International, has announced the appointment of Mo Rothman as executive vice-president of the company.

Rothman has resigned from United Artists to take over his new duties on March 7. He will make his headquarters in New York.

The new post of executive vice-president was created, Kastner said, to meet Columbi's stepped-up activities all over the world. The parent company recently announced that it will release at least 37 important films during 1960, with another 26 features slated for production this year.

Watch for them!

NEXT!
St. Louis Territory
Issue of March 9
Charlotte Territory
Issue of March 16

Save Them!

NT&T Reopens Offer To Acquire NTA Stock

LOS ANGELES—National Theatres and Television, Inc. intends to reopen its exchange offer to remaining National Telefilm Associates, Inc., stockholders and warrantholders, B. Gerald Cantor, N T & T president and chairman of the board, announced.

N T & T acquired a majority interest in NTA through an exchange offer made on Feb. 16, 1959, to stockholders and warrantholders of NTA. N T & T now owns 1,114,636 shares representing 87.27 per cent of a total of 1,277,197 shares of the common stock of NTA and owns warrants to purchase 346,590 shares of the common stock of NTA representing 79 per cent of a total of 440,955 shares for which warrants are outstanding.

Cantor stated that the further exchange offer to the remaining NTA stockholders and warrantholders will be substantially similar to that made earlier. The making of the proposed offer is subject to amendment of the company's registration statement on file with the SEC and compliance with applicable laws and regulations of governmental agencies.

TOA (*Continued from page 6*)

of post-48 films to television because such a sale would cut the grosses of new and current pictures, and that the majority of studios have no current intention to sell their post-48 libraries to television.

The statement, which represents the first action taken by an exhibitor organization to seek avoidance of the threatened strike, is as follows:

"Theatre Owners of America notes that exhibitors report increased public response to current releases. This is in great part due to the quality product that has come from Hollywood, to the more intensive merchandising both by distribution and exhibition in the effort by both ends of the business to stimulate additional revenue from each individual feature and perhaps by the increased public awareness that you get more out of picture entertainment by going out to see movies in the theatre.

"An interruption in the present flow of product—and very scanty product it is for a time when the tide of public favor is turning to theatres; a drying up of product will dry up the revival of business underway and a strike will undoubtedly result in a major disaster to every division in the industry.

"Thousands of theatres will go dark never to re-open, talent teams will disintegrate, the whole process of motion picture creation will come to a dead stop and literally thousands of jobs will disappear perhaps never to return.

"And a long strike would probably shift the motion picture leadership permanently from our country to the production centers abroad.

"All strikes eventually come to a settlement. And it has been proved time after time that a better settlement for both sides could have been made before the strike began than in the embittered and costly atmosphere of a deal after a prolonged stoppage.

"On the production side, we hear repeated ly that the majority of the studios have no current intention to sell their post-48 libraries to TV. On the labor side, the Actors Guild has taken the position publicly that they would prefer no sale of post-48 films because it would cut the grosses of new and current pictures.

"In this atmosphere, is it not possible to effect a settlement of this complex disputed issue for a limited period?"



CANADIAN Highlights

By Harry Allen, Jr.

"JOURNEY TO THE CENTER OF THE EARTH" opened the operations of Telemeter in suburban Etobicoke, Feb. 26, Eugene Fitzgibbons, president of Trans-Canada Telemeter, Ltd., announced. The opening program brought into focus many community and civic notables to the over 1,000 subscribers of the service. Already, over 2000 have signed up for the Pay-TV service, but only 1,000 have been connected. Besides the hockey games which have already been announced as part of the programming, Telemeter will offer programs of local interest, such as a Community Forum, the Red Cross, and has set up a liaison with the local ministerial association. From the latter, a Sunday chapel service will be offered using the studio facilities of Telemeter with sermon.

Each week, Telemeter will offer a view on the activities of the United Appeal. News, weather and sports will make up the remainder of the program which will have films playing at the Westwood. There is no set length of the film programs. It all depends on the business by them. A full test of the strength of Telemeter is sought in this test, the first of its scale on the North American continent.

AN AUTOMATIC telephone-answering service in three Odeon Toronto houses and one in Woodbridge is giving potential patrons schedules, titles, stars, prices and other information. Other situations may be added, since the Toronto installations by Bell handled 2,000 calls in a week. Famous Players, which discontinued its manual service a while ago, will likely install the Bell machines. Odeon finds the cost of the service well worthwhile, claims the Bell Telephone Co. A similar type of service is offered by a couple of Canadian churches, one in Hamilton and the other in Toronto, where the caller receives a prayer for the day.

REEL CLIPS: A film festival for Ottawa in 1967 as one means of celebrating Canada's centennial has been advanced by an Ottawa film writer. Writing in the Ottawa Journal, Will McLaughlin advocated that a committee comprised of top executives from the Canadian motion picture industry, various organizations, and government departments be set up to apply to the International Federation of Film Producers for the necessary authority to hold a Centennial Film Festival. . . . Reaction of the majority of provincial and regional theatre associations to the proposed National Showmanship Contest has been bad. E. G. Forsyth, appointed committee chairman at the recent annual meeting of the National Committee of Motion Picture Exhibitors Associations of Canada, said the basic problem was with the amount of money that has to be found by the various provincial associations. Enthusiasm has not equalled that found among the delegates to the National Committee meeting. One association hasn't been heard from, one wants more information, and one is still considering the proposal. While the idea isn't dead, the outlook is dull.

Two Cincy Papers Adopt New Ad Code

CINCINNATI—Two local daily newspapers, the Enquirer (morning) and the Post and Times-Star (evening), have adopted a "code of standards" for amusement advertisements.

The code stipulates that "no illustration will be accepted in amusement advertisements which states, implies or suggests conduct which by normal standards is considered to be morally and/or socially unacceptable," and lists specific illustrations, such as "pictures of persons in compromising positions, persons shown in a state of dress or undress which might be construed as suggestive; alcoholic beverages or narcotic drugs or narcotic instruments along with persons in compromising positions, and those portraying a high state of violence, or which portray conduct generally immoral or contrary to established codes."

Also unacceptable is "copy which might tend to stimulate an unnatural or unwholesome attitude toward or interest in sex, violence, alcohol consumption, narcotics, immorality or perversion; copy which uses the device of double meanings applied to any of the above named situations where double meanings may tend to convey an impression specifically restricted in these standards." The newspapers summarize the code by stating that any advertisement will be declined which is deemed to be morally or socially unfit for publication.

Several local motion picture advertisers declared the new code will have but little, if any, effect on their newspaper advertisements, because contents of these ads are closely checked before submission to be certain they do not violate "the generally accepted standards of good taste and morality." It is understood that the newspapers set up the new code because of increasing activities during recent months of local censorship groups.

Other newspapers around the country have adopted similar measures.



Whenever Seconds Count
Don't take chances-Order
SPECIAL TRAILERS
From Good Old Dependable
FILMACK
1327 So. Wabash Ave.
Chicago (5), Illinois.

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
240 N. 13th STREET • PHILADELPHIA 7, PA.
Theatre Installations and Maintenance



LONDON Observations

by Jock MacGregor

"PETER ROGERS thinks it's time we had another beanfeast and the trade show of 'Carry On Constable' is a good excuse, so why not join him at a buffet lunch?" This invitation set the tone for the most carefree gathering of associates, bookers, and the trade press since . . . well . . . Peter's last beanfeast. It was the sort of occasion that is a joy to attend.

Not only was it delightfully informal, but it also was unnecessary to be discreet and search for the right thing to say. No one had any doubts about this laugh riot. Warm, friendly, and often deliciously naughty, this ingratiating mixture of slap-stick and honest to goodness corn, sprinkled generously with incidents which I have found myself relating, is bound to be an enormous boxoffice hit.

Much in evidence was Nat Cohen, who will release it through Anglo Amalgamated — his partner, Stuart Levy, was away sunning himself in warmer climes. He has decided not to challenge his luck any further and will not sponsor another "Carry On" for a year, lest the series goes sour through being overdone. This may be "Carry On, Yank" which will deal with the U.S. Forces in Britain.

Nat and Peter were also celebrating the sale of their first picture to a major company for American distribution. Columbia has taken "Please Turn Over," which is now enjoying top returns at the British boxoffice. A three year agreement for the product to be distributed in Israel through Stiller Films of Tel Aviv has also been completed.

THE PRESS ACCEPTED Mike Frankovich's invitation to meet Sam Spiegel and David Lean and hear their plans for filming "Lawrence of Arabia." Some queried the suitability of Marlon Brando for Lawrence. Cynically, I wondered just how many who had heard of him would know what he looks like!

ALMOST EVERYONE of importance in show business attended the Variety Club's annual dinner and ball which was a resounding success from every angle. Chief Barker Monty Berman received nearly 950 members and guests. Mike Frankovich ran a fabulous raffle for which the prizes included the latest Austen Healey sports car, two return tickets to Rome by BOAC Comet, and a TV set. Irving Allen presented the greatest tombola yet with 1,500 gifts, and Dickie Pearl raised some $30,000 worth of advertising for the brochure, superbly produced by Reg Jackson. Raising some $40,000, this was an evening that called for superlatives. . . . George Minter will be flying to the Argentine to attend the Mar del Plata International Film Festival where his production, "The Rough and the Smooth," is the official British entry. Starring Nadja Tiller, Tony Britton, and William Bendix, and directed by Robert Siodmak, this film has scored a big success in Europe and the Far East. . . . Mike Frankovich has taken Walter Shenson, former publicist who scored a big hit with his first production, "The Mouse That Roared," under the Columbia banner as an independent producer.

Announcing . . .

SHOW-A-RAMA III

A Regional Meeting loaded With Better Business Building Ideas

MARCH 8-9-10
Hotel Continental
Kansas City, Mo.

YOU'LL GET THE GREATEST SHOW . . . LOADED WITH SHOWMANSHIP NAMES . . . AND CONCENTRATING ON SHOW-BUSINESS . . . EVER PRESENTED IN THE ENTIRE MID-WEST. BE THERE ! ! !

For Reservations . . . Details . . . Write or Wire

UNITED THEATRE OWNERS OF THE HEART OF AMERICA

1802 Wyandotte St., Kansas City 8, Mo.



Frank Capra, left, recently presented a plaque to Otto Preminger, right, on behalf of the Directors' Guild of America, Hollywood, honoring him for Columbia's "Anatomy Of A Murder."

Varied Campaign Set For U-I "Snow Queen"

NEW YORK—Philip Gerard, eastern advertising and publicity director, Universal-International, told territory circuit and independent theatre representatives last week at a home office meeting that the company has already committed itself to a $250,000 advance ad-publicity-promotional expenditure on "The Snow Queen," full length animated feature in color based on the Hans Christian Andersen story, which is set for Easter release.

Participating in the session besides Gerard were Charles Schlaifer, head, Schlaifer advertising agency which represents U-I; Herman Kass, executive in charge of national exploitation; Paul Kamey, eastern publicity manager; and Jerome M. Evans, eastern promotion manager.

Gerard point out to the theatre representatives that Universal will have devoted five months to develop and execute its campaign on the Soviet exchange film to imprint the film with the U "Pre-Sold" showmanship trademark.

Schlaifer translated U's use of the comic sections for its "The Snow Queen" four-color-ads to the Greater New York territory, which will give the ads a seven millions circulation designed to support the day-and-date openings with actual circuit and theatre listings, and cited the ads in Look, Parents Magazine, etc.

Evans explained the records, merchandise, radio, television, and special events promotions, while Kamey outlined the tremendous volume of national publicity which is being directed to the local level of the Greater New York campaign, including the local press coverage of the picture and the "Snow Queen Winter Carnival" held last week-end at a New York resort.

The film is set to open in the RKO Theatres circuit and other theatres in the area on April 13.

AA Acquires Three Pix For Brazil Distribution

NEW YORK — Allied Artists International Corp. has acquired three pictures for distribution in Brazil, Norton V. Ritchey, president of the company announced. The three films, one is German and two Italian, will be released this spring.

The three films are Germany's "A Big Love in a Small Tent," "The Moralist," and "Europe By Night."

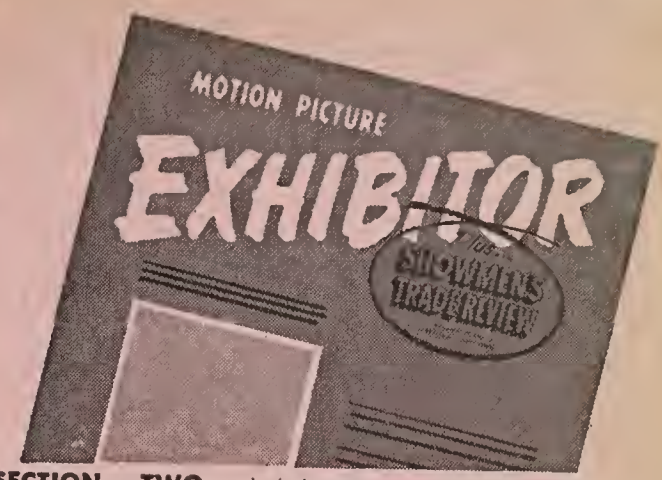
REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
VOL. 63 NO. 15 MARCH 2, 1960

COLUMBIA

Babette Goes To War

COMEDY DRAMA 103M

Columbia
(French-made)
(Dubbed and titled versions)
(CinemaScope) (Eastman Color)

ESTIMATE: Comedy adventure yarn loaded with entertainment.

CAST: Brigitte Bardot, Jacques Charrier, Hannes Messemer, Yves Vincent, Ronald Howard, Francis Blanche, Rene Havard. Produced by Raoul Levy; directed by Christian Jaque.

STORY: In 1940, the Germans are overrunning France, and young French country girl Brigitte Bardot finds herself on a boat heading for England where she unofficially joins the Free French forces stationed in London. She meets Lt. Jacques Charrier, falling in love with him. British officer Ronald Howard arrives to discuss a plan for delaying the German invasion of the British Isles. It involves using Bardot as bait to kidnap German officer Hannes Messemer, who is in charge of the plans for the invasion. She and Charrier receive training and are air-dropped into France. Gestapo leader Francis Blanche notices a resemblance Bardot has for a former girl friend of Messemer and decides to use her to try and trap the General into admitting that he is unloyal to Hitler and the Fatherland. Since the scheme fits in with her assignment, she goes along with him. She meets the general and arranges a later rendezvous which is interrupted by the appearance of Gestapo agents. Bardot and Charrier manage to make good their escape and abduction of the general, which results in the required delay of the invasion. She and Charrier anticipate a future together even though they are not recognized by their government for their heroic efforts on its behalf.

X-RAY: Some humorous spoofing of certain aspects of the war and some bits of suspense are to be found here, along with an interest-holding yarn, good performances, and capable direction and production. Naturally, the name of Bardot seems to be good for quite a bit of revenue at the boxoffice and attention among patrons, and there is no reason to doubt that the same will not be valid for this entry, which has the famed French actress dressed at all times, a distinct switch in style and performance. It is only right that the fine acting of Francis Blanche as an over-wrought Gestapo officer be noted as well. The screenplay is by Jean Ferry, Jacques Emmanuel, and Michel Audiard, based on a story by Raoul J. Levy and Gerard Oury. Given a solid supporting campaign, this film could give a healthy account for itself.

TIPS ON BIDDING: Higher program rates or better, depending on situation.

AD LINES: "When Bardot Goes To War . . . Watch Out"; "The Enemy Didn't Stand A Chance Against The Bardot Charms." "Brigitte Bardot's Latest And Best."

Comanche Station

WESTERN 74M

Columbia
(CinemaScope)
(Eastman Color)

ESTIMATE: Good western for program.

CAST: Randolph Scott, Nancy Gates, Claude Akins, Skip Homeier, Richard Rust, Rand Brooks, Dyke Johnson, Foster Hood, Joe Molina, Vince St. Cyr, P. Holland. Executive producer, Harry Joe Brown; produced and directed by Budd Boetticher.

STORY: Randolph Scott, searching 10 years for his wife who was captured by Comanche Indians, rescues another white woman in the same predicament, Nancy Gates. While escorting her back to her husband, they are joined by outlaw Claude Akins and his two young followers, Skip Homeier and Richard Rust. Akins, knowing Gates' husband has offered a $5,000 reward for her return, plans to kill Scott and the woman, blame it on Indians, and collect the reward. Homeier is killed by Indians, and Akins kills Rust, who wants no part of the murder scheme. Scott beats Akins to the draw in their showdown, and returns Gates to her husband, who is blind. Scott rides off to renew his search for his wife.

X-RAY: Avoiding most of the cliches such stories are hampered by, this western shapes up as a good action entry for general patronage. It holds interest throughout, and a good cast plus satisfactory direction and production also aid. Color and CinemaScope photography is impressive, but it is the better than average scripting that lifts it above most films of its type. Scott, still a good boxoffice name in many locales, has one of his better roles here, and Gates makes an appealing heroine. Akins is a different sort of a villain and plays the role to the hilt. Written by Burt Kennedy.

TIP ON BIDDING: Fair program rates.

AD LINES: "She Was Worth $5,000 Alive Or Dead. . . . But She Was Easier To Bring In Dead"; "One Man's War Against The Comanches."

PARAMOUNT

Circus Stars (5913)

NOVELTY 61M

Paramount
(Color) (Wide Screen)
(Russian-made)

ESTIMATE: Cute novelty offers circus show on film.

CREDITS: Directed by L. Kristy. Screenplay is by V. Komissarzhevsky and L. Kristy.

STORY: Some of Russia's outstanding circus artists are to be seen performing here under the big top as audiences sit enthralled. Among those seen are clown Oleg Popov, animal trainer Vladimir Durov, trick rider Alexandre Serge, acrobat Vladimir Davaiko, aerialists, clowns, etc.

X-RAY: This import, part of the cultural film exchange with the Soviet Union, is cute and should entertain those who like the circus and its acts, which are universally understood and appreciated. The performers are entertaining and skillful. Youngsters as well as those adults who are young in heart should like what they see on screen. The entry could work out okay as part of the program.

AD LINES: "Fun At The Circus"; "Thrills And Chills Beneath The Big Top." "World Famous USSR Circus In Action."

20th-FOX

Operation Amsterdam (015)

MELODRAMA 105M

20th-Fox
(Rank)
(English-made)

ESTIMATE: Okay suspense meller.

CAST: Peter Finch, Eva Bartok, Tony Britton, Alexander Knox, Malcolm Keen, Jim Turner, John Horsley, Melvin Hayes, Christopher Rhodes. Produced by Maurice Cowan; directed by Michael McCarthy.

STORY: The British plan to get all diamonds out of besieged Amsterdam before the Germans can get them. A destroyer gets in a raiding party consisting of Peter Finch, Tony Britton, and Alexander Knox. They are joined by Dutch girl Eva Bartok, whom they save from suicide, and she chauffeurs them around. They contact the main diamond merchant, and he persuades others to give up their stones for safekeeping. However, it is a holiday and most of the gems are in a bank time vault. Partisans help them blow up the vault and they get out with the diamonds after engaging in a street battle with the Germans. By this time, Finch has fallen for Bartok and promises to come back to her.

X-RAY: This is action and chase against time from the word go. Excellently photographed on actual location in Holland, the suspense mounts to quite a crescendo. The film holds interest all the way and the cast delivers satisfactory performances. As with many English films, this is full of detail, but it is all potent and fascinating. One confusing factor is that it is hard to distinguish between the German and Dutch troops. This is based on the novel, "Adventure In Diamonds," by David E. Walker.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Catch-As-Catch-Can Game With Diamonds The Prize"; "A Thrilling Episode In War Torn Holland." "Thrills, Suspense, Action In German-Occupied Amsterdam."

WARNERS

The Threat (913)

MELODRAMA 66M

Warners

ESTIMATE: Program detective meller.

CAST: Robert Knapp, Linda Lawson, Lisabeth Hush, James Seay, Mary Castle, Barney Phillips, Richard S. Cowl, Lew Brown, Art Lewis, Tom Gilson, Emile Meyer, Nicholas King. Produced and directed by Charles R. Rondeau.

STORY: Tough detective sergeant Robert Knapp kills a gangster in self-defense. His brother, James Seay, another detective, is of the opinion that Knapp is "looking for trouble," and when an anonymous note threatening revenge arrives, Seay tells Knapp he is a marked man. Trying to trace authorship of the note, Knapp tangles with mob leader Richard Cowl, whose girl, Mary Castle, was once Knapp's girl friend; and his henchman Tom Gilson, who is murdered. Even the police are now convinced Knapp is killing mobsters out of pure hatred, and he is caught in the middle with both Cowl's men and the police looking for him. He hides out in the apartment of Seay's girl, Lisabeth Hush. When the jealous Seay arrives, he is revealed as the note sender and is killed by Hush in a struggle for a gun when he threatens Knapp. Knapp tells cafe singer Linda Lawson he is now ready to marry.

X-RAY: This tough detective meller has several twists to its story that help it maintain interest during its relatively brief running time. Things keep moving all the way, but since it was economically produced the opus is hardly more than program fare. It has been carefully directed and will find its niche on the program. There are several songs heard. The original story and screenplay are by Jo Heims. Warners is merely the distribution agent for the independently made film.

TIP ON BIDDING: Program rates.

AD LINES: "Caught In The Middle—Threats Didn't Phase Him;" "He Was A Marked Man —But You'll Never Suspect Who Was Out To Get Him!"

FOREIGN

The Cousins

DRAMA
112M

Films-Around-The-World
(French-made)
(English titles)

ESTIMATE: Interesting, offbeat import for art and specialty spots.

CAST: Gerard Blain, Jean-Claude Brialy, Juliette Mayniel, Claude Cerval, Genevieve Cluny, Michele Meritz, Corrado Guarducci, Guy Decomble. Produced, written, and directed by Claude Chabrol.

STORY: Jean-Claude Brialy, brilliant but decadent Parisian student, plays host to his cousin from the provinces, Gerard Blain, a serious student. Brialy introduces him to Paris night life in the Bohemian set, and Blain falls in love with Juliette Mayniel. She responds to him but is seduced by Brialy, who makes her his mistress. Deeply unhappy, Blain retreats to his books, studying hard for his exams. Ironically, he flunks while his cousin, who never cracks a book, passes. Blain, maddened with despair, puts one bullet in the chamber of a pistol, spins it, points it at the sleeping Brialy, and pulls the trigger. It fails to go off. Relieved, he plans to leave Paris. Brialy awakens, begins playing with the gun, points it at Blain, and pulls the trigger. Blain is killed in a last ironic twist to his life.

X-RAY: This import, dealing with the corruption of an innocent youth is a weird and offbeat tale of Paris' young people. Beautifully acted and directed, it is at the same time repelling and fascinating. Neither conventional nor pleasant, it nevertheless generates considerable interest and excitement. Acting in all cases is convincing, and should be well received in art and specialty spots. It is an impressive one man job by Chabrol, a leader in France's new wave of movie-making. It has won some prizes in foreign festivals. All in all, a disquieting, slightly overlong but absorbing screen experience.

AD LINES: "The Best Of France's New Wave. . . . A Shattering Tale of Youth, Innocence, And Corruption"; "An Unforgettable Screen Experience From France's Exciting Young New Wave."

Drunken Angel

DRAMA
102M

Brandon Films
(Japanese-made)
(English titles)

ESTIMATE: Fair import.

CAST: Toshiro Mifune, Takashi Shimura, Reizaburo Yamamoto, Michiyo Kogure. Associate producer, Sojiro Motoki; directed by Akira Kurosawa.

STORY: In 1945 after the war, Dr. Takashi Shimura operates a small clinic and likes to get drunk now and again. He tries to help those around him morally as well as physically. When Toshiro Mifune shows up to have a wound tended that was inflicted during a fight with other black market operators, the doctor suspects that he has tuberculosis and advises X-rays. The advice is scorned. Actually, Mifune does have them made, and fearing that he will die and cannot be cured, is reckless about living. The doctor thinks that he can be saved and warns him to take it easy. Reizaburo Yamamoto seems to take over the territory when he gets out of jail, while Mifune begins to feel the effects of the TB. He loses everything and in a fit of depression tries to kill Yamamoto, but is himself killed. Dr. Shimura is saddened by this failure, but he carries on to do what he can.

X-RAY: This import is interesting because it is different in story content, background, and characterization, but it is certainly not pleasant nor particularly appealing unless the viewer is in a mood for off-beat entertainment. Art and specialty house patrons will best appreciate the entry.

AD LINES: "A Look At The People Who Needed The Help of 'The Drunken Angel' "; "A Film of Startling Realism."

I'm All Right Jack

COMEDY
104M

(Lion International)
(English-made)

ESTIMATE: Highly amusing import, mostly for art and specialty spots.

CAST: Ian Carmichael, Peter Sellers, Terry Thomas, Richard Attenborough, Dennis Price, Margaret Rutherford, Irene Handl, Liz Fraser, Miles Malleson, Marne Maitland, Raymond Huntley. Produced by Roy Boulting; directed by John Boulting.

STORY: Ian Carmichael visualizes himself as an executive in industry, preferring not to join his father in a nudist colony. Several firms attempt to place him, much to their sorrow. He is finally down to accepting a job with a missile factory controlled by his uncle, Dennis Price, who is planning a crooked deal to get some quick riches in conjunction with partner Richard Attenborough. When Carmichael is installed as a worker, the uneasy relations between management and labor deteriorate, which is Price's intent. The workers are led by shop steward Peter Sellers, who has a daughter, Liz Fraser, whose obvious charms attract Carmichael. He is more than happy to live in the Sellers home in a spare room. Using the unsuspecting personnel manager, Terry-Thomas, Price forces a strike, which means a lucrative contract will have to be transferred to the factory owned by Attenborough at a higher price. The workers at the latter plant go out on strike in sympathy and Carmichael is declared a national hero. It seems the strike was called because he worked too hard. Sellers' wife walks out on him for calling the strike. Carmichael, Sellers, and Price are asked to appear on a TV program to discuss the situation. Before going on, Attenborough tries to bribe Carmichael, who reveals the whole story and throws the studio into a turmoil by scattering the bribe money. He is arrested and charged with disturbing the peace. He gives up his thoughts of a business career and decides to join his father in the nudist colony. This leads to complications of another sort.

X-RAY: A number of amusing situations and some quite humorous dialogue are to be found in this import that should give viewers quite a charge from its very start, when the camera dwells on a nudist camp, to the conclusion when the camera does likewise. The cast does quite well, and direction and production are very good. The entry can do well in the art and specialty spots where some lightness and fun are desired, and it could even fill in on the program in a number of regulation houses where British films can play, especially one with a comic plot and easy-to-understand situations. The screenplay is by Frank Harvey, John Boulting, and Alan Hackney. There is a rock-n-roll type of song to be heard based on the title.

AD LINES: "He Wants To Become An Executive And Never Succeeds"; "The Bundle From Britain . . . A Jolly Funfest."

Ivan The Terrible, Part II (The Revolt Of The Boyars)

DRAMA
87M

Janus
(Russian-made) (English titles)
(Partly in Color)

ESTIMATE: High rating Russian import.

CAST: Nikolai Cherkassov, Serafima Birman, Piotr Kadochnikov, Mikhail Zharov, Andrei Abrikosov. Written and directed by Sergei Eisenstein. Produced by Central Cinema Studio, USSR.

STORY: In the 16th Century, Ivan (Nikolai Cherkassov) has returned to Moscow, lonely and sick at heart, weary of the battles against foreign nations and the internal opposition from the Church and the boyars, the Russian landed nobility. He seeks the friendship of the Metropolitan of Moscow, but is repulsed. He receives with gratitude a vow of loyalty from the Leader of the Oprichniks, the new feudal aristocracy whose lands he had confiscated from the Boyars. The Metropolitan vows to crush the Tsar, but is arrested. Ivan's aunt, Serafima Birman, plots to have her effeminate son, Piotr Kadochnikov, become Tsar. Ivan, however, is suspicious and at a banquet tricks Kadochnikov into wearing the Tsar's robes. He is killed by the assassin in league with Birman, who mistakes him for Ivan. The assassin is arrested, Birman is put to death, and the treachery is overcome. Ivan is left more alone than ever.

X-RAY: The two parts of this film were completed in the years between 1943 and 1946. Part two was not permitted to be released. The Central Committee of the Communist Party criticized Eisenstein for his portrait of Ivan as an indecisive leader. Eisenstein, undisputed leader among the Russian film makers, planned a third part to show the last days of Ivan, but he died on Feb. 11, 1948. For years, rumors circulated about this suppressed film, and it became one of the profoundest mysteries in the history of motion pictures. Finally, Soviet authorities reversed the ban, and disclosed that the negative had been preserved in its original state. It proves to be a queer mixture of pomp, color, and circumstance. The tale is roughly told and would seem of interest only to the die-hard follower of the foreign film or, perhaps, to students who may have special desires to see this. It is apparent, however, that Eisenstein was master of cinema technique. His cameraman, Eduard Tisse, is a genius of black and white lensing, and the production is lavish. A portion of this in color. The performers overact, but on the whole are satisfactory, with Nikolai Cherkassov as the Tsar and Piotr Kadochnikov as the effeminate pawn outstanding. In some spots, part one, "IVAN THE TERRIBLE," is being shown along with part two, although part two begins with a prologue consisting of shots from part one. Part one has to do with Ivan's coronation, his long struggle to unify Russia against opposition from the Boyars, the campaigns against Kazan and the Livonian Order, and the poisoning of his wife, Anastasia, by his own aunt. Part one, with a running time of 95 minutes, was reviewed in April, 1947, at which time it was said: "Although for American fans this presents a dubious entry, it will prove good boxoffice material for Russian patrons. Although the film is saturated with mugging by the performers, and

there is quite a bit of overacting, the story is essentially good and the production lavish. The sets are magnificent. Particularly striking are the opening coronation scene and the climax." The two parts, remarkably well preserved, have the same actual casts, and fit together perfectly. Musical accompaniment by Sergei Prokofiev and choral accompaniment are excellent.

AD LINES: "Never Before Shown!" "Eisenstein's Master Work."

A Lesson In Love

COMEDY
95M

Janus Films
(Swedish-made)
(English titles)

ESTIMATE: Amusing comedy.

CAST: Eva Dahlbeck, Gunnar Bjornstrand, Yvonne Lombard, Harriet Andersson, Ake Gronberg, Olaf Winnerstrand, Birgitte Reimer. Written and directed by Ingmar Bergman.

STORY: Gynecologist Gunnar Bjornstrand and his wife, Eva Dahlbeck, have been married for 15 years. Prior to their marriage, she was engaged to artist Ake Gronberg. Bjornstrand has had a few affairs with other women, and his latest is proving tiring and dull. He would like nothing better than to return to his wife, who is bound for Copenhagen and a reunion with Gronberg. He finds out which train she is taking and arranges to be on board, while sending their chauffeur on ahead to the city. They meet on the train and recall their life together, the fun as well as the disappointments. When a girl makes a play for Bjornstrand, Dahlbeck battles her, and the pair are reunited and off to start a second honeymoon.

X-RAY: This comedy is fun, with complications here and there, and most art and specialty house viewers should find the proceedings generally amusing. The cast is good as are the direction and production. Naturally, there is a waiting audience of sorts for this latest by Ingmar Bergman, and they should be pleased by this lightweight entry.

AD LINES: "Fun By That Master Filmmaker Ingmar Bergman"; "It's Naughty But Nice."

The Poacher's Daughter

COMEDY
74M

Show Corporation of America
(Irish-made)

ESTIMATE: Cute comedy.

CAST: Julie Harris, Harry Brogan, Tim Seely, Maire Kean, Brid Lynch, Eddie Golden, Philip O'Flynn, Finola O'Shannon, Noel Magee. Produced by Robert S. Baker and Monty Berman; executive producer, Nathan Keats; directed by George Pollock.

STORY: Widow Maire Kean is about to turn over the farm which belonged to her late husband to her son, irresponsible Tim Seely. The latter is mainly interested in acquiring a motorcycle and romancing Julie Harris, daughter of poacher Harry Brogan. Seely does buy a motor bike with money received from selling some of his mother's sheep secretly. Meanwhile, Brogan has been talking marriage to Kean's maid, Brid Lynch, with an eye on her savings. Seely becomes inadvertently involved with the daughter of huge Philip O'Flynn on one of his motor bike excursions, and O'Flynn is after him with blood in his eye and marriage for his daughter on his mind. Harris is able to straighten matters out, and Seely seems to have grown in stature and mentality so that when he asks Harris to marry him, she accepts. Kean can also make plans to give him his land and to marry faithful foreman Eddie Golden. Lynch calls off her wedding to Brogan after seeing O'Flynn, who turns out to be her long lost sweetheart.

X-RAY: There is a certain amount of familiarity of setting and plot to be found here, but still it has its amusing moments, the acting is competent, and the direction and production are average. The import can go in the art and specialty spots as well as in some regulation houses, especially those located in areas inhabited by Irish-Americans, etc. It comes off fine technically. The screenplay is by Patrick Kirwan and Blanaid Irvine.

AD LINES: "A Funny Farce From Ireland"; "A Comedy Of Errors That's Bound To Amuse."

MISCELLANEOUS

Kidnapped

MELODRAMA
97M

Buena Vista
Technicolor
(Filmed in Britain & Scotland)

ESTIMATE: Classic makes attractive adventure yarn.

CAST: Peter Finch, James MacArthur, Bernard Lee, Niall MacGinnis, John Laurie, Finlay Currie, Peter O'Toole, Miles Malleson, Oliver Johnston, Duncan MacRae, John Pike. Directed by Robert Stevenson; a Walt Disney Presentation.

STORY: Back in 18th century Scotland, when 17-year-old James MacArthur shows up to claim the estate of his dead father from his uncle, John Laurie, the latter arranges for him to be kidnapped by Captain Bernard Lee, who is to sell him as a slave in the Carolinas. These plans are upset when his ship rams and sinks a small boat, with the only survivor, Peter Finch, coming on board. As a fugitive from the forces of King George II's Redcoats, Finch asks to be put ashore. Lee is greedy for his gold and has other plans, which are upset when Finch and MacArthur stand off the captain and crew with the only guns and powder on board. Lee is forced to set them ashore in the Scottish Highlands, where they escape death and capture by the Redcoats. Once in safe territory, Finch decides to accompany MacArthur to help him regain his rightful lands. They trap Laurie into admitting the kidnap plot, and MacArthur does regain his property, while Finch continues on his mission to France.

X-RAY: The famous classic of Robert Louis Stevenson is brought to the screen in all its glory with a generous serving of chills, thrills, action, and colorful adventure. The cast is good, and direction and production are of quality calibre. It is interesting and should hold the attention of old and young viewers, with perhaps the very young being a bit scared at some of the happenings on screen. The novel, because of its prominence, should have a large audience awaiting it, and a thorough campaign can do much to realize its full potential. Director Robert Stevenson also wrote the screenplay.

TIPS ON BIDDING: Higher program rates or better.

AD LINES: "A Literary Treat in Suspense Brought To The Screen By Walt Disney"; "A Daring, Swashbuckling Tale of Adventure . . . And Of A Man And A Boy Who Eluded Capture And Death At The Hands of the Enemy."

The Race For Space

DOCUMENTARY
55M.

(Wolper Inc.)

ESTIMATE: Excellent lower half for duallers.

NARRATION: Mike Wallace. Original music by Elmer Bernstein. Directed by David L. Wolper.

X-RAY: This documentary which won the top award at the recent San Francisco International Film Festival, sets its sights toward the moon. Tautly edited by Philip R. Rosenberg from Laurence E. Mascott's crisp script, the film utilizes authentic footage from U.S. and Russian newsreels during the development of space missiles from early times up to the present blasting-off of mammoth rockets. The work of Maj. Gen. Holgar N. Toftoy of the U.S. Army during World War II is recorded, and the film gives an honest and startling appraisal of the controversial events that led to the United States' present position in the race for space. It tells the background of how the U.S. made a series of wrong decisions against the advice of its leading missile men, including General Toftoy, now commandant of Aberdeen Proving Grounds, who is interviewed in the film. This dramatic documentary establishes the definite fact that the U.S. could have launched the first earth satellite nearly two years ahead of the Russians. Finale is the build-up and launching of America's first satellite, Explorer I. The climax of this sequence is the intense and dramatic actual count-down at Cape Canaveral. The film has high commercial entertainment potential, but there is a suspicion it will first be released as a TV special.

The Shorts Parade

THREE REELS

COLOR TRAVEL

THE AWAKENING. Lester A. Schoenfeld. Color. 30m. The state of Israel is explored, with some before and after scenes of Tel Aviv, Jerusalem, Nazareth, the hills of Galilee, the Dead Sea, the Negev Desert. Some of the communal centers are to be seen as well as some of the industries of the small country. The narration is backed by a jazz score. GOOD.

TWO REEL

COLOR TRAVEL

SONG OF THE CANARIES. Lester A. Schoenfeld. Color. 17m. The Canary Islands, a free port in the Atlantic, is to be seen here along with its people, streets, and buildings, and the museum devoted to Columbus. Methods of farming, native dances and songs are also seen and heard. GOOD.

TICKETS PLEASE. Lester A. Schoenfeld. Color. 20m. The narrator is also the conductor on a crack train that makes the long trip from Capetown, South Africa, to Pretoria, with stops at Worcester, Kimberly, and Johannesburg. The cities, hills, and countryside are colorfully presented as are glimpses of the world-famous diamond mines. GOOD.

WHEN MY SHIP CAME IN. Lester A. Schoenfeld. Color. 17m. The Island of Majorca is to be seen here with its fishing, farms, shops, and the manufacture of its famous pearls. The grottos and caves are also to be seen as is the home of George Sande and Frederick Chopin. The glass factories at Palma are also shown, as are some of the dances by natives in colorful costume. GOOD.

ONE REEL

CINEMASCOPE COLOR NOVELTY

DEW-DISTANT EARLY WARNING. 20th Fox-Movietone Adventure. CinemaScope. 9m. Stretched across the Arctic fringe of North America scanning and studying polar skies is a 3,000-mile electronic chain of stations which can flash instant warning of air invaders. It is maintained by Canada and the U. S. The men and equipment have to continually fight the elements of winter eight months out of the year, while the remainder of the time is taken with re-stocking and repairing the equipment. Supplies arrive by plane, ship, and truck. GOOD. (7910).

CINEMASCOPE COLOR TRAVEL

FRONTIER STATE. 20th Fox-Movietone Adventure. CinemaScope. 9m. The state of Alaska is lightly treated here, and to be seen are the glaciers, the countryside, gold mining, the timber stands, farming, Eskimos, Indians, the University of Alaska, as well as glimpses of the cities of Juneau, Ketchikan, Sitka, and Anchorage. GOOD. (7911).

HI! COLORADO. U-I-Color Parade-CinemaScope. 10m. The color camera dwells on the beauties of Colorado including Denver and surroundings, and noted are the various activities which are helping to celebrate the

(*Continued on page 4684*)

ALPHABETICAL GUIDE TO 183 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A

Anatomy Of A Murder—160m.—Col. 4633
Aren't We Wonderful—120m.—For. .4667

B

Babette Goes To War—103m.—Col. ..46B1
Back To The Wall—94m.—For 4635
Battle Of The Coral Sea—80m.—Col. 4645
Beatniks, The—79m.—Misc. 4668
Beast From Haunted Cave—65m.—Misc. 4651
Behind The Great Wall—98m.—Misc. 4663
Beloved Infidel—123m.—Fox 465B
Ben-Hur—212m.—MGM 4657
Best Of Everything, The—121m.—Fox 4646
Big Night, The—74m.—Par. 4677
Black Orpheus—107m.—For 4679
Blood And Steel—63m.—Fox 4662
Blue Angel, The—107m.—Fox 4634
Bobbikins—89m.—Fox 4674
Boy And The Laughing Dog, The—95m.—RE.—WB. 4650
Bramble Bush, The—105m.—WB 4670
Bridal Path, The—95m.—For. 4667
Bridges At Toko-Ri, The—103m.—Par.—RE. 4646
Brink Of Life—82m.—For. 4667
Broth Of A Boy—77m.—For 4679
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C

Career—105m.—Par. 4641
Carry On Sergeant—84m.—For 4657
Cash McCall—102m.—WB 4663
Chance Meeting—96m.—Par. 4674
Circus Stars—61m.—Par. 4681
Comanche Station—74m.—Col. 46B1
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par.—RE .4646
Cousins, The—112m.—For. 46B2
Cranes Are Flying, The—94m.—WB . 4663
Crimson Kimono, The—82m.—Col. ...4637

D

Defend My Love—88m.—For. 4651
Diary Of A High School Bride—72m.—A-I 4633
Dog's Best Friend, A—70m.—UA 4670
Dog Of Flanders, A—96m.—Fox 4666
Drunken Angel—102m.—For. 46B2

E

Edge of Eternity—80m.—Col. 4649

F

FBI Story, The—149m.—WB 4635
Five Gates To Hell—98m.—Fox 463B
Flying Fontaines, The—84m.—Col. ...4661
For The First Time—97m.—MGM 4634
Four Fast Guns—72m.—U-I 465B
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G

Gazebo, The—102m.—MGM 4661
Gene Krupa Story, The—101m.—Col. .4665
Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—A-I .4644
Giant Leeches, The—62m.—A-I 4657
Girls Town—90m.—MGM 4641
Goliath And The Barbarians—88m.—A-I 4665
Gunfighters of Abilene 67m.—UA ...4670
Guns Of The Timberland—91m.—WB .4675

H

Happy Anniversary—81m.—UA 4650
Hatikvah (The Hope)—90m.—For....4653
Have Rocket, Will Travel—76m.—Col. 4633
Hell Bent For Leather—82m.—U-I 4670
Hidden Fortress, The—126m.—For. ...4671
Holiday Island—105m.—For 4643
Home From The Hill—150m.—MGM ..4677
Hound-Dog Man—87m.—Fox 4650
House Of Intrigue, The—94m.—AA ..4657
House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For 4659
Hypnotic Eye, The—77m.—AA 4673

I

IL Generale Della Rovere—85m.—For. 4671
I'm All Right, Jack—104m.—For. 46B2
Inside The Mafia—72m.—UA 463B
It Started With A Kiss—104m.—MGM 4634
Ivan The Terrible Part II—87m.—For. .4682

J

Jack The Ripper—85m.—Par. 4677
Jayhawkers, The—100m.—Par. 4646
Jet Over The Atlantic—95m.—Misc. ..4668
Journey To The Center Of The Earth—132m.—Fox 4662
Just My Luck—87m.—For 4659

K

Kidnapped—97m.—Misc. 4683
Killer Shrews, The—72m.—Misc. 4644
King Creole—116m.—Par.—RE 4634

L

Last Angry Man, The—100m.—Col. .4645
Last Voyage, The—91m.—MGM 4669
Legend Of Tom Dooley—79m.—Col. .4633
Lesson In Love, A—95m.—For. 46B3
Libel—100m.—MGM 4645
Li'l Abner—114m.—Par. 4650
Look Back In Anger—99m.—WB 4635
Lotna—95m.—For. 4672
Lovers, The—90m.—For. 4651
Loving You—101m.—Par.—RE 4634
Lowest Crime, The—88m.—For 4659

M

Magician, The—102m.—For. 4639
Man Who Died Twice, The..70m.—Misc. 4651
Man Who Understood Women, The—105m.—Fox 4638
Mating Urge, The—76m.—Misc. 4647
Masters Of The Congo Jungle—88m.—Fox 4666
Middle Of The Night—116m.—Col. ..4634
Miracle In Soho—98m.—For. 4647
Miracle, The—121m.—WB 4642
Mouse That Roared, The—83m.—Col. 4641

N

Naked Venus, The—84m.—Misc. 4639
Nature's Paradise—64m.—For 4679
Never So Few—124m.—MGM 4662
Non-Scheduled Train, A—121m.—For. 4672

O

Odds Against Tomorrow—95m.—UA .4642
Oklahoma Territory—67m.—UA 467B
On The Beach—133m.—UA 465B
Once More, With Feeling—92m.—Col. 4677
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Our Man In Havana—107m.—Col. ...4673

P

Paris Hotel—90m.—For 4643
Pillow Talk—102m.—U-I 463B
Poacher's Daughter, The—74m.—For. .46B3
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Pretty Boy Floyd—96m.—Misc. 4674
Purple Gang, The—83m.—AA 4669
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R

Race For Space, The—55m.—Misc. 46B3
Rape of Malaya, The—72m.—For.....4653
Rebel Set, The—72m.—AA 4633
Rise And Fall Of Legs Diamond, The—101m.—WB 4674
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S

Samson And Delilah—128m.—Par.—RE 4634
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Scavengers, The—79m.—Misc. 4674
Scent of Mystery—130m.—Misc. 4671
Seven Thieves—102m.—Fox 4669
Sign Of The Gladiator—85m.—A-I .4645
Sink The Bismarck—97m.—Fox 4673
Sins of Youth—82m.—For.....4653
Snow Queen, The—70m.—U-I 4658
Solomon And Sheba—139m.—UA 4666
Speaking of Murder—80m.—For.....4655
Suddenly, Last Summer—114m.—Col. 4661
Summer Place, A—130m.—WB 4639
Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—For 4635
Story On Page One, The—123m.—Fox 4666
Subway In The Sky—86m.—UA 4634
Swan Lake—81m.—Col. 4673

T

Take A Giant Step—100m.—UA 4663
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Tall Story—91m.—WB 4678
1001 Arabian Nights—76m.—Col. ...4661
Tarzan The Ape Man—82m.—MGM .4646
Terror Is A Man—89m.—Misc. 4674
That Kind Of Woman—92m.—Par ...4634
Third Voice, The—79m.—Fox 4673
—30—96m.—WB 4650
30 Foot Bride Of Candy Rock, The—73m.—Col. 4634
Timbuktu—91m.—UA 4647
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m. —Misc. 4640
This Rebel Breed—90m.—WB 4679
Three Murderesses—97m.—Fox 4678
Threat, The—66m.—WB 46B1
Tiger Bay—105m.—For 4679
Toby Tyler—96m.—Misc. 4671
Too Soon To Love—85m.—U-I 4678
Touch of Larceny, A—93m.—Par. 4669

U

Ulysses—88m.—Par.—RE 4646

V

Vice Raid—71m.—UA 4667
Virtuous Bigamist, The—90m.—For....4656
Visit To A Small Planet—85m.—Par. 4673

W

Warrior And The Slave Girl, The—89m.—Col. 4649
Wasp Woman, The—60m.—Misc. 4651
Web Of Evidence—88m.—AA 4637
Wild Strawberries—90m.—For 4643
Wind Cannot Read, The—107m.—Fox 4678
Who Was That Lady?—115m.—Col. ..4665
Woman Like Satan, The—84m.—For. .4667
Wonderful Country, The—96m.—UA ..4642
World of Apu, The—100m.—For. 4671
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636
Young Have No Time, The—95m.—For 4660

THE SHORTS PARADE

(Continued from page 4683)

100th anniversary of the city. Also to be seen are Pike's Peak, the Grand Canyon, Durango, Leadville, and the new U.S. Air Force Academy. There are also a few bits going back through the years reliving some of the historic moments in the state. GOOD. (4074).

CINEMASCOPE COLOR CARTOONS

FOOFLE'S PICNIC. 20th-Fox CinemaScope Terrytoons. 6m. When disappointed by his girl friend, Foofle goes on a picnic by himself. A series of happenings burn him up and he gives up in disgust, only to start all over again when the girl calls to say that she can go after all. FAIR. (5003).

HIDE AND GO SIDNEY. 20th Fox CinemaScope Terrytoons. 6m. Sidney is a dopey elephant trying to find a jungle playmate. A couple of vultures scheme to exterminate him, but their plans always misfire. The oddball elephant goes on his merry way. FAIR. (5001).

MISUNDERSTOOD GIANT. 20th-Fox CinemaScope Terrytoons. 6m. This is a satire on Jack and the Beanstalk. The giant is on trial but his wife testifies that her husband is just an overgrown, likeable and misunderstood creature. On her testimony, everybody is acquitted and all live peacefully in the little village forever more. FAIR. (5002).

COLOR CARTOONS

BE MICE TO CATS. Paramount Noveltoon. 6m. This introduces a new cat and mouse duo called Skat and Skit. The mouse's troubles start when he leaves his hole to meet his grandfather on a visit from Texas. He warns Gramps about Skat; but the old Texan shows his grandson how to deal with "a mangy old coyote" like Skat. However, unbeknown to Gramps, it is Skit who saves him from the cat, and Gramps returns to Texas intact, happy that he's maintained his rep as a tough Texan and that he has taught his grandson how to stand up to his perennial enemy. GOOD. (P19-1).

THE BOSS IS ALWAYS RIGHT. Paramount Jeepers and Creepers Cartoon. 6m. The first of a new series, this has Creepers trying to get up enough courage to ask his boss for a raise; but always getting cold feet. Jeepers determines to get it for him, but only gets Creepers into trouble. Finally, Creepers gets the raise but is chained to his desk for life. It will take him that long to repay his boss for the wreckage of the latter's property. Jeepers takes credit for having been instrumental in making Creeper's job secure. GOOD. (J-19-1).

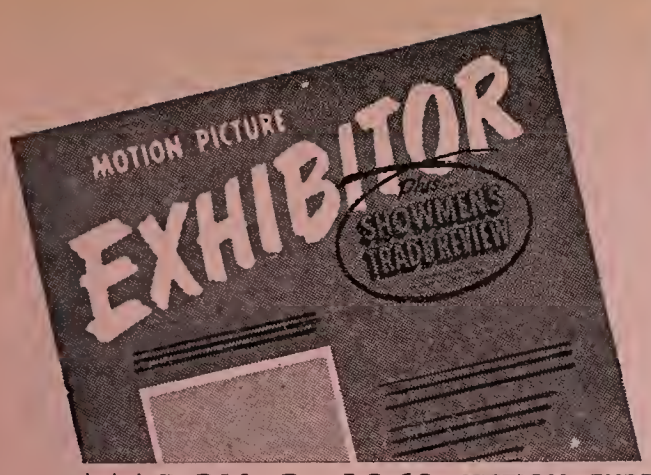
FASTEST WITH THE MOSTEST. Warners Merrie Melodies-Looney Tunes. 7m. The roadrunner and the coyote continue their fast and furious feud with some new gags including the coyote getting caught in the seemingly endless ducts of a big dam. FAIR. (7705).

FIDDLE-FADDLE. Paramount Modern Madcap. 7m. A German explorer lectures on the theory that music soothes the savage beast. It is soon apparent that he is a big liar; and he is hooted and booted out of the lecture hall. GOOD. (M19-2).

MIKE THE MASQUERADER. Paramount Modern Madcap. 6m. A gangster masquerades as a kid and robs a bank with an elephant the only witness. To disprove the old adage that "an elephant never forgets," the gangster appears before him in all sorts of disguises. The elephant does not remember the various persons being imitated by the gangster, but he does remember that he has recorded all his evidence on a tape recorder; and that ends the gangster. GOOD. (M19-1).

WEST OF THE PECOS. Warners Merrie Melodies-Looney Tunes. 7m. Speedy Gonzales comes to the rescue of a bunch of little mice caged up at a rocket experiment station to be used on experiments and guarded by Sylvester, the cat. Sylvester winds up driven into oblivion, with Speedy thereby becoming a big hero to the mice. FAIR. (7706).

WILD, WILD WORLD. Warners Merrie Melodies-Looney Tunes. 7m. This is a take-off on TV's "Wide, Wide World" and shows three cave men out hunting. They invent the first hot-foot, the first wheel and the boomerang. Finally, they try their luck fishing only to be swallowed up by a king size fish. FAIR. (7707).



MARCH 2, 1960 SECTION THREE
VOL. 63 NO. 15

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement In the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

A | CIVIC-CLUBS

NUMBER A33
Some Fan Club Pointers
THEATRE: **Ritz,**
ADDRESS: **Hanworth, Middx, England**
MANAGER: **P. J. Cordier**

Playing "King Creole," I recently went after a tie-up with the official Elvis Presley Fan Club. Having a large percentage of teenagers among my regular patrons, I felt they were the section to be chased for this booking. I received 100 per cent cooperation.

The club secretary provided fifty 8x10 autographed photos of the star to be awarded as prizes plus 10 free memberships of the club and blazer and badges.

The club also provided a collection of Presley photos, records, letters, etc., for display in a local record store, which ran a competition. Teenagers were asked to name a Presley record which was played backwards via a tape recorder. A record player was donated as a prize and RCA came through with 10 long playing records as prizes together with blow-ups to plug the film and the contest.

Five thousand fan pictures were distributed through a ball gum machine agent and to school children; and 1,000 leaflets plugging the film and Presley discs were obtained without cost.

Foyer and window displays plugging the film and the contest rounded off the campaign which cost only $8.50 to the theatre.

B | KIDS' MATINEES

NUMBER B56
Outings For Kid Matinee Members
THEATRE: **Regal,**
ADDRESS: **Kirkcaldy, East Scotland**
MANAGER: **Douglas G. Adams**

Continuing my policy of presenting added attractions and organizing outings I recently took 40 of my ABC Minors to the local fire station.

This outstanding thrill for the children was an excellent method of creating very valuable word-of-mouth and press publicity for minors matinees at this theatre. The Fifeshire Advertiser came through with a three-column photo and small write-up of this event.

The Firemaster, assisted by the Station Officer and his duty team were responsible for providing one hour's non-stop educational instruction for the children. Even though the rain made a very unsuccessful attempt to dampen the proceedings the badge wearing minors were enthralled with every drill performed. It mattered little whether it was a foam extinguisher being set-off or the awe inspiring sight of a helmet clad figure ascending the giant turn-table ladder to a height of 100 feet. The special display was accompanied by a lecture from the Firemaster, with the last 10 minutes occupied with the children supplying a combination of interesting and, at times, amusing questions, such as "Why do firemen carry axes?" from a five year old; to "Who pays for the Fire Brigade?" asked by one of the older children.

I came away from the fire station sorry that it was not possible to have had 400 children with me instead of 40. Throughout the entire visit the exemplary behavior of our children upheld the prestige of the Minors Matinees of ABC.



Linn B. Smeal, Schine's Colonia, Norwich, N. Y., displays the MOTION PICTURE EXHIBITOR Achievement Citation recently awarded him in an EXPLOITATION entry.

SAVE THESE
EXPLOITATION SECTIONS
FOR A PERMANENT RECORD

LURAY CAVERNS TIE-IN

NEW YORK—A novel aspect of cooperative promotion between the operator of a motion picture theatre circuit and a travel attraction is proving highly successful for both in connection with the showing of 20th-Fox's "Journey To The Center Of The Earth" at the 30 theatres of the Randforce Amusement Corporation; and the Luray Caverns, Virginia.

Stalactites and stalagmites from Luray are displayed in the lobbies where the picture is shown along with photographs of these phenomenal limestone formations within the Caverns.

Randforce and Luray Caverns are also sponsoring an essay contest with an "all expenses paid" trip to Luray as the prize. All patrons have to do to become eligible is to send in the stub of an admission ticket to "Journey" and an essay in 50 words or less on "Why I Would Like To See The Luray Caverns of Virginia."

D | MERCHANTS

NUMBER D65
Pennies Promote "Five Pennies"
THEATRE: **Emerson,**
ADDRESS: **Brush, Colo.**
MANAGER: **Joseph J. Machetta**

We concentrated on pennies to promote Paramount's "The Five Pennies." What could be more natural?

We had our local newspaper imprint 1,000 small coin envelopes imprinted with a cut from the press-book, theatre, playdate and the copy: "Here's 5 pennies as a reminder not to miss "The Five Pennies." We then enclosed five shiny new '59 pennies in each envelope. These can be obtained in 50 cent rolls at a bank. Next we went to selected merchants in town, and asked them to buy a quantity of these envelopes at five cents each, pennies included, and in turn give them out in place of a nickel when giving customers change from a purchase. They thought the idea was unusual and willingly went along. Two weeks before our playdate we also gave these envelopes filled with the five pennies as change, too, in place of nickels. Our admission is 70 cents and 20 cents so many envelopes were put in circulation.

At the same time a guessing contest for "Five Pennies" was going on at a local shoe store. We filled a boot with pennies, again shiny 59'ers, and displayed it in their window with a show card describing the contest and also a one-sheet to advertise the picture. First prize was a six months pass to the theatre; second, an $8 pair of shoes compliments of the shoe store; and third, fourth and fifth prizes were a one week's pass. Our weekly newspaper cooperated with a write-up on the contest and a plug for the picture two weeks in a row.

G | STUNTS-BALLY

NUMBER G87
"Li'l Abner" Comes To Texas
THEATRE: **Strand,**
ADDRESS: **Wichita Falls, Texas**
MANAGER: **Fred McHam**

Atmospherically we had a lot of fun recently in selling Paramount's "Li'l Abner."

We had very good breaks on publicity with scene mats, stories, etc. and obtained a total of 89 inches gratis.

The Wichita Falls Times ran a box on the comic page on top of Al Capp's cartoon strip reading "See 'Li'l Abner' at the Strand." This ran two weeks prior to playdate and all through our showing of the film for a total of 30 days on the page.

A radio contest based on identifying songs from the picture had passes as prizes.

We had set pieces in the lobby and music stores well in advance of playdate; a six-sheet display in a large window for three weeks in advance; displays on all book racks and magazine stands featuring the "Li'l Abner" comic book; and news agency trucks were

bannered.

Our staff was dressed in overalls and "Dogpatch" costumes; and wore masks, which were sold as an extra concessions item. 'Yokumberry Cola" was a special drink at the concession stand. Other extra concessions items sold were rings, bracelets and puppets.

The cashiers answered the telephone two weeks in advance: "Strand Theatre, Dogpatch, U.S.A., where "Li'l Abner" starts in . . . days."

A special lobby setpiece with just stills of Julie Newmar as "Stupefying Jones" really stupefied them!

Mailed to the amusement editor of the newspaper, disc jockeys, television announcers were "Li'l Abner" stuffers made from ads in trade magazines backed up with cardboard. These were very colorful and had reviews on the film written on them.

We also had a special recording made of radio spots by local announcer and this was played at every intermission two weeks in advance over the theatre's public address system.

A tieup was made with the local university on "Sadie Hawkins'" Day;" and some of the masked house staff aided in outside ballyhoo.

NUMBER G88

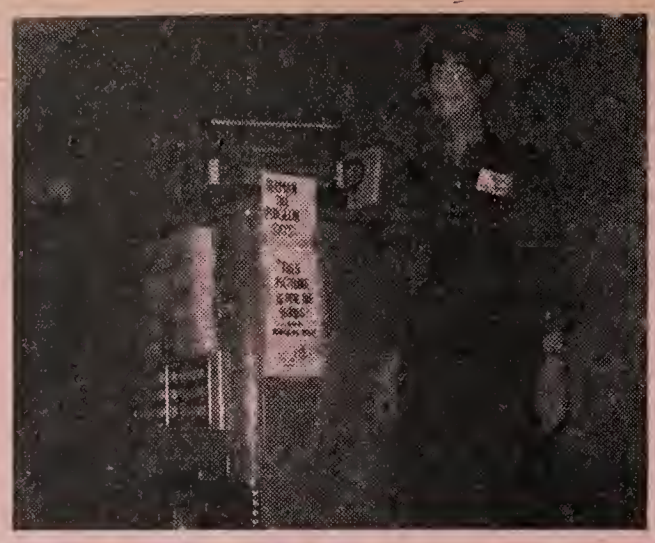
Muscle Boys Promote "Goliath"

THEATRE: **Fox Oakland,**
ADDRESS: **Oakland, Cal.**
MANAGER: **Jack McDougall**

We recently had ballyhoo on the streets of Oakland and in front of the theatre for American-International's "Goliath and The Barbarians" with our own "Goliath", Louis Goegan, performing feats of strength with horses, children and pedestrians.

A stage content was held to select by audience applause Oakland's Mr. Goliath. The winner was Tony Rodrigues. This contest had as mistress of ceremonies, Roberta Goocher, who added feminine glamour to the event.

Other street bally was by means of a fringed surrey with signs on sides. This was promoted at no cost to the theatre and was used to herald both the contest and the picture.



Fred McHam, manager, Strand, Wichita Falls, Texas, created proper atmosphere for Paramount's "Li'l Abner" by having his house staff dressed "Dogpatch Style" and realistically masked.

All copy featured the "local boy" angle on star Steeve Reeves.

Cross-plug trailers were used in other FWC theatres; standees were used in advance in foyer, lobby and mezzanine and after opening these were sniped with theatre and playdate and used in lobbies of other FWC theatres; and valances were used in advance as part of lobby and foyer flash display which included large wall display. These were divided into three sections and after the picture opened were used in normal manner on the marquee.

A record tieup was made with the Lex Baxter album from the sound track; and these were used at radio stations and on tieups with disc jockeys.

NUMBER G89

"Happy Anniversary" To You

THEATRE: **Schine's Liberty,**
ADDRESS: **Herkimer, N. Y.**
MANAGER: **Jake Weber**

For United Artists' "Happy Anniversary" recently we had three types of radio promotions. One was a 15-minute program of Anniversary music sold to three shops in town handling greeting cards of all kinds, as well as anniversary cards, plugging the picture and playdate, the theme being taken from the picture.

A contest was conducted for the youngest or newest married couple and the oldest married couple to be guests of the General Herkimer Hotel for dinner and a theatre party afterwards and, naturally, plugging the picture.

The first 10 couples having been married 13 or 14 years received a pair of guest tickets to see the show.

Next, we got an ad going in the Herkimer Chief Super Market ad, plugging "We Have A Complete Line Of Foods For Your Happy Anniversary Party". . . . then a plug for the show. This went in the number one position at the top of the store's ad.

We went out and got a window in a local furniture store with twin beds in it, and on the front of each cards were placed reading "David Niven and Mitzi Gaynor—Wishing You A Happy Anniversary" plus a plug for the show and the furniture department.

All greeting card shops in town plugged the show and anniversary cards and we also tied in with jewelry stores on anniversary gifts.

H | LOBBY DISPLAYS

NUMBER H26

Lobby Display Innovations

THEATRE: **Carlton,**
ADDRESS: **292 Flatbush Ave., Brooklyn, N.Y.**
MANAGER: **Bob Levine**

We recently had good results and attracted plenty of attention with some home-made lobby displays.

For 20th Century-Fox's "Journey To The Center Of The Earth" we got a big hollow globe eight feet in diameter in which we cut a gelatin covered window. In a tie-in with a local toy store we obtained a set of miniature prehistoric animals put out by Reval Plastics. These were placed on a small platform inside the globe. Green indirect lighting gave this a weird effect. A large arrow pointed toward the window and was lettered: "Look Into The Center Of The Earth If You Dare." The foundation for the globe was six hula hoops, also given to us by the toy store. These were covered by paper mache and after a coat of paint we had our globe complete.

For Universal's "Operation Petticoat" we created a display of the pink submarine without spending any money. We found a load of old advertising cards which were stapled together to form the shell of the sub. The little lumber needed was found down in one of our old storage bins. After the submarine was completed and painted pink we contacted one of the local lingerie stores and the owner furnished all the lingerie needed for the display as well as appropriate signs for his store and our display. The total cost to the theatre was $2.00 for the pink paint.

I | INSTITUTIONAL

NUMBER I72

Birthday Anniversary Hints

THEATRE: **RKO Keith's,**
ADDRESS: **Syracuse, N. Y.**
MANAGER: **S. L. Sorkin**

In planning our 40th anniversary campaign recently we first met with newspaper drama critics, television sales and promotion managers, and radio promotion men and worked out details about 20 days in advance.

Our newspaper activities resulted in 3,450 lines of free and promoted space. Special

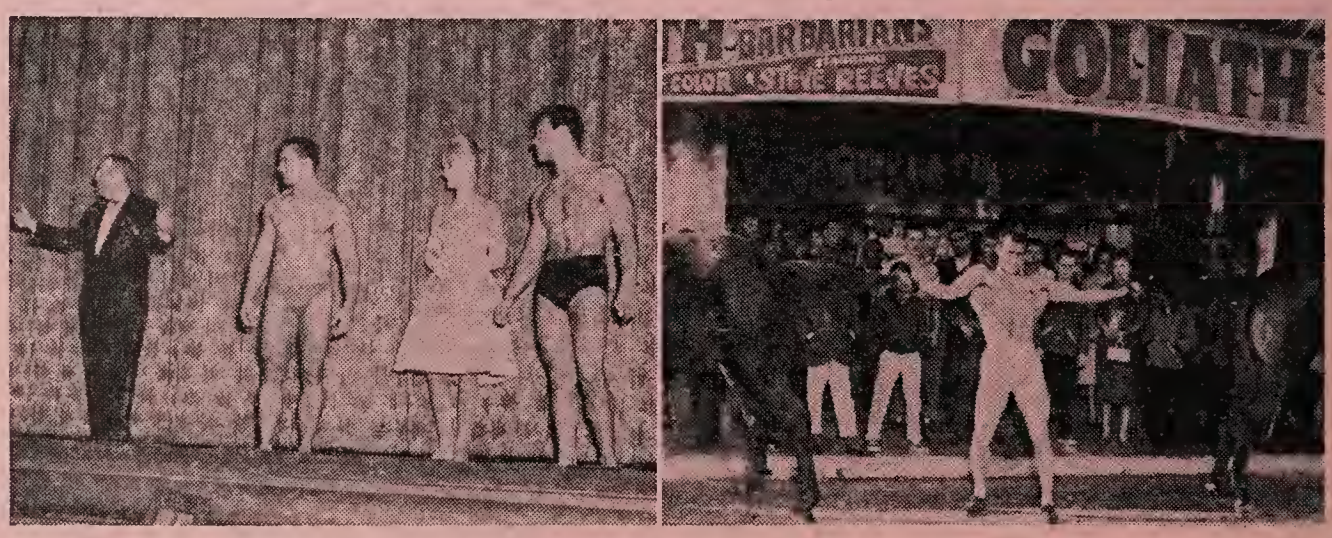
THE NEW 1960 "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

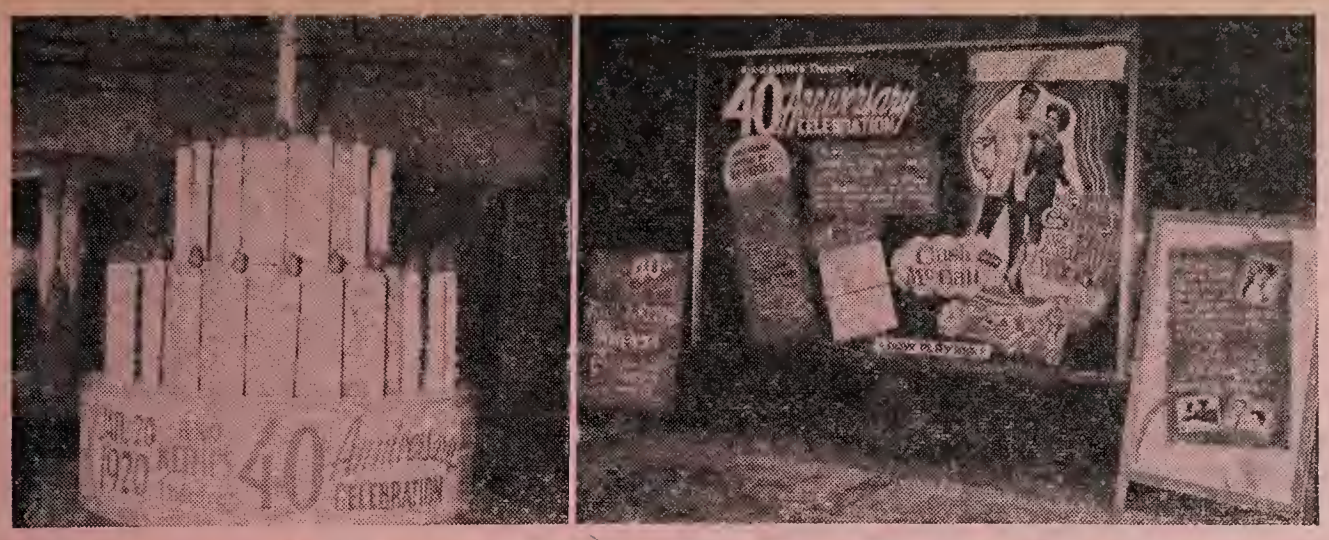
At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.



Jack McDougall, manager, Fox Oakland, Oakland, Cal., recently held a stage contest to select Oakland's "Mr. Goliath" in connection with his showing of American-International's "Goliath and The Barbarians." On the left, he is seen conducting the contest. The mistress of ceremonies is Roberta Goocher. On the right, Louis Goegan, a runner-up in the contest, is seen performing one of his feats of strength in front of the theatre.



S. L. Sorkin, RKO Keith's, Syracuse, N. Y., recently celebrated the theatre's 40th anniversary; and shown above are the huge cake and other lobby displays created in honor of the occasion. The first program of vaudeville offered at the theatre back in 1920 was an important and nostalgic part of the lay-out.

anniversary ads were prepared and with Warners' "Cash McCall" as our feature screen attraction we reduced one of the million dollar bills to the size of a "regular" bill and used it for an ad in the Post Standard Sunday financial page and in the Herald Journal on the radio and TV page before opening.

Again using the large million dollar bills we imprinted on the back our 40th anniversary story and used 5,000 of them as heralds distributed by the Post Standard carrier boys in the home delivery service. The balance were distributed at the theatre and placed on car windshields in the downtown area.

Original artifacts were made up consisting of the theatre's original outside lobby display; an original ticket of the second night of the opening showing the price of 83 cents —75 cents plus eight cents tax; a picture of the original stage crew, one of whom is still working for us while the rest of whom have passed away; (this made the front page of the Star Magazine of the Herald Journal); an original photo of the dressing rooms assigned to the vaudeville acts on opening night; the original program as the acts appeared on the stage on opening night; some picture postcards of the interior of the theatre 40 years ago; and many other items. These were shown to the drama critics and were displayed on WHEN TV during one of their live newsreel broadcasts. Part of the display was also set up in our lobby.

We broke a story in the newspapers requesting old timers who had attended the opening night performance 40 years ago to write and tell us about it. We received 15 replies and all were invited to be our guests for the opening night of the 40th anniversary celebration.

A search was also conducted for couples who had been married 40 years ago. These couples were likewise invited to be guests of the theatre on our 40th anniversary.

Three radio stations announced our anniversary three times daily for six days as a public service. The announcements included our opening night festivities plus our other important events.

Two television stations likewise gave us complete cooperation. WHEN TV tied up with us on their James Garner "Maverick" program and gave us four free half-minute telespots which included one spot at the finish of the "Maverick" program. They also sent newsreel cameramen down on opening night and shot our lobby, outside activities, and our stage show. This was shown on their news programs twice. WSYR TV also sent a cameraman down to take pictures of the opening night festivities which were also shown on their news program.

Eight business firms and union locals took congratulatory ads in the local newspapers at their own expense.

In a tie-up with Our Lady Of Pompei Church, we had as our opening inght anniversary feature a stage presentation of the Pompeian Players in a musical comedy revue with excerpts from "Pajama Game." Music was supplied by Mario DeSantis and his orchestra.

A local jeweler participated in a salute to the theatre's anniversary by giving the first 40 people attending after seven p.m. absolutely free an RCA long playing album; while everyone had an opportunity to participate in winning an RCA Stereophonic portable and record library, which was given away at 9.30 p.m. These prizes totaled in value at least $300.

The first 100 ladies that attended the theatre daily from five p.m., during anniversary week received a free flacon of Lentheric's 'Dark Brilliance' as a souvenir.

We did not forget the kiddies and on Saturday morning opened our doors at 9.45 A.M. with an anniversary 10 cartoon show. The children saw the cartoons and remained to see the regular show at no extra cost—just the regular 25 cents admission price.

An immense birthday cake, five feet wide by six feet high was displayed in the inside lobby two weeks in advance. Our special lobby anniversary display included the first and original program offered by Keith's in Syracuse in 1920 and the new program; a special hanging sign underneath the marquee that could be read from both sides announcing all anniversary attractions; blown-up copies of telegrams of congratulations sent by the film's stars, James Garner and Natalie Wood; a 40x60 on the free Lentheric giveaway; a special 30x40 prepared by WHEN-TV in return for their free TV plug; etc.

The theatre was refurbished for the anniversary. The ladies rooms had new upholstered furniture, new carpet, refinished furniture, etc., and was just as pretty as it was when the theatre first opened.

We received many letters and telegrams and flowers of congratulation on our 40th anniversary, which on top of everything else, made us feel that our efforts in marking the event were truly worth while.

HOW ABOUT A "TERROR-THON"

MIAMI, FLA.—The Paramount recently held a 45-hour round-the-clock "terror-thon" in connection with their showing of Allied Artists' "The Purple Gang."

Stating that "The Purple Gang" would strike around the clock newspaper ads went on to say 11 a.m. was an early bird premiere; 3:55 p.m. was a thrill seeker premiere; 7:30 a.m., was a dawn patrol premiere; 10:15 p.m. was a late date premiere; 12 midnight was a stay until morning premiere; 5:45 a.m. was a thrills and surprises premiere; 11 a.m. was a teenagers premiere; and again at 12 midnight was a can you take it premiere.

NUMBER 173
Some Institutional Gimmicks
THEATRE: **Rex,**
ADDRESS: **Hanworth, England**
MANAGER: **P. J. Cordier**

Experience has taught me that unless a throwaway bears a free sample or is out of the ordinary it is almost useless and is thrown away unread.

To get over an institutional plug recently I designed a "Back Seat Drivers' License" certifying that the bearer had passed all tests and had been licensed to irritate, annoy, criticize, and otherwise disturb the actual driver. On the reverse side was an undatable institutional ad for the theatre.

Designed to fit the wallet or handbag and for distribution away from the theatre, I first ordered 5,000; but so great was the demand that I printed a further 7,000 copies and these have now gone. People are showing them to their friends and several scooter clubs have

(*Continued on page EX-204*)

BUBBLES TO HERALD "CAN-CAN"

NEW YORK—One dozen bubble machines each spraying a different colored bubble are being imported from Paris by 20th Century-Fox to be placed on the marquee of the Rivoli for the world premiere engagement of "Can-Can."

The machines will blow myriads of multi-colored bubbles up and down Broadway; and are just one of a number of Parisian effects to be utilized for the opening.

SAVE... these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Penna.



This street bally created much attention recently for United Artists' "Happy Anniversary," Plaza, Kansas City, Mo. Manager Hugh Siverd promoted the Mercedes-Benz from a dealer, and provided the bride and groom outfits and the large banners.

COMPANY ASSISTS

COLUMBIA has set a unique "radio spectacular" to be beamed into 32 major markets throughout the country to promote "Who Was That Lady?". The radio spectacular is comprised of week-long round-the-clock saturations keyed to local playdates in each of the cities plus a long-range exploitation campaign on each station and will get under way immediately. The overall promotion through the John Blair Company, radio and TV station representatives, is designed to reach 120 million people. Included will be open-end interviews with Tony Curtis, Dean Martin and Janet Leigh, the film's co-stars; local disc jockey contests, and an extensive promotion of Martin's recording of the title song from the film. In addition, Janet Leigh and featured player Barbara Hines are making cross-country tours in behalf of the film.

PARAMOUNT and the Tailored Junior Dress Company with "Movie Life" are handling a nation-wide "Design A Dress For Debbie" contest to be advertised in high school newspapers throughout the country, with ads set to break in March and April. At the same time, the dress manufacturer will launch an intensive promotional drive among more than 6,000 of its retail outlets. Naturally, this ties-in with Debbie Reynolds two upcoming Paramount attractions, "The Rat Race" and "The Pleasure Of His Company."

20TH CENTURY-FOX has set a nation-wide tie-in with Coppertone Suntan Lotion extending until the end of Summer with Barbara Eden, contract star featured in "From The Terrace." Encompassing a national ad campaign in 300 newspapers as extensive full-color Sunday supplements, special promotional salesmen are ranging the country equipped with window and counter displays backed by an 1800 spot radio campaign as recorded by Miss Eden.

DO SAVE . . . EXPLOITATION
Published at every-second-week intervals, these classified and indexed promotional stunts are cumulatively numbered and indexed, and are punched for permanent filing. Establish your own encyclopedia on exploitation!

TO RELIEVE TENSION—TWIST!

NEW YORK—Patrons at many theatres playing MGM's "The Last Voyage" will receive a special handkerchief called a "Nerv-A-Chief" when they buy their tickets.

The "Nerv-A-Chief" bears the message: "To relieve tension, twist while watching 'The Last Voyage.'"

GIMMICKS

(Continued from page EX-203)

requested quantities for members.

Also, on the scooter line I contacted the sales manager of "Motor Cycling and Scooter Mechanics" suggesting he let me have a quantity of back numbers to distribute to my patrons. Not only did he agree but he supplied eight fellow ABC managers in the area with 3,000 copies. A local scooter and motor cycle deal loaned some machines for a foyer display and together we promoted a bumper scooter week. This was attended by many enthusiasts who received several gadgets. Some 150 scooters carried paper banners worded "Rex Cinema Scooter Week." Stills were displayed by the agent together with posters urging all interested to have a test ride to the theatre.

The general election afforded me an opportunity to cash in with "Vote For Better Entertainment—Your Local Candidate Is The Rex Cinema" campaign, which was put over with posters and a public address van. One candidate adapted the slogan, adding " . . . and for better living vote for . . ." All parties displayed my posters on their vans. From scrap hardboard and timber I created two novelty standees reading "It's Laughter Week" and "It's Western Week at the Rex." They are in regular use and cost practically nothing.

PARAMOUNT in cooperation with the Civil Air Patrol's nation-wide youth training program has arranged for Jerry Lewis to be appointed "Recruiter-at-Large." The national recruiting campaign will be coordinated with the release of Lewis' latest film, "Visit To A Small Planet," in which the comedian plays a space man visiting earth. The appointment of Lewis, who volunteered his services for the honorary post, was made because "his interest in the youth of America coincides with the cadet mission of C.A.P." Lewis will personally spearhead a campaign designed to interest young men and women of high school age in the many advantages C.P.A. offers them in preparation for responsible citizenship. The official civilian auxiliary of the U.S. Air Force, the Civil Air Patrol has some 1,900 organized units located in every state and the District of Columbia.



Bob Levine, Carlton, Brooklyn, N. Y., recently created this home-made pink submarine as a lobby display for Universal's "Operation Petticoat."

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Complete back seasons of these pink exploitation sections are available to subscribing theatres at 52¢ per set.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cosh with copy. Closing date: Wednesdoy noon preceding date of publicotion. Advertising orders, and replies to box numbers should be oddressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wonted odvertising not accepted. See "A-Man" CORNER on this poge.)

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

DRIVE-IN EQUIPMENT

COMPLETE DRIVE-IN OUTFIT fully rebuilt—$3995.00: Super Simplex Projectors, LL-3 Pedestals, 18″ Magazines, Ashcraft Hydroarc Lamps 85A, 100/200A Generator (new), coated Series II Lenses, 200W amplification (new). Available on Time. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

FORMS AND SYSTEMS

For the Best in THEATRE-TESTED and APPROVED FORMS and SYSTEMS . . . EXHIBITOR BOOK SHOP, 246 N. Clarion St., Philadelphia 7, Pa.

NEW EQUIPMENT

WHY PAY MORE? Masonite Letters, fits Wagner, Adler, Bevelite Signs 4″—40¢; 8″—60¢; 10″—75¢; 12″—$1.00; 14″—$1.50; 16″—$1.75; 17″—$2.00; 24″—$3.00 (10% discount 100 letters or over $60 list). Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from $3.95. Send for Chair Bulletin. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THEATRES FOR SALE

FOR SALE OR LEASE. Eastern Virginia, 650 seats, no competition, air conditioned and all latest equipment. Good percentage lease to responsible, experienced party. Ideal for family operation. BOX 217, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

USED EQUIPMENT

BOOST B.O. FILMING LOCAL ACTIVITIES! Bell & Howell Filmoarc 16mm Sound Projector with B&H High Intensity arc on rolling stand, 30 amp. rectifier, 50 watt amplifier, two 12″ speakers in carrying case, coated lens. Excellent, $975.00. Available on Time. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

CITY MANAGER—PUBLICITY DIRECTOR desires change. West Coast preferred. International experience. Specialize Art, De Luxe, Live, etc. Tops in exploitotion, booking, supervision, audit. Offers in confidence to **BOX B217, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

DISTRICT MANAGER for Class A indoor and drive-in operations. Mointenance, advertising and concessions experience necessory. Length of experience, testimonials, and industry contocts not important. Excellent opportunity for man with proven ability and unfulfilled ambitions. **BOX C217, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

EX-MANAGER from France, now assistont monager in New Jersey first-run, seeks position with future, conventionol or drive-in. Willing to relocate for good opportunity. **BOX D217, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

INDOOR MANAGERS desirous of an opportunity to become drive-in manogers. You may stort as on assistont monoger and receive the benefit of thorough training progrom without loss of solory. Apply to **PERSONNEL MANAGER, Smith Management Co., 480 Boylston St., Boston 16, Mass.** (217)

MANAGERS and ASSISTANT MANAGERS wonted for Drive-Ins and Indoors. "WORKING MANAGERS" only considered. Good chorocter ond good references required. Apply **ARMSTRONG THEATRES, Box 211, Bowling Green, Ohio.** (217)

RIFKIN DRIVE-IN Theatre Circuit has opening for experienced monager. Yeor round employment ond pay. Liberol vacation. **39 CHURCH ST., Boston, Mass. HAncock 6-2698.** (210)

MANAGER, now employed by large southeastern circuit. Started os projectionist. 18 years experience, nine years with present circuit. Would like to relocote in southeast. **BOX A32, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

EXPERIENCED PROJECTIONIST and Assistant Manager, 18 years experience. Wife olso concessionist. Desire permonent position in Southern or Midwestern stotes. **BOX A224, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

FILM BOOKER ond Buyer available, with vast experience. Interested in buying and booking for theotres in the New York Exchange Area. **BOX B224, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

DRIVE-IN THEATRE MANAGER wanted for one of the lorgest and best-equipped theotres in New Englond. Must be thoroughly experienced, with best of references and quolifications. This is a year-round operation. Send full details to **BOX C224, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

WANTED: Managers, Projectionists, Promotion Men, for smoll circuit now reopening indoor and drive-in theotres. Permonent positions. State age, education, experience, references ond solory expected. Enclose snapshot. **P.O. BOX 538, Franklin, Virginia.** (224)

SALESMEN WANTED to hondle line of imported dinnerware for theotre premiums. All territories open. **BOX A217, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

THEATRE MANAGER, 15 yeors of experience in oll phoses of theotre work including newspoper ads, layout, promotion ond commercial. Can supply all references. Prefer midwestern conventional theotre. **BOX C32, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

DRIVE-IN MANAGER opening for experienced mon in the beoutiful northwest. Will consider man and wife teom. Wife to manage concession. State age, solory expected, qualificotions and recommendations. **BOX B32, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 14 yeors experience, married, veteran, 42, sober, reliable, dependoble. Our theatre closed. I need your help. **ROBERT S. EARNHART, 49 Wilbur St., Weatherly, Penna.** (32)

Address all correspondence to— The A-MAN Corner { Motion Picture Exhibitor 246 North Clarion St., Phila. 7, Pa.

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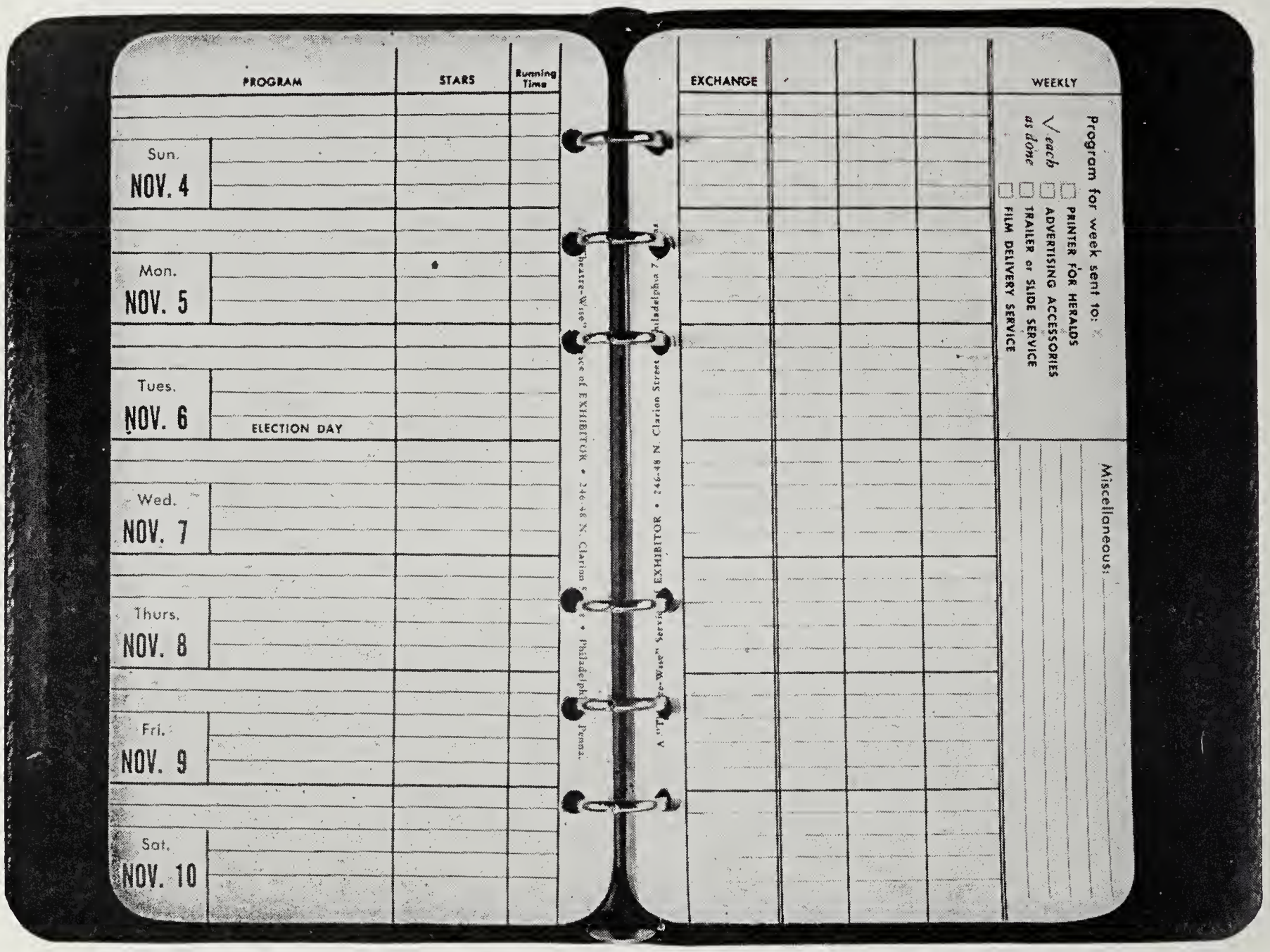
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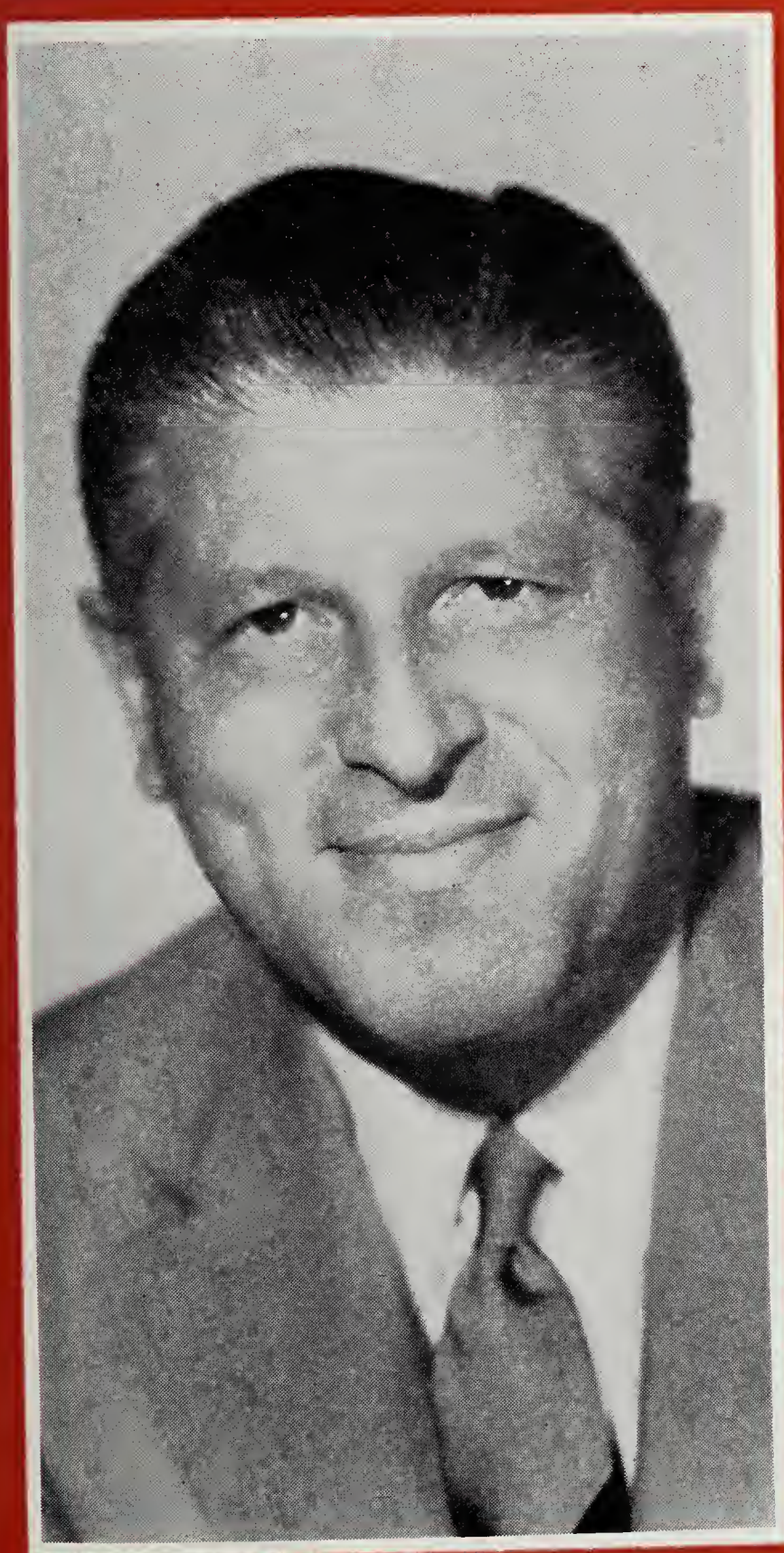
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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MARCH 9, 1960 · Volume 63 · Number 16

IN TWO SECTIONS · THIS IS SECTION ONE



Legion Condemns "Adam and Eve"

(See Page 7)

Selig Outlines New P-R Program

(See Page 8)

As the writers continued their strike, and the actors prepared to walk out, Milton Rackmil, Universal president, was going it alone as his company came to quick agreement with both Guilds. *(See stories on page 7)*

editorial: How Civic Minded . . . To Go Broke? . . . see page 3

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MOTION PICTURE EXHIBITOR The SHOWMEN'S TRADE REVIEW

VOLUME 63 • NO. 16

MARCH 9, 1960

HOW CIVIC MINDED MUST YOU BE . . . WHILE YOU GO BROKE?

IN EFFECT, this is the question that faces F. J. Cahalan, manager of the Scenic Theatre, Keene, N.H.

A particularly vicious murder of a young girl in neighboring Manchester, some two weeks before he was scheduled to play "JACK THE RIPPER," was still unsolved. Newspapers of the state, while covering every sensational angle, the sexier the better, of the Finch case 3,000 miles away, and of the Van Rie case in New England's own Boston, found generous editorial and front page space to whip up excitement and to point fingers at culprits, even though police were stumped and the case was a mystery. Day by day, clergymen, civic leaders, headline hunters, and old ladies with nothing better to do, gave generous quotes that gradually centered on "JACK THE RIPPER" advertisements and on "horror movies" generally. The vaunted MANCHESTER UNION LEADER, in a front-page editorial, reproduced an ad that had run in LIFE and confessed that they also had run it, *"much to our shame."*

Under such mawkish whipping up, meetings were held in Keene, and, faced with an aroused and irate citizenry, Mr. Cahalan announced that "JACK THE RIPPER" would not be shown on Saturday afternoon of its run but would be replaced by "FOREST RANGER." In the future, he added, even the trailers for future attractions would be watched and eliminated where necessary to protect the Saturday youth. This policy was greeted with approval and cheers. Certain public figures took bows. Newspapers and radio stations editorialized. And Mr. Cahalan conservatively estimates that the particular Saturday Matinee received *"at least three times"* the publicity of any other he ever played.

So what happened?

The special "by request" Children's Matinee hit a new bottom. Children's admissions dropped 60 per cent and adult admissions 50 per cent, from the previous Saturday regular matinee of two so-called horror shows: "WASP WOMAN" and "BEAST FROM THE HAUNTED CAVE."

Three times the publicity but one-half the business—that was the result of catering to whipped-up town meetings. Is any better proof needed of the rightness of Dr. Hall's views ("WHOSE FAULT IF MOVIES OBSCENE?"—Feb. 17 issue): *"Censorship is no answer in a free society. Positive, not negative, reaction is demanded. Support good shows and you will discourage bad ones."*

This should be the answer to the whipped-up town meetings. And to the two-faced newspapers that preach conservatism while practicing sensationalism.

Will they listen? Probably not!

BROTHERHOOD — EVERYBODY'S CAMPAIGN

IT IS ALTOGETHER FITTING that the amusement industry, which has been throughout its history a dedicated foe of prejudice, should lead the nation's observance of Brotherhood Week. Talent alone has determined how high any individual can climb in the world of entertainment, and that is as it should be.

The nation's theatres are being asked by leaders of the Brotherhood Week effort to participate in the fund raising activities of the National Conference of Christians and Jews to further the cause of tolerance and the preservation of human dignity at all levels.

Leading the amusement industry's campaign are William J. Heineman, Max Youngstein, and Spyros S. Skouras. They deserve the support of every theatre owner and every industry employee. Exhibitors, understandably reluctant to conduct audience collections, will find the Brotherhood campaign an extremely worthwhile exception to that rule.

Unhappily, prejudice and intolerance all over the world have been making headlines again. The information and education program financed by the campaign is a vital weapon in the arsenal of the world's democratic nations.

Theatres have never failed to support a good cause. The cause of Brotherhood is among the best. Let's all do our part.

This is everybody's campaign.

QUOTE OF THE WEEK

FROM JACK KOFOED'S by-lined column in THE MIAMI HERALD: *"Censorship is like a creeping fungus. Successful in this instance (TV), it would seek to take over other media of communication—books, magazines, newspapers."*

WE SEE BY "THE INSIDER'S NEWSLETTER"

IT SEEMS that the Chicago Tribune insisted that an artist brush out some of Elizabeth Taylor's cleavage in the ad series on Columbia's "SUDDENLY LAST SUMMER." The Chicago Herald-American ran the ads as-is and without objection. Who owns the Herald-American? The Chicago Tribune, of course.

Also, their "Thought for the Week" quotes Gina Lollobrigida as saying: *"I do not believe all the unpleasant things people say about me unless I hear them personally."*

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From DALLAS, TEX.

On behalf of our president, Mr. Harold (Buster) Novy, I want to take this opportunity to thank you for selecting our managers for exploitation citations in MOTION PICTURE EXHIBITOR.

We feel very proud when one of our managers cops an award, and it seems the boys have been getting their share. There's no question that the extra incentive makes them work that much harder, and that is the most important requirement in today's show business. We believe we have an outstanding group of showmen, ready and willing to put each and every picture across.

A tip of the Trans-Texas hat to MOTION PICTURE EXHIBITOR for helping us generate the inspiration that is so much needed in today's market.

NORM LEVINSON, General Manager
Trans-Texas Theatres, Inc.

EDITOR'S NOTE: And a tip of the MPE hat to Trans-Texas for realizing the importance of showmanship. A circuit publication, "What's New," calls attention to imaginative exploitation efforts by Trans-Texas personnel. We're sure recognition like this is a major factor behind the frequent appearances of these managers in our EXPLOITATION department.

From BELLMORE, L.I., N.Y.

Something I have been meaning to write to my favorite trade magazine about for a long time—is how extremely delighted I am, for one exhibitor, about the usefulness of your "A-MAN Corner"—that appears each and every week.

Only recently I had cause to refer to it to find a man for a particular position I needed filled—and the placement was made. The results, so far, very good.

I find other exhibitor friends, here on Long Island, that feel exactly the same way as I do. Unfortunately, nobody ever seems to write to say anything about "A MAN"—so I thought I should express my feelings.

Keep up the good work, it is much appreciated.

RALPH E. DONNELLY
Associated Independent Theatres

EDITOR'S NOTE: The A-MAN CORNER is the friendliest of all trade paper departments. Completely FREE . . . the man who wants a job . . . or the job who wants a man . . . meet!

From OAKLAND, CAL.

Enclosed is what the first month of 1960 has brought to theatres in this area. Quite some competition isn't it? Well, not every theatre can take such competition. One of Oakland's biggest downtown theatres, the Central, couldn't take it. 1960 is going to end a little early for it, for they close in three months. But it will be a big year for TV. For TV, a year never started off with such a bang before. Do you realize that the Regal sale represents an average of *one picture a day* for TV so far this year? When the Guilds get themselves cheated out of their post-1948 cuts, and when the post-1948s hit TV, just watch the theatre struggle end.

And! If you think all of your competition is coming from TV, take a walk into your town's high school and you'll be shocked to see 2,000 kids watching "GIGI." How much is that in boxoffice dollars? It cost the school $37.50. You can thank the studios for that too! And if that doesn't smash us, don't forget they are working on a little secret weapon called "Pay TV".

STEPHEN LANNES
Theatreman

EDITOR'S NOTE: The newspaper tearsheets enclosed covered 13 "movie specials" scheduled through February on Channel 4. Seven were from the old RKO "dump," three were imports, and three were 1948 or earlier releases. So we can't see too much reason for getting excited over the TV fare. But that "GIGI" date is different. This we will follow up.

From SEATTLE, WASH.

After looking over all of the other professional trade papers I have come to the conclusion that MOTION PICTURE EXHIBITOR is the finest because of authenticity and willingness to serve the industry and all of its parts.

MELVIN LILLIE
Amateur Film Study Group

From CINCINNATI, O.

There just seems to be no end to what MOTION PICTURE EXHIBITOR has to offer to the individual theatreman day after day after day. I can really state that I am amazed at the number of articles and informative items that I have found in your weekly. Your classifications of movies and your reference indexes are ever so helpful.

Gee! This letter sounds as though I'm a newcomer to the business—which I'm not!

MRS. CHASE
Chase Theatres

EDITOR'S NOTE: We try! And notes like this make us feel it is worth it.

From GLENDALE, CAL.

I just screened a 16mm. print of "A ROYAL VOYAGE" in DeLuxe color. It is identical in content with your review of "ROYAL RIVER," appearing on P. 4631 of the REVIEWS section, except that it runs nine minutes and is not in CinemaScope. I did notice that it was followed by a National Film Board of Canada credit. In the current yellow SERVISECTION, "A ROYAL VOYAGE" is listed as a nine minute CinemaScope Special and refers to the same P. 4631. What's the story?

I hope you realize that your accurate accounting of all films is very much appreciated—and needed. As other trade weeklies continue cutting services to the subscribers (such as . . . . . doing away with the page column reference to Short Subjects), MOTION PICTURE EXHIBITOR becomes more and more valuable. I now depend on it almost entirely, and know it will never let me down.

GEORGE CRITTENDEN
Theatreman

EDITOR'S NOTE: Fox released two CinemaScope versions, a 20m. one for Canada and a 9m. one for the U.S. and there was some confusion, including the title. Of course, anything can happen in 16mm. And thanks for the nice words of praise. We try!

From CONRAD, MONT.

I would like to suggest that MOTION PICTURE EXHIBITOR add the running time to the alphabetical list of pictures.

HAROLD W. PYLE, Manager
Orpheum Theatre

EDITOR'S NOTE: Running times on all features are listed in the alphabetical index to all reviews as carried on the back of the pink REVIEWS section. This data is again given in the listing by distribution sources in the yellow SERVISECTION. Shouldn't this suffice?

From SWAN LAKE (Manitoba) CANADA

We want to extend an invitation to drop in on us if there are any fishing enthusiasts down your way. We are located at the gateway to the North, and anyone taking in the FLIN FLON TROUT FESTIVAL must travel right past the door of our Northern Drive-In. We would be more than pleased to show you around.

O. WINTONYK
Capitol Theatre & Northern Drive-In

EDITOR'S NOTE: We don't know whether this invitation applies to all of our theatre executive subscribers, but if you are up that way, try saying "hello" to Mr. Wintonyk. He sounds like a hospitable guy.

From BAYONNE, N.J.

My current ACHIEVEMENT CITATION makes it an even dozen times that I have received this honor in a little more than two years. Plus the time my picture ran on the front cover of the Jan. 23, 1957, issue, that makes it a "lucky 13." And I can assure you that those framed CITATIONS make a sort of CinemaScope screen on my office wall.

NYMAN KESSLER
Stanley Warner DeWitt Theatre

EDITOR'S NOTE: This manager happens to be one of the most active exploiters in the business. We expect to see him win 50 or more before he is through.

From PUEBLO, COLO.

MOTION PICTURE EXHIBITOR is fine. All we need are more good pictures.

LIONEL R. SEMON, Pres.-Gen'l Mgr.
Pueblo Drive-In Ths., Inc.

"BEST SHORT OF THE YEAR!"



WITH HIS
TE GOLDEN FISH"
EMUND SECHAN
SRPASSES
HS MAGNIFICENT
WRK ON
TE
RD BALLOON"!

WINNER
CRITICS INTERNATIONAL
PRIZE,
Cannes Film
Festival!

THE GOLDEN FISH

from Columbia

A J. Y. COUSTEAU PRODUCTION in EASTMAN COLOR

NEWS CAPSULES

TOA, SPG Plan Talks

HOLLYWOOD—TOA president Albert M. Pickus announced last week following a meeting of the TOA liaison committee and the Screen Producers Guild at the Beverly Hilton Hotel that plans were made for constructive procedures aimed at common benefit.

Announcement of the plans together with a progress report will be made within a month, Pickus said, explaining that in his long experience in exhibitor organization activities he has listened to so many glowing declarations of courageous intentions which never bore fruit that he is not going to issue a statement in this instance until concrete accomplishment can be reported.

Chairman Julian Blaustein of the SPG committee said he is in full agreement with Pickus on this point .

Pickus left for Kansas City where he is to address a general exhibitor group.

BROADWAY GROSSES

Snow Buries First-Runs

NEW YORK—A record 14 inch snowfall sloughed all business in the Broadway first-runs last week.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as folows:

"SINK THE BISMARCK" (20th-Fox). Paramount ($39,435)*—The last eight days of the fourth week tallied $27,000.

"HOME FROM THE HILL" (MGM). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $71,000, with the first session sure of $115,000. Stage show.

"THE LAST VOYAGE" (MGM). Capitol claimed the third week would reach $20,000.

"BEN-HUR" (MGM). Loew's State on reserved seat policy reported $47,434 for the 16th week.

"THE THIRD VOICE" (20th-Fox). Victoria ($22,900)—The first week was expected to reach $20,000.

"ON THE BEACH" (UA) Astor reported $23,000 for the 12th week.

"OUR MAN IN HAVANA" (Col.). Forum claimed the sixth week at $16,000.

"SUDDENLY LAST SUMMER" (Col.). Criterion reported the 11th week as $24,000.

**Figures in parentheses represent 1960 averages as compiled by* MOTION PICTURE EXHIBITOR.

ACTORS TAKE A WALK

HOLLYWOOD — The Screen Actors Guild strike against the major producers was called at 12.01 a.m., March 7, as scheduled.

No extension for pictures at present in progress here or in New York was given, with a representative of the Guild saying, "A strike is a strike."

20th-Fox Files Brief In Penna. Censor Suit

HARRISBURG, PA.—In a lengthy brief filed in Dauphin County Court last week, 20th Century-Fox, acting for all the producers, challenged the constitutionality of the State's new motion picture control act .The brief was filed by the film company's counsel, Arlin M. Adams, and the Philadelphia law firm of Schnader, Harrison, Segal, and Lewis.

The film company contends the costs of furnishing prints to the Board of Motion Picture Control are equivalent to a license fee or $250 to $1400 for each motion picture.

Because films can be leased for showing on television in Pennsylvania without being registered with the board, the act discriminates against motion picture theatres, the brief argues. A movie branded unfit for theatre showing could be exhibited on television, the brief contends.

The brief also charges that by exempting fraternal societies, the act "creates a safe haven for pornography" for events such as smokers. The exemption of newsreels might permit TV viewing of a "news" report, which some persons might consider obscene, the brief said.

Argument on a second suit aimed at the control act will be heard tomorrow. This suit was filed by exhibitors and distributors.

The motion picture industry has referred to the Pennsylvania censor statute as among the worst in the nation, and efforts to defeat it will be watched with interest.

MGM Tests Cinerama

A series of tests, expected to last a week, were begun at MGM Studios to determine the best means of employing the Cinerama process in the production of "Charlemagne."

With Ted Richmond set to produce, "Charlemagne" already has been announced as the first story-film ever to be made in Cinerama. It is expected to be filmed abroad later in the year with several important stars heading a cast of thousands.

Present tests, which Richard Thorpe is directing, will experiment with camera angles and other technical matters involved in the three-film strip process. MGM has also converted one of its sound stages into a special projection room with the three projectors necessary for Cinerama exhibition.

FILM FAMILY ALBUM

Arrivals

Richard Kahn, Columbia Pictures exploitation manager, became the proud father of a daughter born on Feb. 28 at New Rochelle, N.Y., Hospital.

Gold Bands

Gail Balaban, 18, John Balaban estate heiress, and **Jerry Jungwalter** were wed in Chicago.

John E. Tetlow, manager, Braintree, Boston, for Lockwood and Gordon Enterprises, was married to **Mrs. Hilda Shorrock**, Manchester, England, where Tetlow formerly operated theatres and restaurants.

Obituaries

Walter E. Knoche, who formerly operated the Palace and Longhorn, Fredericksburg, Texas, died at his home shortly after being stricken with a heart attack. He is survived by his wife and two daughters.

Edward James Solon, 78, treasurer, Interstate Theatre Circuit, died in a Dallas hospital after a lengthy illness.

Al Young, 65, president, Du-Art Film Laboratories, Inc., and Tri-Art Color Corporation, New York City, died at Miami Beach, Fla., following a long illness. In the industry for 45 years, he was also president of Associated Film Industries of Montreal. He is survived by his widow and two sons.

La. Exhibs Name Officers

NEW ORLEANS—The recently organized Louisiana Theatre Owners Association named Levere C. Montgomery, New Orleans, president.

Others unanimously elected were George Baillio, first vice-president; O. D. Harrison, second vice-president; Don Stafford, third vice-president; Sam Wright, secretary; and Gene Calogne, treasurer. Named as directors were John Lester, A. J. Rosenthall, George Baillio, E. R. Sellers, Don Stafford, Mort Lambert, B. Goodwin, W. R. Butterfield, O. D. Harrison, Joy Houck, Frank Degraauw, Phil Sliman, George Calogne, Frank Lais, Maurice Barr and L. C. Montgomery. Directors at large are Earl Perry, Sam Wright, Claire Woods, Ted Salmon and Charles Buzzell.



How to lure audiences back to the theatre was the subject of a recent meeting held in Toledo, Ohio, by Theatre Operating Company. The session at the Hillcrest was attended by more than 50 managers of theatres in the area and colleagues from Detroit and other Michigan points and was addressed by Al Boudouris, president, TOC; Dr. George Kienzie, head, school of journalism, Ohio State University; James Hoover, Wheeler, Kight and Gainey Advertising Agency; and Ken Prickett, secretary, Independent Theatre Owners of Ohio.

Strike Situation Remains Status Quo

Presidents Firm Despite U-I Settlement; ACE Indicates Exhib Concern As Walkout Date Nears

NEW YORK—The first break in the threatened actors' strike came when Universal-International Studio signed a new contract with the Screen Actors Guild.

The new pact with U-I provides for the studio to pay into an actors' fund six per cent of the receipts from resale of films made between Aug. 1, 1948 and Jan. 21, 1960, less certain distribution costs. On films made after Jan. 31, 1960, the producer will pay seven per cent, less similar costs.

This studio also agreed to pay five per cent of all actors' earnings into a pension and welfare fund.

Other provisions call for actors called in for a day's work to receive a pay increase from $90 to $100; for free lance players, the weekly rate goes up from $300 to $350; the stuntman rate goes up from $345 to $400 a week.

The American Congress of Exhibitors offered to intervene in the Actors and Writers Guild dispute with the film producers in the hope of forestalling the strike.

Si Fabian, chairman, ACE executive committee, and president, Stanley Warner Corporation, stated that while "ACE, as representative of all U.S. exhhibition, is not officially concerned in these negotiations, the Congress is aware that the industry's $2,500,000,000 investment in motion picture theatres will be irreparably damaged by a strike. All elements of the industry, the crafts, production, distribution, etc., will likewise be damaged, perhaps to a point beyond repair.

"In view of this we urge upon both sides to the dispute that they continue their negotiations and earnestly hope that they will have reached a solution by March 7."

The statement was signed by Fabian, Sidney M. Markley, Max A.Cohen, Harry Brandt, Albert M. Pickus, George G. Kerasotes, Al Myrick, Irving Dollinger, Marc Wolf, Sol A. Schwartz, Emanuel Frisch, William Forman, Harry C. Arthur, Jr., and Edward Lider.

Copies of the statement went to all company presidents, the AMPP, president Eric Johnston of the MPAA, and the guilds involved in the dispute with the producers.

In reply, Johnston gave assurances that MPAA member companies in the event of a strike closing the Hollywood studios "intend to do everything possible to obtain product to distribute to the theatres."

He made no reference to the ACE offer to "bring to the conference table constructive suggestions that could result in maintaining peace in the industry," but said, "We share your apprehension about the unfortunate position in which the theatres have been placed by the strike call of the actors. We intend to do everything possible to obtain motion pictures to distribute to the theatres. The theatres are entitled to this. The public is entitled to look to the motion picture theatre to find its best entertainment. To the fullest extent of our ability we shall meet this need.

"We are ready. We shall be able to meet all equitable terms of the actors except their unreasonable and unrealistic demands with

(Continued on page 10)

"Adam and Eve" Condemned; First Major Since "Baby Doll"

NEW YORK—The National Legion of Decency last fortnight issued a "C" Condemned rating to U-I's "The Private Lives Of Adam and Eve," an Albert Zugsmith production starring Mickey Rooney and Mamie Van Doren.

The Legion stated, "This film makes use of the scriptural account in the Book of Genesis of the origins of mankind in order to exploit the sensational. The story, developed in an atmosphere of buffoonery, is judged to be blasphemous and sacrilegious in its presentation of man's sex life as the invention of the devil rather than as the handiwork of God. This unconscionable offense to religion is compounded by the pornography that are latent violations of Judao-Christian standards of modesty and decency."

The Legion added, "It is most regrettable that this film bears a Code seal of approval of the Motion Picture Association of America."

This is the first Legion Condemned rating for a major motion picture since 1956 when the rating was given to Warners' "Baby Doll."

Magna In The Black

NEW YORK—Preliminary financial statements of Magna Theatre Corporation for the fiscal year ended Jan. 31, reflect a net profit in excess of $700,000, it was reported today by A. E. Bollengier, vice-president and treasurer of the company. This is the first year since the inception of Magna Theatre Corporation in 1953 that a net profit has been realized.

Bollengier stated that the annual report of the company which will include audited financial statements, will be ready for distribution in April.

Chi Court Reverses Censors Eighth Time

CHICAGO—U.S. District Judge Michael Igoe has ordered the City of Chicago to issue a permit to the distributor of the motion picture, "The Mating Urge," for exhibition in the City of Chicago, thus marking the eighth time within the past four years that the Chicago censor board has been reversed in its decision to censor a motion picture.

It was the fifth time that Chicago attorney Abner J. Mikva has been successful in his fight against pre-censorship of motion pictures in the Chicago area. It has repeatedly been Mikva's contention that the operation of the Chicago censor board violates the First and 14th Amendments to the Constitution of the United States.

Mikva's most recent battle involved "The Mating Urge," banned by the City censor board for exhibition in Chicago, and which was determined by the District Court as not being obscene within the meaning of the Chicago ordinance which states that motion pictures which are "obscene" shall be denied a permit.

The motion picture is a color documentary on primitive customs and techniques of courtship and marriage in tribal outposts in the South Pacific and Africa.

Goldman Quits Allied Post

BOSTON—Carl Goldman, executive secretary, Allied Theatre Owners of New England, last fortnight submitted his resignation as secretary of National Allied, a post to which he was elected at the Miami Beach annual convention in December.

His resignation, which will be acted upon at National Allied's spring board meeting, March 28-29, results from New England Allied's withdrawal from the national organization due to internal differences.

Rackmil Explains Why U-I Quickly Settled Both SAG, SWG Squabbles

By MEL KONECOFF
New York Editor

NEW YORK—Milton Rackmil, president of Universal Pictures Company, called a rare press conference last week to clear up "misinterpretations and mis-statements" regarding the so-called "defection and capitulation" in settlements with the Screen Actors Guild and the Writers Guild of America.

He recalled that back in 1952, when he took over the presidency of Universal and a new contract came up for discussion, he felt it advisable to clear things up with the guilds with regard to possible TV activities, but the other companies voted him down nine to one.

In 1956, he made the same proposal with the same result.

When negotiations got under way again last fall, he suggested discussing TV with the guilds again, but the representatives of other companies had instructions not to mention TV. He went along for the moment, suspecting that someday he might have to go it alone. Negotiations went nowhere and when the writers went out, Rackmil had vice-president John O'Connor inform Eric Johnston that if no progress was made he wanted the other presidents informed that he would go it alone. Johnston told the others but they refused to pass the information down the line to the negotiators. Rackmil then went ahead and made his own deal.

Rackmil called the negotiations with both unions gentlemanly, and he felt that if everyone sat down with honesty, the problems could easily have been resolved. Said he, "In labor strife nobody wins."

In his opinion, the strike will come off as the actors can't back down at this point. Regarding the deal to pay for the sale of films to TV, it may never mean a thing if the films are never sold to TV. As far as Rackmil is concerned, his company's product won't be sold (at least not in the foreseeable future). His company still has pre-48's around without having to worry about the post-48 library of 309 features.

(Continued on page 10)

Pepsi-Cola Promotes Academy Awards Via Exploitation Contest For Exhibs

NEW YORK—Pepsi-Cola Company, in cooperation with the Motion Picture Association of America advertising and publicity directors committee, will help to promote the upcoming industry-sponsored television and radio broadcast of the 32nd annual Academy of Motion Picture Arts and Sciences "Oscar" awards on April 4, it was announced last week.

Pepsi-Cola Company will hold an exploitation contest for theatre managers featuring a week in Hollywood as first prize and nine additional U.S. Savings Bond prizes, according to Norman Wasser, national manager of theatre sales for the soft drink company. In addition, Pepsi-Cola will award a $500 U.S. Savings Bond to the theatre manager who works out the best Academy Awards promotion campaign in conjunction with his local bottler.

This marks the second year that Pepsi-Cola Company is conducting this exploitation contest to help build audience for the "Oscar" telecast.

Contest rules and entry procedure for the special Pepsi-Cola award of a $500 Savings Bond are the same as for the general contest.

Exhibitors are urged to contact their local Pepsi-Cola bottlers immediately to begin planning their campaigns. Entry into this special contest, Wasser emphasized, does not preclude entering or winning the general contest.

The annual "Oscar" presentation ceremonies will be simulcast on April 4. The show will be seen on television via the National Broadcasting Company and Canadian Broadcasting Company Television Networks. It will be heard on the National Broadcasting Company and Canadian Broadcasting Company radio networks.

Harling Blasts Canada Pay-TV

NEW YORK—The opening of Paramount Pictures Telemeter Toll-TV demonstration in Etobicoke, Canada, with a motion picture playing concurrently with the Etobicoke neighborhood motion picture theatre, was cited by Philip F. Harling, chairman of the Anti-Toll-TV Committee of Theatre Owners of America, as further reason for American exhibitors to seek Federal control of all forms of Toll-TV in the United States.

Calling for exhibitor and public support of Congressman Oren Harris' Joint Resolution 130 which would place cable as well as broadcast toll-TV under FCC control, Harling blasted those film companies which are making current product available for the Etobicoke demonstration.

While reiterating his belief that lack of public support will doom the Etobicoke test, Harling said film company support of the Canadian experiment was further reason for renewed activity by theatremen in the United States.

FWC Ups Lavery

LOS ANGELES—John E. Lavery, longtime National Theatres executive, has been named to the newly created position of executive director of community activities for Fox West Coast Theatres Corporation, it was announced by M. Spencer Leve, president.

Lavery, until recently aide to William H. Thedford, Pacific Coast division manager, has been succeeded by Bob Smith, another NT veteran.

Mass. Anti-Trust Action Settled Out Of Court

BOSTON — The anti-trust suit of the Morse, Franklin, Mass., owned by Walter Mitchell, has been settled out of court for an undisclosed sum. The suit was filed Oct. 15, 1952, against the eight majors and Republic Pictures and three exhibitors, RKO Rhode Island Corporation, New England Theatres, Inc., and Interstate Theatres Corporation.

The plaintiff charged $2,000,000 damages and claimed national and local conspiracies to set up a system of runs, clearances and admissions. This suit was brought to trial recently before Judge Ford in Federal Court here, but at the conclusion of the first day a settlement was reached.

Attorneys for Mitchell were George and W. Bradley Ryan of Boston, and for the defendants, Robert Meserve of Nutter, McClenned and Fish; Frank Flashner of Singer, Stoneman and Kurland; and George Rafferty, who came on from New York to represent RKO Rhode Island Corporation.

Chakeres Circuit In TOA

SPRINGFIELD, O.—The important Chakeres Theatres circuit here has joined the Theatre Owners of America, it was announced by Albert M. Pickus, TOA president.

Arrangements for membership were completed by M. H. Chakeres, circuit vice-president, and George Roscoe, TOA director of exhibitor relations. The Chakeres circuit operates in Ohio and Kentucky.

This new membership marks the third circuit to join TOA within the last 30 days. In February the 15-theatre Standard Theatres of Wisconsin, and the 21-theatre Interboro Circuit of New York enrolled in TOA, Pickus said.

Show-A-Rama Features Exploitation Session

KANSAS CITY—The United Theatre Owners of the Heart of America are holding their Third Show-A-Rama regional meeting at the Hotel Continental March 8-9-10.

Robert W. Selig, president, Intermountain Theatres, was to deliver the keynote address; Al Pickus and Allied's Al Myrick will share attention on March 9; and Ben Marcus will moderate the Show-A-Rama on March 10.

The growth of this convention can be seen by attendance figures of the past. The first was attended by 285 persons; the second by 377; and 500 are expected at this week's sessions.

Much after the fashion of the feature created by MOTION PICTURE EXHIBITOR with its "HOW I WOULD SELL . . . SHOWMANALYSIS," seven outstanding showmen will analyze and present sales slants on seven forthcoming motion pictures: Joe Vleck, Fox Intermountain, Denver, will discuss Paramount's "Visit To A Small Planet"; Larry Day, Central States Circuit, will discuss Columbia's "The Mountain Road"; Darrel Presnell, National Theatres Amusement Circuit, Kansas City, will discuss U-I's "The Snow Queen"; John Meinardi, National Theatres Amusement Circuit, St. Louis, will discuss Warners' "The Tall Story"; Dave Jones, Kerasotes Circuit, Springfield, Ill., will discuss UA's "The Gallant Hours"; Woody Barritt, Wichita, will discuss MGM's "Home From The Hill" and M. B. Smith, Commonwealth Circuit, Kansas City, will discuss 20th-Fox's "Wake Me When It's Over."

Several of these showmen have already contributed to MOTION PICTURE EXHIBITOR's SHOWMANALYSIS section.

Other convention features are an equipment and concessions display, and a peek at product due through June.

Decca Declares Dividend

NEW YORK—Directors of Decca Records, Inc., declared a regular quarterly dividend of 25 cents per share on the company's capital stock, payable March 29 to stockholders of record on March 10.

Fox-Intermountain's Selig Outlines Format For Public Relations Effort

DENVER, COLO.—Robert W. Selig, president, Fox Intermountain Theatres, and an assistant to the president of Theatre Owners of America, recently met the problem of a rising surge of criticism of motion picture content and advertising head on and developed a format for public relations with educators and the PTA that might well be considered by all theatre owners.

In launching a program with the Parent-Teacher Association of Colorado, he arranged a series of meetings with their officers, committee chairmen and board members, during the course of which much of the criticism and complaint was dissolved and diluted by providing facts and evidence.

These meetings led to Selig's speaking at the monthly meeting of the Denver County PTA at the University of Denver Student Union attended by nearly 700 including the Superintendent of the Denver Public Schools.

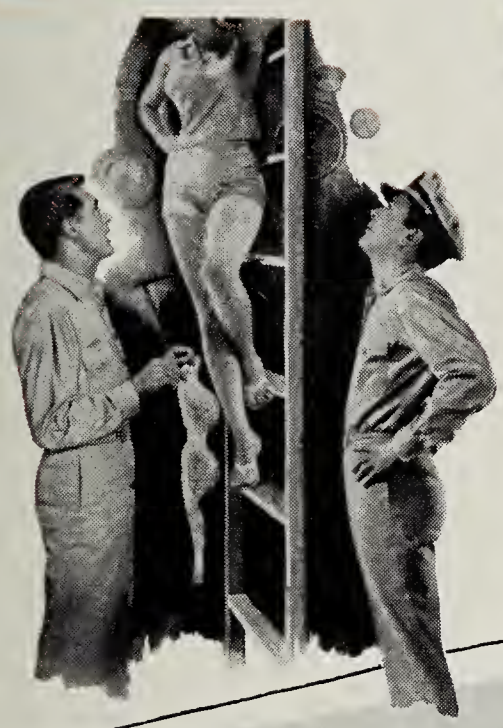
Then at the Centre theatre, a mass PTA preview was held on a Thursday morning. The purpose of this screening was to "sample" film merchandise "first hand" for those who had previously felt that they should line up in force against the industry. The screening was intended to demonstrate the three basic functions of the motion picture: how the screen entertains; how the screen educates; and how the screen informs. With specially selected programming, a short subject on the order of Walt Disney's "Mathmagic-Land" was shown to show how the screen educates while it entertains; two public service trailers were shown to illustrate the potency of the motion picture as a source of information and community service; and a family-type feature was shown, along with trailers on upcoming screen fare.

Selig stated that step three in the program which he intends continuing throughout the year is to "win friends and influence people" and endeavor to present a solid front for the industry in its efforts to be constructive, honest, and deserving of public support from the all-important potential family audience.

ALL THE WAY DOWN THE LINE

An all-time record, $867,237 gross in its first sub-run multiple theatre break in New York and the equivalent new highs in its multiple breaks in Pittsburgh, Cleveland, Chicago, Minneapolis, St. Paul, Seattle.

"OPERATION PETTICOAT"



Cary Grant ✡ Tony Curtis
in
"Operation Petticoat"
in Eastman COLOR
Co-starring JOAN O'BRIEN · DINA MERRILL · GENE EVANS with DICK SARGENT
and ARTHUR O'CONNELL
Directed by BLAKE EDWARDS Screenplay by STANLEY SHAPIRO and MAURICE RICHLIN
Produced by ROBERT ARTHUR A GRANARY PRODUCTION

Universal International®

CONTINUES TO SET ALL-TIME U-I RECORDS AND INDUSTRY RECORDS!

There has never been anything quite like "PETTICOAT"



The NEW YORK Scene

By Mel Konecoff

IT WAS MURDER: The other morning we took a trip up to the new Filmways Studios to watch "Murder Inc." being filmed. We've been on sets before, and frankly, this business of setting up for filming is enough to drive a party nuts. Not so in this case, probably because the Screen Actors Guild was threatening to take a walk.

Everybody was in a hurry. The technicians, comedian Henry Morgan in his first dramatic role as assistant district attorney Burton Turkus, and director-producer Burt Balaban, who took over the directorial chores from Stuart Rosenberg because Balaban could hurry faster. Lunch was even quicker than usual so we got indigestion much sooner.

It seems that distributor Fox asked for completion before the strike deadline, which meant an 18-day schedule had to be compressed into eight days and nights. It also meant a change in technique, eliminating fancy camera angles and extraneous dramatic bits. It meant, too, that production costs had to be upped almost double, and all budget limitations went out the window. Locations had to be shifted so they were close to the studio so that too much time would not be wasted on travel.

Balaban, who directed several pictures on a fast basis mainly because of a shortage of funds, had nothing but praise for the New York crews who have been doing their darndest to get the picture in under the wire. He is so high on their work that he wouldn't mind making his future films here.

Actor Stuart Whitman has a message for all you exhibitors who voted him a high spot in the Laurel Awards last year—"Thanks." This young talent, under contract to Fox for seven years, likes New York, likes making films, and also likes our crews here, admitting they are faster, younger, and more enthused.

Balaban related how the spirit of cooperation extends even to the cab drivers in our town. Each one wants to become technical advisor, vowing that he went to school with the crooks involved or knew them personally, etc.

SPARE-RIBS ANYONE: William Goetz producer, wanted to take press representatives to lunch, and since he met no resistance, he soon presided at a roundtable in a prominent Chinese spot. He came to town to deliver a print of his latest, "Song Without End," to Columbia.

Generally, it was brought out that there are more avenues of merchandising penetration in TV and through advertising research than there were five years ago. The business today is a volume business, and you have to reach as many people as you can. Subject matter could bring out the infrequent moviegoer today. Word of mouth is also a prime mover in the market of today.

Goetz, once the head of several Hollywood studios, wouldn't care to take on that kind of job again in these days. As a matter of fact, studio operation is different and there is no one man control anymore. The operation is shared by independent producers, writers, directors, and even stars.

In addition to "Song Without End," he has also completed "Mountain Road" with James Stewart. He hopes to start "Cry For Happy" in Japan in June, with Dean Martin and Jack Lemmon, and "Time of the Dragon" next fall—if the SAG strike doesn't interfere. This would complete his contract with Columbia which called for six pictures.

Participating in the discussion were Jonas Rosenfield, Columbia's executive in charge of advertising and publicity; Bob Ferguson, director of advertising-publicity-exploitation; Mike Hutner, vice-president in charge of advertising and publicity for Goetz Productions; Hortense Schorr, publicity manager; and silent Bud Rosenthal, trade press contact. If we've missed anyone, we'll shoot ourselves.

THE METROPOLITAN SCENE: Irene Thirer of the Post had a wonderful layout on releases for the rest of the year by the major companies. . . . The French Government Tourist offices unveiled a display of "Can Can" mementos. . . . "This Is Your Life" did Mervyn LeRoy with appropriate plugs for forthcoming product as well as past pictures. . . . The new stage show at the Radio City Music Hall is the 500th consecutive spectacle.

RACKMIL *(Continued from page 7)*

Opined he, if the company presidents recognize that selling the post-48's to TV will hurt the industry, then they may never be sold. Therefore, he failed to understand why the reluctance to enter into a deal with the guilds. It's a shame that the momentum of the industry in recent times should be interrupted by the strike, Rackmil added.

Rackmil reasoned that the stars can only turn out a certain number of pictures a year and time passed is time lost. One good picture with a star such as Rock Hudson can make up all the monies involved.

Said he, if the other companies want to use the situation as an excuse to fire people or cut down on expenses, etc., then this is another story. When a company pays one star a million dollars, he reasoned, this starts another trend, but still the companies are going for it.

He hit at the statements being made by the various company spokesmen, calling them words that are unprintable, and he accused them of talking out of both sides of their mouth. He referred particularly to Universal being labeled a non-major distributor.

As far as his company is concerned, he stated that they have a responsibility to employees who have been with them a long time, as well as to customer exhibitors. He thought he got a "helluva deal" because he was willing to sit down and talk.

Rackmil said Universal has no problem regarding releases, and he felt it could have withstood a strike better than the others because of low overhead. At present, the company has commitments for 18 pictures with top stars and it can increase its schedule if the strike is called. He thought that his company and United Artists, which is not involved as a company, could wind up making all the pictures in the industry.

With regard to other unions coming to him to discuss the sale to TV, he'll be happy to discuss this with them. The deal with the WGA is for five years, while that with the SAG is for three years.

Should there be any sales of films to TV, he doesn't think that they will be sold in the form of complete libraries but rather that they will go in small blocks. He dryly noted that the 700 films sold some time ago by MGM really hurt the theatres and the industry generally. This probably would not be repeated because the presidents know that another such move could really paralyze the business.

In answer to a question, he thought that there was a trend towards reissuing the better pictures because of reduced production and not because of the strike.

STRIKE *(Continued from page 7)*

respect to post-1948 films. We hope the actors are equally ready to negotiate fair agreements that will permit Hollywood to go on uninterruptedly with the business of making motion pictures that will fill the theatres of America and of the world and will bring prospering conditions to the entire industry."

Meanwhile, in Philadelphia, William Goldman, operator of 19 theatres in Eastern Pennsylvania, gave two weeks' notice to his 500 employes in the event a strike causes a shutdown of his theatres.

Goldman made his position known in a letter to Harry Abbott, third vice-president, IATSE and MPO, which stated, "Your union membership . . . vastly outnumber the IATSE studio employes, and it becomes imperative that demands upon any facet of the industry be weighed in the light of the best interest of the industry at large."

He said he was going to Hollywood in order to determine if the producers intend to continue their regular release schedule in the event of a strike, or will begin to "stretch out" their product. Also affected would be non-union ushers, ticket takers, cashiers, janitors, etc.

AFTRA's Hollywood membership unanimously pledged full support to the SAG "if a strike by the actors occurs against the studios." The AFTRA membership also unanimously urged conclusion of the proposed merger between AFTRA and SAG and urged the SAG board to favor it.

Meanwhile presidents of the major companies in a series of meetings in New York reaffirmed their refusal to make any payments whatever to guilds or unions from the sale of post-1948 motion pictures to free or pay television, and reiterated they would not pay twice for the same job.

Attending the meetings were Eric Johnston, president, Motion Picture Association of America, who presided; Steve Broidy, president, Allied Artists; Abe Schneider, president, Columbia; Joseph R. Vogel, president, MGM; Barney Balaban, president, Paramount; Spyros P. Skouras, president, 20th-Fox; and from Hollywood, Bonar Dyer, Walt Disney Productions; Edmond L. DePatie, vice-president, Warner Brothers; B. B. Kahane, vice-president, Columbia; Ray Klune, vice-president, MGM; Charles Boren, Alfred Chamie, and Maurice Benjamin, AMPP.

George Sidney became the first independent producer to receive a collective bargaining contract from the Screen Actors Guild, protecting "Pepe," now in production for Columbia, from interruption..

The WGA strike continued to bring about layoffs and "vacations" in the studios, running as high as 50 per cent.

"How I Would Sell . . .

HOME FROM THE HILL

MGM's Tense Drama Combining Names And New Personalities

In the tradition of the MGM of a few years ago, comes now the rich and earthy novel of William Humphrey, "HOME FROM THE HILL." To exhibitors in most situations comes also the problem of selling the lusty yet sensitive story of a strong man in a small town living his reckless past. The problem of exciting interest in a story of lust, no matter how carefully shaded and tastefully handled, is a small community headache. Press material currently available seems to do an excellent job of just this. The spectacle and superlative approach seems adequately covered by the series of display mats #351, 352, and 451. A bit towards the stark and sensational side are all others in the press book. Each gives appropriate credit to the novel and its author, and the attention compelling captions are first rate.

It is at this point, however, that we will temporarily depart from our somewhat brief analysis of the pressbook material. For Interstate's Florida and Georgia Theatres, we have chosen to sell "HOME FROM THE HILL" on a TESTIMONIAL and NEW STAR basis. Accepting MGM's offer of prints for screening, we will schedule these private showings at breakfast, lunch, and dinner, attempting to achieve a nearly perfect cross section of potential patrons. We also will adopt the very excellent sample of a screening questionnaire from the press book. In each situation, we will develop this screening as a social event by adding a book review or open discussion of the novel. A brunch or snack period after the screening will increase the fervor of the comments. The ladies will vie with one another to say the brightest things about the picture if they are given this snack period to gossip and time to fill in the screening questionnaires. For the more timid and those who must leave at the end of the screening, a name *list* will permit a follow-up at the home for comments.

Having acquired this cross section of viewer comments, they will be screened to develop variety. Selections will be based on WHO is commenting rather than WHAT is said. Awkward comments coupled with farm and factory folk are desirable, while teachers, professionals, clergy and business folks fill in with smooth superlatives. Each selected comment will be followed up with a call to the home or business. Photographs of the individual and a tape recording of their comment will be made. Background sounds appropriate to the individual, (barn-animal sounds, teacher-classroom, factory-machine noise) will add greatly to the sincerity of the recorded comment on the film.

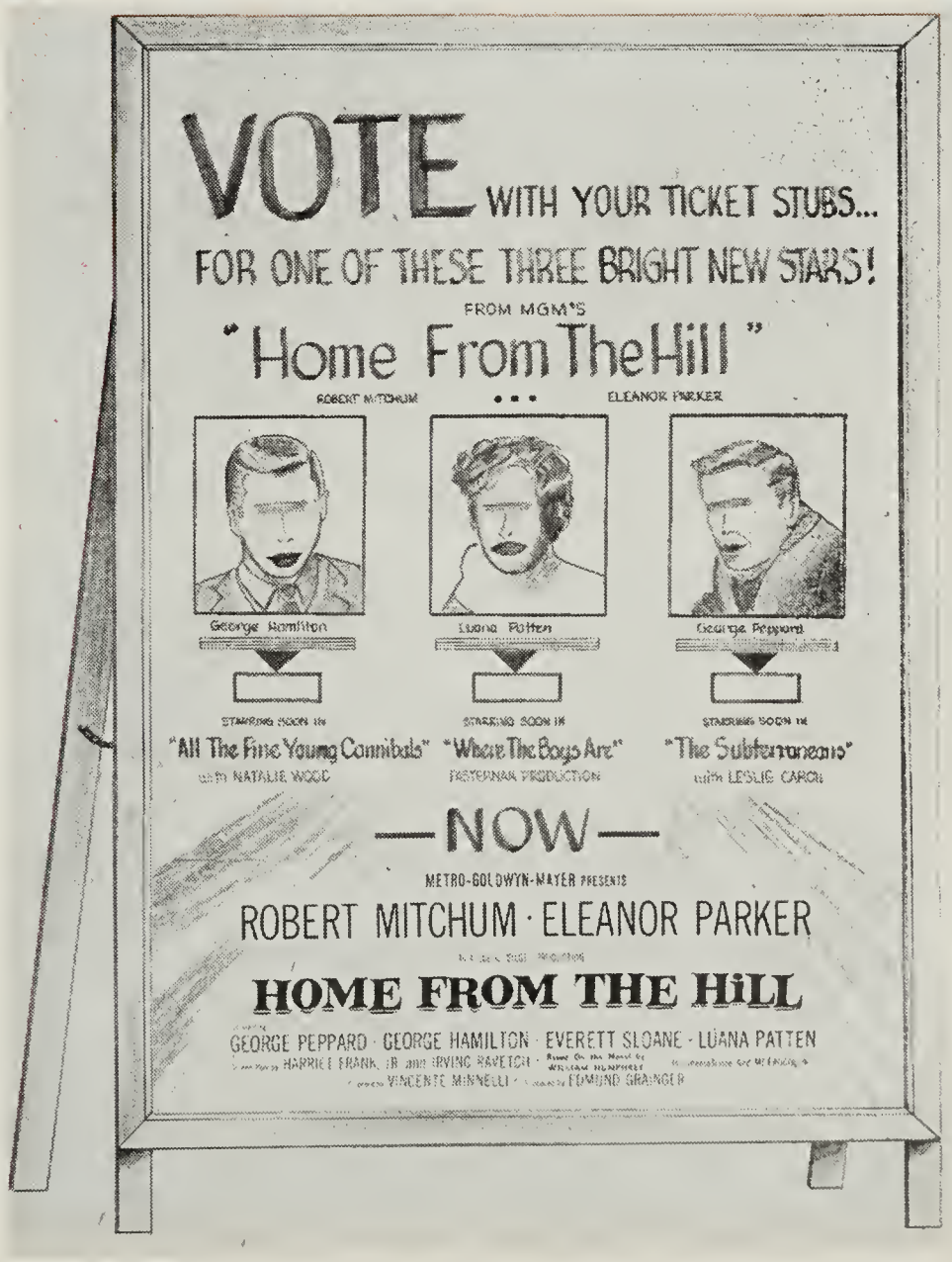
Armed with this selling material, a dozen single comment teaser ads will be made up. In towns with weekly newspapers, they will be sprinkled throughout the edition one week in advance. For daily papers, one a day two weeks in advance. In all situations, a newspaper layout for a pre-

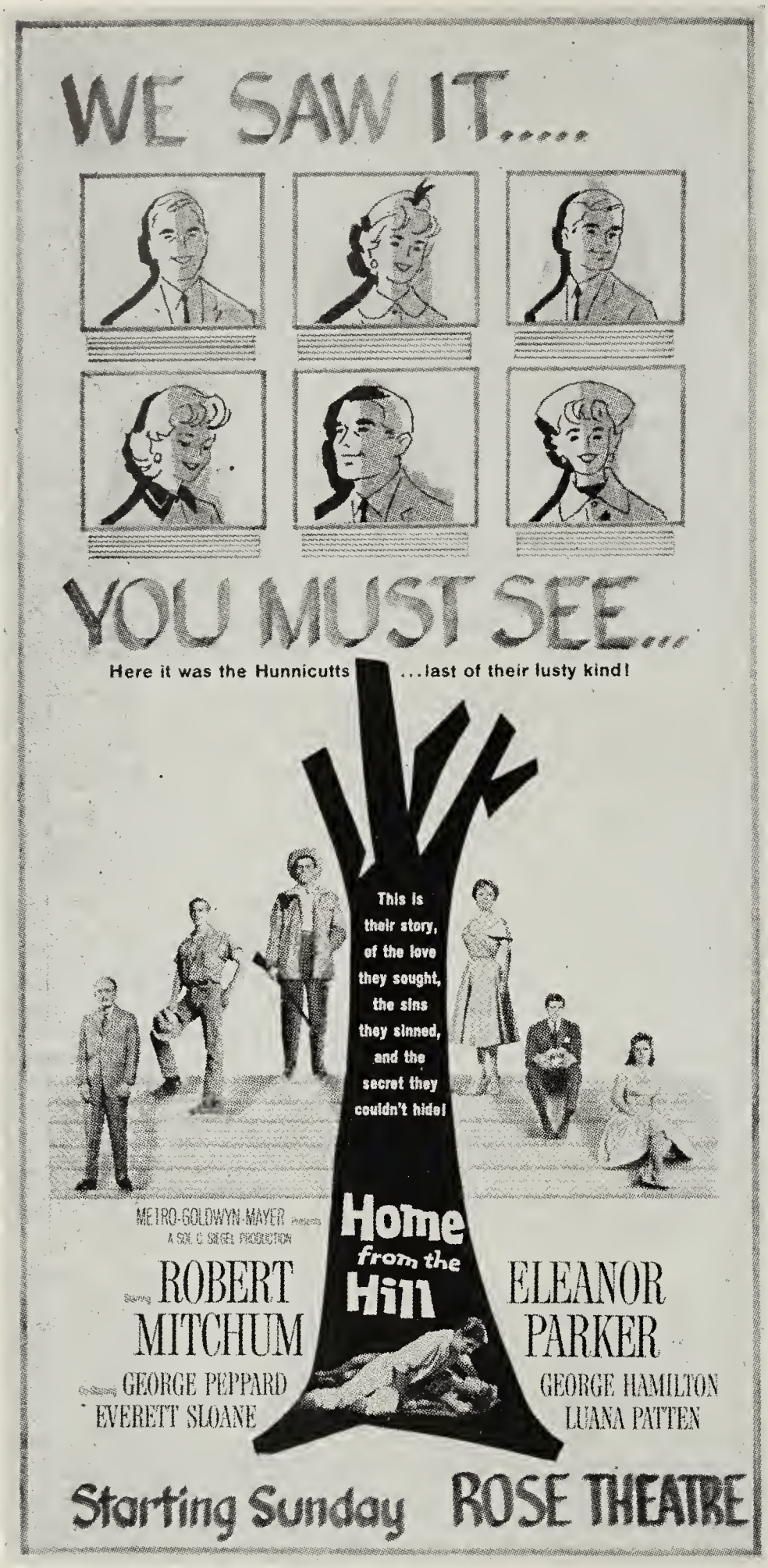
THIS STANDEE calling attention to the three new stars of "HOME FROM THE HILL" will focus public interest on the youngsters by having audiences vote for their favorite new performer.

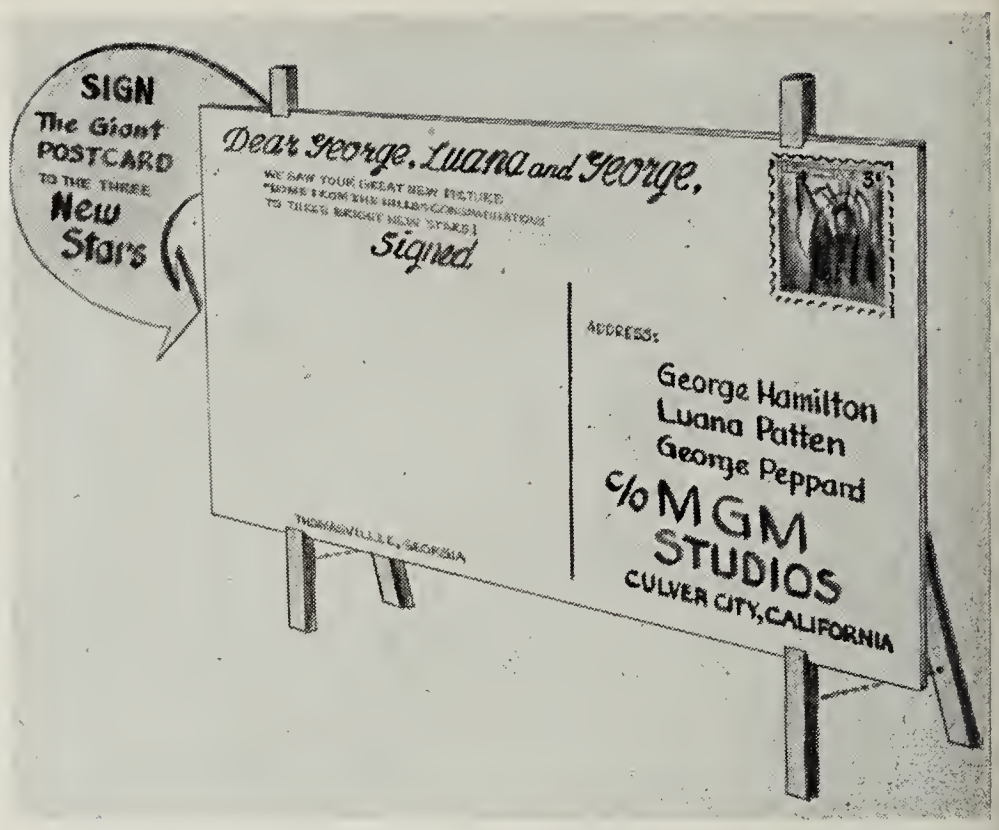
An Exclusive **SHOWMANALYSIS** *Prepared by—*

CARLTON SALMONS, Advertising Manager, Interstate Theatres, Thomasville, Ga.

ABOUT THE AUTHOR • Carlton (Carl) Salmons is a native of Beloit, Wisconsin. His motion picture roots date back to U. S. Army Special Services and Army Motion Picture service during World War II. As a civilian, he operated Carlton Theatres Company, a venture as an independent exhibitor in western Washington. He joined Standard Theatres, Milwaukee, in 1949, and then moved south and became advertising manager for Interstate Theatres in 1959. He makes his present home in Thomasville, Ga., district office for Interstate's division of theatres in northern Florida and southern Georgia. He authors a newspaper column in Thomasville, as well as guiding four weekly radio programs dealing with local affairs and movies. His wife, Eileen, and their three children are slowly becoming naturalized southerners.







THE GIANT POSTCARD idea, while not new, is a sure attention-getter in the lobby. After it is filled with signatures, the mailing at the local post office can cop a news story and picture.

opener will combine the choicest of the 12 printed teasers. (See enclosed sample, one column teaser and three or four column pre-opener.) The original photographs (after engravings are made) and comments of all 12 will be made up into a lobby or street piece to fit an A board or 40 x 60 frame. The display will find a welcome in music or bookstore windows, using, of course, stills and/or books and records to complete the display.

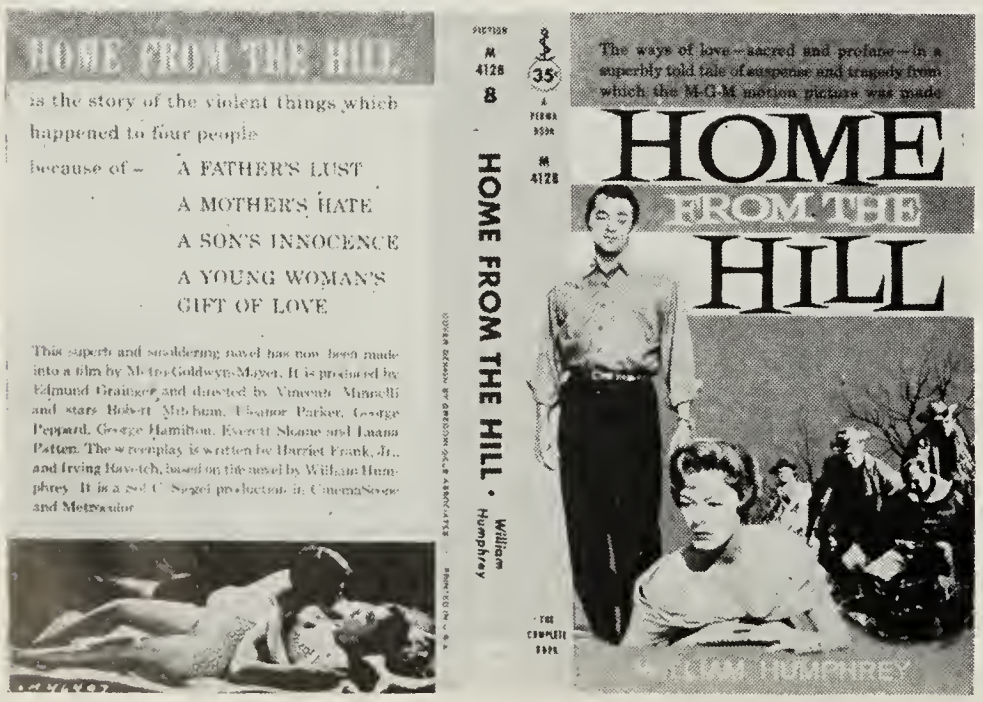
For the radio campaign, the recorded comments will be spotted throughout the week preceding the engagement, and in towns with regular radio programs, the recorded interviews will be edited to develop a quarter hour preview summary. For cross plugging, the taped comments will be used in the drive-in theatres during intermission time.

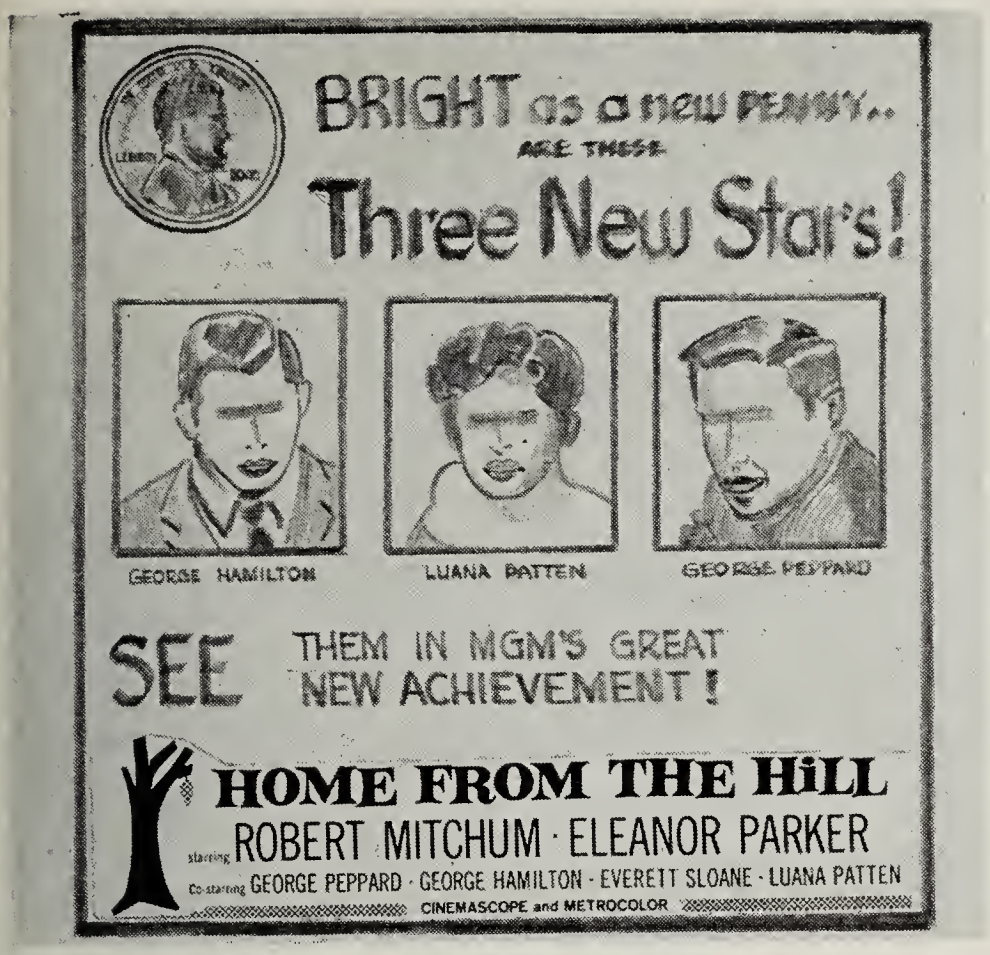
A summary of the testimonial phase of the campaign reads like this: *screenings . . . social period . . . written comments . . . home follow-up . . . photographs . . . tape recordings . . . engravings for teasers and group ad . . . photos for display piece . . . recordings for spots and programs . . . recordings for cross plug.*

Moving now to the NEW STAR portion of the campaign, it will begin with spotted newspaper stories and photos of George Hamilton, Luana Patten, and George Peppard, two weeks in advance (material from press book). The open end interview disc with all three stars is excellent and should find easy acceptance with disc jockies. Again, where regular sponsored programs are in use, the interview record will make an excellent quarter hour program.

The "*BRIGHT AS A NEW PENNY*" card will be printed locally and new one cent coins glued as illustrated (see sketch). Distribution at banks during the week preceding opening should develop great interest in the BRIGHT new stars. The cards and coins will also draw interest when passed out with a street bally . . . Hunter with gun and hounds, saddle signs on dogs, "*Coming HOME FROM THE HILL,*" etc. For the in-theatre portion of the NEW STAR phase, the VOTE for the stars display (see illustration) will be set up well in advance on the engagement. The fact that patrons are encouraged to vote without ever having seen these new stars is perhaps odd, yet the fact that they are thus encouraged should develop great interest in just what makes these stars so special. The display will, of course, remain through the engagement and the final tally of votes will make copy for newspaper columns and an advance plug for each young star's new pictures.

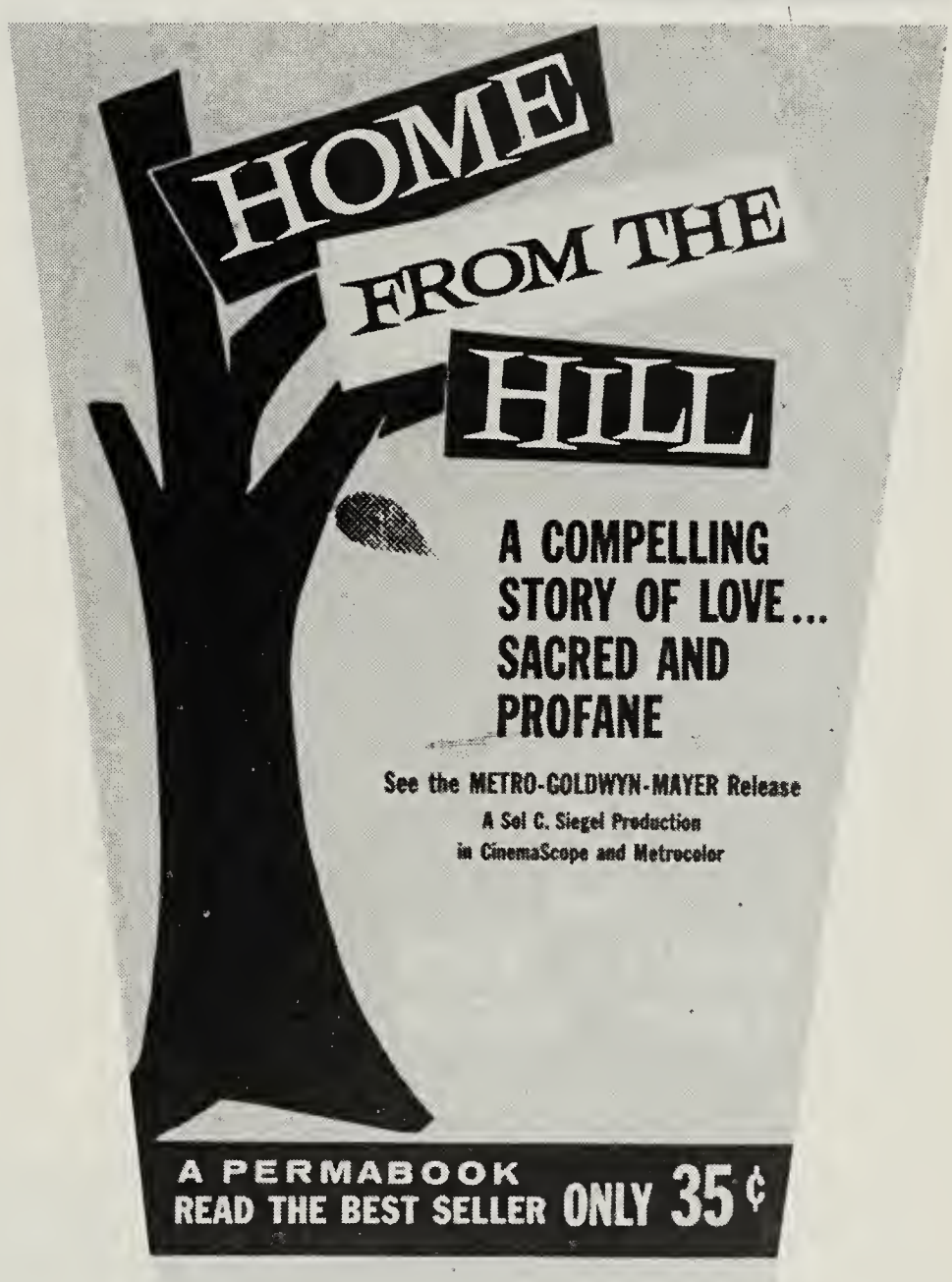
ABOVE, the testimonial technique is a natural for lobby display purposes and newspaper ads of varying sizes. BELOW, the best selling novel from which the picture comes is a natural exploitation aid, and book retailers will be happy to tie in with theatre playdates in all areas.

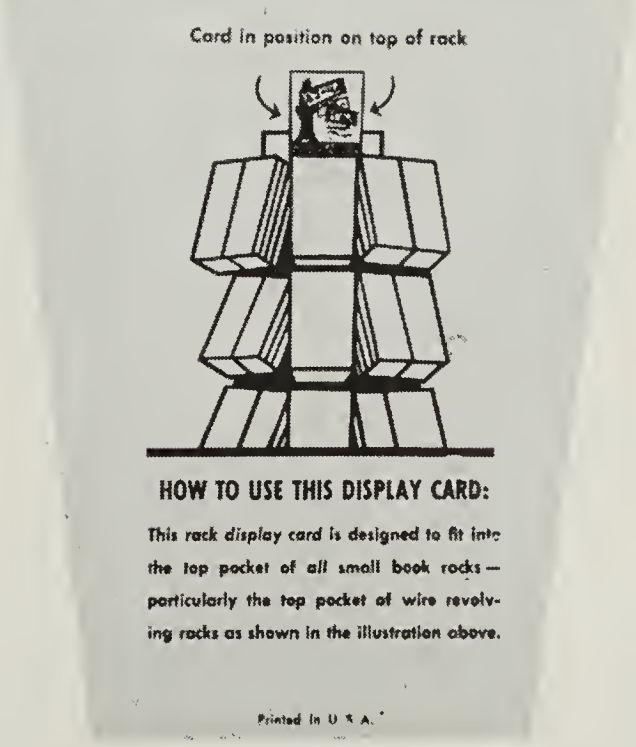




LEFT, an interesting mailing or herald also takes advantage of the new stars, and the newly minted penny attached makes it an unusual exploitation piece. RIGHT, the testimonial idea, restricted to a single individual, is adaptable as a one-column ad. BELOW, promotional material designed to tie the paperback book sale in with playdates on "HOME FROM THE HILL" will decorate many a news stand and is sure to work to the benefit of both book and picture. The drawings of the various promotional items in this SHOWMANALYSIS are the work of CHARLES HUNT, Times Enterprise artist, who cooperated with MR. SALMONS in their creation.







The GIANT POSTCARD lobby piece will fill up rapidly with local signatures. Beginning with the screening guests, the card should be sufficiently loaded with signatures to permit use as an additional downtown window piece during the run of the picture. At the close of the run, the card will be mailed to the stars. Later, a display of blowup telegram response from the stars will serve as a publicity break for each new picture.

A summary of the NEW STAR phase of the campaign then reads like this: *Advance stories and photos . . . new penny card, bank distribution . . . street bally distribution . . . vote for the stars display and publicity follow-up . . . giant post card . . . window display and follow-up.*

Returning now to the "HOME FROM THE HILL" press book, we wish to acknowledge the great variety and quality of promotional and exploitation material offered. Because we have chosen to sell our small community situations with this TESTIMONIAL and NEW STAR approach is not by any means a reflection on the stock campaign. On the contrary, after the opening ads, the display space will be entirely of stock ads. In each situation, local managers will develop special features in keeping with conditions and budgets. Where time and dates permit, the special display pieces will be routed to two or more theatres thereby releasing funds for other efforts. Foremost among these would be the FAN CLUB portion of the press book campaign, or a co-op merchant display ad perhaps tied in . . . *"HOME FROM SEARS with a bargain"* and, of course, *"HOME FROM THE (theatre name) with a thrill."*

We have chosen to present our thoughts on this film in the form of concrete exploitation proposals for our specific situations. We give a highly respectful nod to our fellow exhibitors' ability to read and digest the press book material from his own copy of same. We therefore suggest that with all haste you get your copy of the press book on *"HOME FROM THE HILL"* and start planning to take some money *HOME TO YOUR HILL.*

COMING . . . in the issue of March 16
BOB CORBIN, Division Manager
Electrovision Corp., Medford, Ore.
tells how he would sell . . .
20th-Fox's
"DOG OF FLANDERS"



CANADIAN Highlights

By Harry Allen, Jr.

TELEMETER EXECUTIVES are waiting for the first financial results of their venture in Toronto with the first permanent pay-TV installation in the world. The press coverage resultant from the opening went all out, including the local press, as well as Time Magazine, The New York Times, and the wire services. Special stories were provided to other out of town newspapers.

The official start of Telemeter was marked with the connection of two cables by Provincial Treasurer James Allan, who performed his share of the ceremony on tape. Larry Henderson, announcer, acted as host and introduced John J. Fitzgibbons, president of Famous Players Canadian Corp., parent company of Trans Canada Telemeter. Henderson mentioned that the eyes and ears of the industry were upon the results of Telemeter operation in Toronto.

Typical of the situation was a wire in Mr. Fitzgibbons' hand from David O. Selznick wishing him every success with the operation. Ontario Athletics Commissioner Mervyn McKenzie said Telemeter would "create a new field for boxing through the development of local clubs." National Hockey League president Clarence Campbell said Telemeter represented "a new era for a lot of people in the hockey business." Four of the out-of-the-city games of the Toronto Maple Leafs are being telecast by Telemeter.

An estimated 1,000 Etobicoke families were seated before their TV sets to watch a clear and well-defined picture. Many of the families held Telemeter parties as part of the introduction. Aim of the operation is 5,000 families. Although 2,000 have been signed up, technical and production problems have held up connection.

The newspapers in Toronto talked to those who were lucky enough to have the installation. All commented on the clarity of the picture and the fact there was no advertising.

Fitzgibbons mentioned this in his talk before the audience. He said Telemeter will not "be mutilated to fit into a time slot as is the case on sponsored television." Adolph Zukor, chairman of the board, Paramount Pictures, said in a taped speech, the idea of a theatre in the home has always been the ultimate "and tonight we have achieved it."

Promises were made by Mr. Henderson in his introduction of opera ballet, a devotion to local events, local news, etc.

Barney Balaban, president of Paramount Pictures, owners of International Telemeter Co., said he saw in Telemeter an opportunity of recovering "a great percentage of the lost audience—the audience that doesn't go to motion pictures." He said it would be the instrument that will keep the motion picture industry from sinking into obscurity. It would be the difference between profit and loss.

Opening film was a short made by Columbia, "Wonders of Ontario," originally shot in color and narrated by George Jessel. The audience was then given a choice on the channels between "The Nun's Story" and "Journey to the Center of the Earth," both films presently being shown in second-run houses in the city.

Before the actual start of Telemeter on the air, the office telephones didn't stop ringing. There were calls from people who had signed up but who didn't have their Telemeter attachments. After the start, they changed to complaints from people who didn't operate their sets correctly. Politely but firmly, the girls explained to the callers what to do.

Among those in Toronto for the opening, besides Balaban, were Lou Novins, president, International Telemeter; Paul MacNamara, vice-president; Paul Raibourn, vice-president, Paramount; William Rubenstein, assistant secretary; Telemeter. They were among the specially-invited audience of press and trade at the west Toronto studios of Telemeter. Hosts at the affair were Fitzgibbons and Eugene Fitzgibbons, who is president of Trans Canada Telemeter, which holds the franchise for Telemeter in Canada.

V.C. Camp Officers Named

PHILADELPHIA—At a meeting called last fortnight by Leo Posel, president, Variety Club Tent 13 Camp for Handicapped Children, in the headquarters of the local Tent, Victor H. Blanc, John E. Coyne, Frank Damis, Jack Drucker, Dr. Harold Lefkoe, Harry Romain, Leon Serin and Edward A. Skyanier were elected as members of the board of directors of the camp, each to serve a three year term.

Also elected were Ralph Pries, secretary; Edward Emanuel, treasurer; and Norman Silverman, assistant secretary-treasurer.

NSS, Ltd., Names Haynes

LONDON—At the annual meeting of the board of directors of National Screen Service, Ltd., Antony L. Haynes was elected to the board. Haynes was thereupon designated by the board as managing director of the company. Haynes has been with National Screen Service for eight years, most recently as general manager. He had previously been associated with MGM.



Seen conferring in New York City recently in connection with the Florida engagement of 20th-Fox's "Can-Can" in Todd-AO, at the Sheridan, Miami Beach, were 20th-Fox vice president Charles Einfeld, second from left; Harry Botwick, district supervisor, Florida State Theatres, second from right; 20th-Fox exploitation director Rodney Bush, left; Bush's assistant Edward Schrieber, right; and 20th-Fox regional ad-publicity manager Ed Hale, third from right.

Rothafel To Advise Roxy's Dismantling

NEW YORK—Robert C. Rothafel, president and chairman of the board of Roxy Enterprises Corporation, has been engaged by the Zeckendorf Hotels Corporation as a consultant for the future activities at the Roxy Theatre. This will include developing a market for the vast inventory of equipment, and supervising liquidation of effects, objects and furnishings made available by the Roxy Theatre sale to the Zeckendorf interests.

Zeckendorf plans for the property are construction of a 900-room, 600-car-garage addition to the adjacent Taft Hotel after taking over the Roxy March 24. The hotel group had announced acquisition of the Roxy property Feb. 16.

Rothafel will team with Russell D. Levy, vice-president of engineering for the Zeckendorf hotels, in establishing and carrying out a policy in all matters relating to the use, operation, liquidation of equipment, and other details involved with the property.

Already, Rothafel has been swamped with bids from professional buyers and the man-in-the-street requesting everything from the 5,700 theatre seats to office furniture. Included are engineering equipment, fixed effects, art objects, other furnishing, and theatrical objects representing 33 years of Roxy operation.

The Roxy was opened by the late Samuel L. (Roxy) Rothafel on March 10, 1927.

Labor Rulings Discussed

WASHINGTON—In a bulletin issued last fortnight, Allied States Association of Motion Picture Exhibitors points out that under a ruling of the National Labor Relations Board a union cannot force a closed shop.

It is also explained that the Act had provisions added to it during the first session of the current Congress which relegate small exhibitors to State action. This means that all exhibitors except those meeting the Board's jurisdictional tests must look to State agencies or State courts in labor disputes.

However, it is pointed out, all State labor laws are not uniform, and if an exhibitor feels that a labor organization is using unfair labor practices against him, and that he meets the Board's jurisdictional requirements, the procedure for initiating a complaint is so complicated, so highly technical, that it is best for the exhibitor to consult counsel familiar with labor law before setting the complicated NLRB machinery in motion.

Snow Can't Dampen "Flanders"

NEW YORK—Despite the worst snowstorm and longest period of sub-zero weather in more than 20 years, "A Dog Of Flanders" in its first-week engagements in 16 Wisconsin first-run situations rolled up grosses that set new high marks in eight cities and exceeded from 22 percent to 117 percent the earnings of such outstanding 20th-Fox films as "The Inn Of The Sixth Happiness," "Rally 'Round the Flag, Boys," "Say One For Me," "Blue Denim," and "A Farewell To Arms."

Joint Exhib Meet Set

ATLANTA—Motion Picture Theatre Owners and Operators of Georgia, the Alabama Theatres Association, and the Tennessee Theatre Owners Association are planning to hold their first combined convention in their history at the Dinkler Plaza Hotel here on May 29-31.

"'FLOYD' PRETTY"

SAYS: VARIETY

Scheduled To Play These Top Circuits in March

Warner's
Loew's
Fabian
Penn Paramount
Paramount Gulf
Wilby-Kincey
Florida States
Video
Interstate

•

CONTACT YOUR LOCAL REPRESENTATIVE

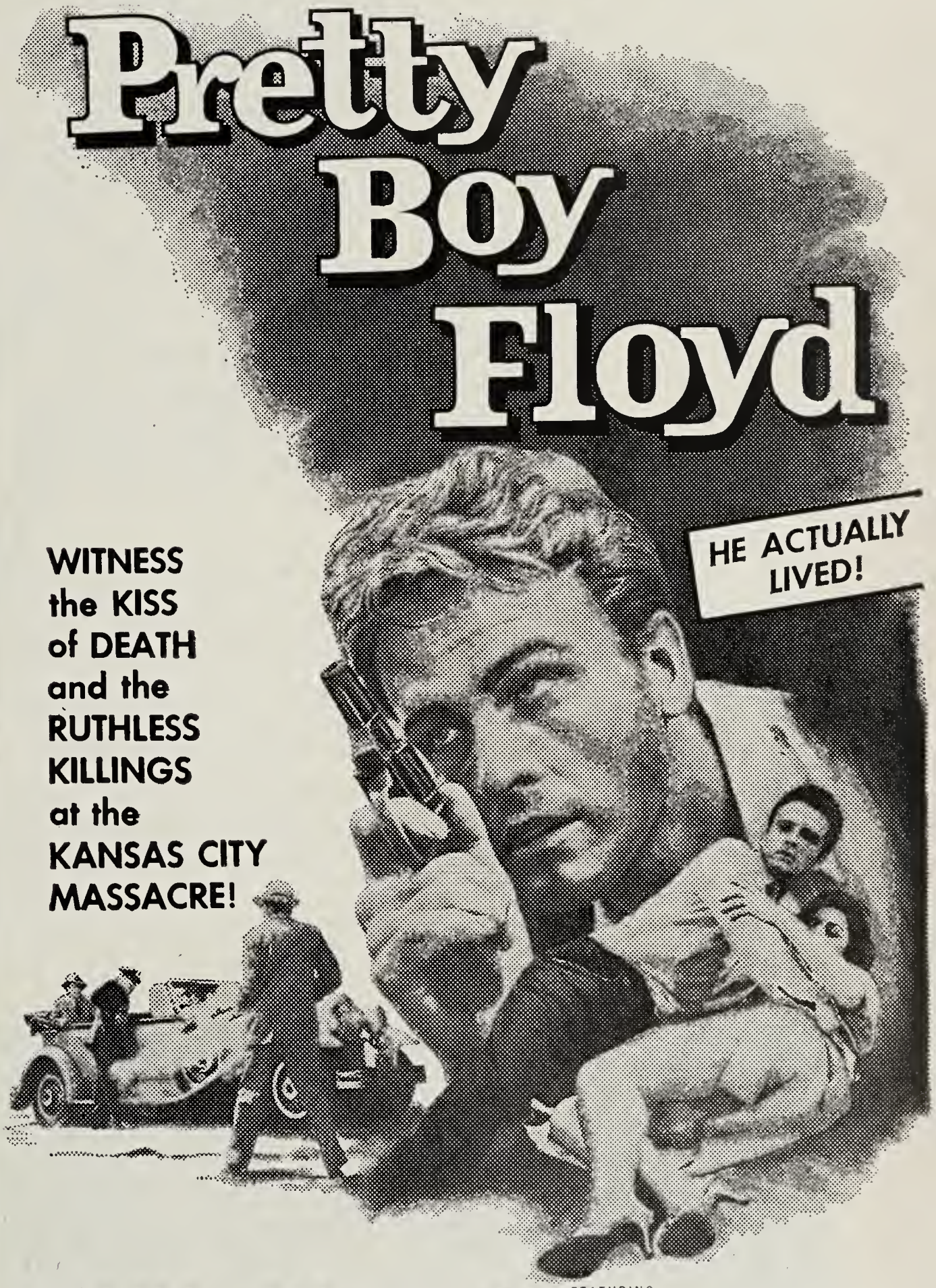
Stanton Davis • 260 Tremont St., Boston 16, Mass. • Liberty 2-2909

James V. Frew • 164 Walton St., N.W., Atlanta, Ga. • Jackson 3-3770

Mike Kassel • 1301 South Wabash Ave., Chicago 5, Ill. • Webster 9-6090

Albert L. Kolitz • 1656 Cordova St., Los Angeles 7, Calif. • Republic 3-0186

Sheldon Tromberg • Room 1034, Stanley Warner Bldg., 13th & E Sts., N.W. Washington, D.C. • District 7-6058



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LONDON Observations

by Jock MacGregor

WELCOME TO BRYANSTON FILMS. This new distribution set-up is a cooperative formed by a number of independent British producers grouped under Sir Michael Balcon, with Maxwell Setton as managing director. The first of its releases, "The Battle of the Sexes," has been world premiered at the Odeon, Marble Arch, and opened to fabulous business. The company intends keeping its promise of six major features for its first year. An April 21 date has been fixed for Laurence Olivier's "The Entertainer." "Cone of Silence" and "Light Up the Sky" are both in the cutting rooms while shooting has now begun on George Brown's "I Stole A Million" and "Saturday Night-Sunday Morning."

"The Battle of the Sexes," which has been grabbed by Walter Reade for American distribution, is reminiscent of the better Ealing Film comedies graced by Alec Guinness. Freely adapted from James Thurber's "The Cat Bird Seat," this story of an American female efficiency expert's onslaught on a long established tradition bound Scottish tweed company, with such new fangled ideas as pychology, sqwawk boxes and accounting machines, is one for the art house operators to start earnestly bidding for right away. Starring are Constance Cummings, Robert Morley, and Peter Sellers.

And welcome to Peter Sellers. After a long apprenticeship in radio, television, and pictures of varying importance, he has graduated as Britain's latest contribution to the roster of international stars. Following his unqualified success in Walter Shenson's "The Mouse that Roared," in which he played a galaxy of characters, and the record breaking "I'm All Right, Jack," "Two Way Stretch" has been unveiled as well as "Battle of the Sexes" during the past fortnight. And judging by the business that it is doing on release, there can now be absolutely no doubt about there being a Sellers' Market. Oouch.

And continuing the welcoming hand, Beaver Films, headed by actors Richard Attenborough and Bryan Forbes, who have personally invested heavily, makes its debut with "The Angry Silence," an extremely well made and serious appraisal of bad influences in trade unions, wildcat strikes, and the mental effect of being "sent to Coventry" by his work mates on a man and his family. Thought provoking, human, but generally lighthearted, this is another hot tip for the American art house trade. Richard Attenborough stars with Pier Angeli.

WHILE THE CLOSING of West End show houses and the growth of hard ticket shows are depriving many pictures of a first run, those which get into a regular run house never had it so good, as politicians might say. "Conspiracy of Hearts," Betty E. Box's moving drama about a group of Nuns and their efforts to aid the escape of Jewish children from a concentration camp in Italy, is causing a traffic jam daily at the Leicester Square. And I did not really need a telegram from John Ware to alert me to the records being broken by "Sink The Bismarck" at the Odeon.

Incidentally, to those cynics who wonder how the hell it is possible for records still to be busted after capacities have many times been reached, the answer is simple. Over the years, admission charges have risen and entertainment taxes have been slightly reduced.

ALWAYS A PLEASURE to meet is Stanley Kramer, who passed through London recently. He invariably has something worthwhile to say and never pulls any punches. Having completed "Inherit the Wind," he is now planning "Judgment at Nuremberg," which concerns the inner conflicts and problems of a small town Vermont judge selected by the U.S. War Department to preside at trials of Nazi criminals at Nuremberg. . . . Otto Preminger, who so often has long searches for suitable artists, has finally chosen 14 year old London drama student Jill Howarth for the role of Karen in "Exodus." Shooting will start in Israel on March 28 with a cast headed by Paul Newman, Eva Marie Saint, Ralph Richardson, Lee J. Cobb, Peter Lawford, Sal Mineo, John Derek, and Hugh Griffith.



Seen at the recent Brotherhood Week meeting at the MGM screening room, Philadelphia, were, left to right, back row, Sam Diamond, branch manager, 20th-Fox; Elmer Hirth, buyer and booker, A. R. Boyd Theatres; William Madden, MGM branch manager and distributor chairman for Brotherhood Week; Reverend Walter H. White, Chapel of Four Chaplains; Martin Ellis, president, Ellis Theatre circuit; William Mansell, branch manager, Warner Brothers; and front row, Carl Reardon, branch manager, Universal; Maxwell Gillis, branch manager, Allied Artists; Edward Emanuel, Emanuel Theatres; and Lester Wurtele, branch manager, Columbia.

Special Trailer Ready For Brotherhood Effort

NEW YORK—A special Brotherhood trailer is being made available to exhibitors throughout the country by National Screen Service as part of the motion picture industry's 1960 Brotherhood campaign on behalf of the National Conference of Christians and Jews. This was announced by William J. Heineman, United Artists vice-president and national distributor chairman of the drive, and Spyros S. Skouras, vice-president of Skouras Theatres and United Artists Circuit, Inc., and national exhibitor chairman.

Circuits and independent exhibitors will receive the trailer from NSS upon request. Copy of the trailer to be utilized for audience and lobby collections reads as follows: "Now, more than ever, Brotherhood is needed to eradicate prejudice and hate and all forms of Man's inhumanity to Man. The National Conference of Christians and Jews is the organization that educates against prejudice and hate. It takes money to carry on this worthy cause. Please contribute what you can to help bring about, through Brotherhood, a deeper understanding among all Americans."

United Artists vice-president Max E. Youngstein is chairman of the amusement division of the NCCJ. President Eisenhower is honorary chairman of the campaign.

Johnston Hits Trade Bars

WASHINGTON — Eric Johnston, MPAA-MPEA president, last week urged the Government to batter down "unreasonable barriers to film trade" overseas.

He told a Department of Commerce hearing on increasing foreign trade that "without foreign markets, our American motion picture industry could not survive," stating that about 53 per cent of American film grosses came from overseas. This amounts to approximately $300,000,000. Johnston called for a "completely free market" for films, holding that many restrictions practiced overseas economically were "no longer justified and should be abolished."

He also asked the Government to insure against the inclusion of film-trade barriers in future foreign trade agreements.

Johnston cited the role of movies as "goodwill ambassador" and "stimulator of trade" in the world, and added that "open discrimination" against American companies existed in Spain, France, and other countries.

Fire Hits Keith's, Buffalo

BUFFALO—Fire swept through the upper floors of a five-story brick structure housing Keith's theatre, causing $75,000 damage to the building and $25,000 to the contents. The Little Hippodrome next door suffered water damage.

The fire started on the third floor above the projection room and spread to the roof. Two firemen were injured while fighting the flames and taken to Buffalo General Hospital. The first floor ceiling crashed down on the theatre seats and also on the concession stand at the front.

The building is owned by Michael Perna, who operates the theatre.

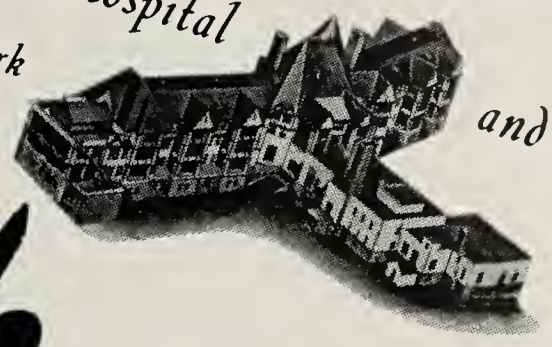
N.Y. Flips For "Petticoat"

NEW YORK—"Operation Petticoat," the record-breaking Granart Production released by Universal-International, is headed for a $5,000,000 theatre gross in the New York exchange territory, which will make it the all-time record U-I grosser in the territory.

OPEN LETTERS TO ALL WHO WORKED ON WILL ROGERS HOSPITAL DRIVE

We Thank You

Will Rogers Memorial Hospital
Saranac Lake, New York



and Research Laboratories

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To the DISTRIBUTOR CHAIRMEN
EXHIBITOR CHAIRMEN
EXCHANGE AREA COMMITTEEMEN
MOTION PICTURE SALESMEN
THEATRE OPERATORS
USHERS
PROJECTIONISTS
WOMPI MEMBERS
EMPLOYEE COMMITTEES
NATIONAL SCREEN SERVICE
TRADE PRESS
and the THOUSANDS OF OTHERS who gave important aid:

The patients do too!

WILL ROGERS HOSPITAL
SARANAC LAKE, N. Y.

January 7th, 1960

Dear Mr. Montague:—

Your Christmas letter was received and I was very grateful for same, too; I am grateful for the privilege of being allowed the hospitality of this institution where I receive kindness and care that I could never expect in any other hospital.

The Doctors and nurses leave the impression that you are not alone in this world and that they enjoy looking after your needs. I am grateful to those who make this place possible, yet in return all I can give you is my gratitude.

Sincerely,
(signed by a patient)

Year-after-year, ever since the present operational policy was established at your Will Rogers Hospital the people of the entertainment industry have put forth the effort and ingenuity to increase the support of your hospital's Healing and Research program . . . But you have made 1959 the year of all years. For you have made the 1959 Audience Collection and Christmas Salute campaign the greatest of them all.

This is a tribute to your understanding and endorsement of your hospital's aims, and your determination to help. In every Exchange Area, including Hawaii, your dedicated hard work has proved you to be true humanitarians. Without the force of your labor your hospital's wonderful work could not have attained its present high estate. And, without people like you, it indeed could not even have begun.

The special Thanks and Citation of the Board of Directors goes forth to every one of you who worked so willingly and well to make this year a singular success. It is through your efforts and accomplishments that our industry can so effectively support the care and treatment of serious diseases for so many of 'Our Own', and also to do Research work for the benefit of all mankind.

Yes, we speak for everyone who has accepted the responsibility of running your hospital, and for the present and future patients, when we say, humbly and gratefully, 'Thank You'. . .

Sincerely

A. Montague
President

S. H. Fabian
Co-Chairmen. Combined Drive

Ned E. Depinet

Eugene Picker
Finance Chairman

M. A. Silver
Exhibitor Chairman

Alex Harrison

James Velde
Distributor Co-Chairmen

ALBANY

William Foley, veteran Strand projectionist, was hospitalized with double pneumonia. . . . Three Stanley Warner executives from the New Haven offices, Harry Feinstein, James Totman and Phil Zimmerman, inspected circuit houses here and in Utica. Feinstein is zone manager; Totman is his assistant; and Zimmerman is realty director. . . . Visiting Schine offices in Gloversville were Jules Lapidus, eastern division manager; Ralph Iannuzzi, metropolitan division manager; and Herb Gaines, Albany branch head. . . . Bob Adler, remaining on the job as sales representative for Allied Artists after the closing of its local exchange March 1, will be located in an office adjoining Columbia's new quarters on the second floor of RTA Building. . . . Samuel E. Rosenblatt, president, newly-formed Acme Theatres, Inc., and for two terms chief barker Tent 9 Variety Club will be honored by the Tent at a dinner-dance in the Sheraton-Ten Eyck Hotel on March 19.

ATLANTA

Arnold Gary, owner, West End, Birmingham, Ala., is the new president of the Birmingham Coin Club. . . . Charlie Preston, official photographer for Birmingham, Ala., theatres, died at his home there following a long illness. . . . Officers of the Alabama TOA held their annual meeting in Birmingham at the Downtown Club. . . . Local 49 exchange office workers installed Prichard Hobson, president; Walter McDonald, vice president; Virgil Hopkins, business agent; Stella Plulnot, financial secretary; and Edythe Bryant, recording secretary. The latter who is with National Screen Service, is hospitalized. . . . Pearl Moss, Columbia booker for 35 years, was in a local hospital for surgery. . . . Margaret Stover, Benton Brothers Film Express, returned to work following illness. . . . Vernon Hickson, Murfreeboro, Tenn., is new owner of the Ritz, Woodbury, Tenn. . . . Tom Coleman, Jr., closed his Princess, Jacksonville, Ala. . . . Sidney Cooper, UA south-eastern division manager, was in for a visit. . . . Owen Vaughn, formerly with the Peachtree Art Theatre, has been appointed assistant to Grover Livingston, midwestern division for Warners with headquarters in Detroit. . . . The screen tower of the Southport Drive-In, Bridgeport, Ala., was blown down. . . . The 231 Drive-In, Huntsville, Ala., was shuttered for a week due to wind damage to the screen tower. . . . Eugene Picker, Loew's Theatres president and John Murphy, executive vice-president, were in for a visit. . . . The Nite Auto Drive-In, Greensville, Tenn., was closed due to a fire. . . . Walter Price Foster, projectionist and lighting specialist since 1945 for the Fox, who was president and business agent for Local 225 IATSE, died.

BOSTON

Harry Segal, UA, co-chairman of the New England unit of NCCJ, called the first meeting for distributors to set plans for the Brotherhood Week Drive starting March 12. Chester Stoddard, district manager for New England Theatres Inc., is the exhibitor chairman. A brief talk on the year-round Youth Program teaching civic responsibility and the elimination of prejudice was given by Dr. McElroy, New England executive secretary of NCCJ. A series of "sneak previews" at some of the larger theatres was suggested by E. Myer Feltman, U I branch manager, with the film companies supplying the film gratis and the profits going to the NCCJ after the exhibitor had taken out a nominal price for the show as if there were no "sneak preview." The possibility of midnight "sneak previews" would not bring in as much money for the drive, it was decided. Kits will be furnished by National Screen and sent to each theatre. Letters will go to all circuits and independents for a 100% cooperation in this area.

Loew's Theatres Inc. Northeast division office has moved to new quarters after several weeks of delay. On February 15, William Elder, Northeast division manager, his director of advertising and publicity. Lou Brown, and the entire staff moved to offices on the second floor of 36 Bromfield Street with the new telephone number of HAncock 6-8346-7. Since the sale of Loew's State, where the northeast division made its headquarters for many years, they had been taking temporary quarters at the Loew's Orpheum offices. . . . W. Lester Hughes, owner and operator, Nordica, Freeport, Maine, which is open only weekends, is in the real estate business and last week was elected president of the Portland Board of Realtors, embracing the city of Portland and all surrounding towns in Cumberland County.

George Hamilton and Luana Patten, co-stars in MGM's "Home From The Hill" arrived in town on the last leg of their publicity tour of eastern cities. Young Hamilton has a Boston background as he lived in this city for two years and attended the Prince School while here. Coming in with the stars were Clark Ramsay, MGM director of advertising, Al Cohan, Saal Gottlieb, Eastern division manager, Ray Cairns, New Haven branch manager, William Elder, Northeastern division manager and Lou Brown, director of advertising and publicity for the Northeast division. The film opens in March at Loew's Orpheum for its New England premiere. . . . Seth H Field, manager, University, Cambridge, has so improved after his recent surgery that he is now back at his desk at the theatre after several weeks of recuperation at his home.

NEW HAMPSHIRE NEWS — A recent Saturday matinee at the Rialto, Lancaster, gave free gifts to every child attending. . . . Scenic, Rochester, showed three features plus cartoons, totaling 4½ hours, at regular prices as a Friday and Saturday night special. . . . Roy Williams, Walt Disney cartoonist and one of the stars of TV's "Mickey Mouse Club," came to the State, Nashua, to demonstrate his work. The films shown were "Third Man on the Mountain" and "Dumbo". . . . Memorial Hall, Wolfeboro, and Pineland Hall, Center Ossipee, are promoting movies as opposed to television — stressing larger screen, better color and focus. They recently offered to admit mother, father, and all children under 12 for two adult tickets.

BUFFALO

Jim Hayes, manager, Cinema, and second assistant chief barker of Tent 7, Variety Club of Buffalo, has been making the rounds of the first run operations as well as all other theatres, requesting the managers to use a line in their ads calling attention to Variety Week, such as "We Salute Variety Clubs— The Heart Of Show Business." . . . The neighborhood theatre business is "almost mortally wounded," a representative of the Schine Circuit, Inc. said to the Buffalo Board of Assessors the other day in seeking a reduction on the $127,570 assessment on the Riverside. Arch H. Levine of Gloversville, real estate manager for the Schine Circuit, citing the possibility the theatre may be closed unless business improves, said an assessment reduction to $50,000 "might keep us in business." . . . Eddie Meade, general manager, Shea Theatres, is getting some excellent cooperation from the University of Buffalo on "On the Beach," current at the Shea-Loew flagship, because of the nuclear angle to the story and the fact that the U. of B. has a large nuclear experimental establishment on its campus. . . . Menno Dykstra is now opening his Glen, Williamsville, Friday, Saturday, and Sunday, with his Friday and Saturday shows starting at 7 p.m. and his Sunday program at 2 p.m. . . . Myron Eichler, Columbia exploiteer, had a tie-up with Sattler's through which that big department store used copy playing up swim suit styles which the establishment said were inspired by Elizabeth Taylor, star of "Suddenly Last Summer." . . . Frank Mancuso, former manager, Basil Colvin, and more recently Basil booker in the executive offices in the Lafayette building, is now a booker at the Buffalo exchange of Paramount. Fran Lynch is now a salesman at Paramount, succeeding Howard Schmidt in the Albany area.

CHICAGO

Hudson Enterprises, Richmond, Ind., bought the Tri-Hi Drive-In, Auburn, Ind., at a sheriff's sale for $18,300. . . . The Palace, closed for several months, will soon reopen with 20th-Fox's "Can-Can." James Coston, circuit owner, and Arthur Wirtz, a real estate power, will operate. . . . Seymour Borde, former manager of RKO here and in Los Angeles, and later with Rank, was named Essanjay western representative. . . . Governor Stratton vetoed a bill passed by the Legislature, which would have given Chicago and Cook County authorities censorship powers over the showing of "obscene" movies, live exhibitions and theatricals. . . . Standford S. Kohlberg, Starlite owner, installed gasoline pumps and is selling gas below current prices. . . . The opening of "The 400 Blows" at the Capri was delayed due to a battle with the Censor Board. . . . Will Schaefer, formerly with MGM, has been named to the UA publicity staff. . . . Variety Club held a get-together for members and friends which was addressed by Bill Veeck, White Sox boss, who told many humorous baseball anecdotes and yarns. . . . Harry Nepo, manager, Kimbark and Lex, was convalescing at home after surgery. . . . Federal Judge Edwin Robson gave ALB 30 days in which to file pretrial briefs in its anti-trust suit against the film companies. . . . Herman Posner, 73, was slain as he was parking his car in the rear of his home upon his return from duty as projectionist at the State. Last year he headed a slate of candidates which proposed corrective measures in the motion picture operators' union, a move which was unsuccessful. The Chicago Daily Tribune, which has made concerted attacks on alleged influences in the union by gangsters, has offered a $25,000 reward for apprehension of his slayers. . . . Norman Pyle, MGM press chief, is planning to retire. . . . Irv Kupcinet, newspaper columnist, a high favorite with Variety Club, was honored by the club at a dinner which awarded him a plaque at its first annual "Heart of Show Business Award." . . . Mrs. Velma Silverman, wife of Edwin Silverman, president, Essaness Theatres Corporation, died at Mayo Clinic. . . . Fred Hanzzelrin, Clark Film Service, died of a heart attack.

CINCINNATI

The first real winter weather of the year played havoc during the last fortnight with attendance records in movie houses throughout the Ohio Valley area. Numerous houses in West Virginia and Kentucky were closed for several days or longer. . . . The founding of the Cinema Club of Cincinnati 20 years

ago was noted recently in a local newspaper. The club's purpose was to promote social and sick benefit interests among the motion picture industry salesmen. The club organizers were Peter Niland, Rudolph Knoepfle and John S. Allan. Niland retired in 1955 after 40 years as a film salesman here; Allan is now MGM district manager in Dallas, Texas, and Knoepfle died several years ago. The club was the predecessor of the Colosseum. . . . Milton Gurian, Allied Artists branch manager, was chairman of the annual Brotherhood Week meeting for the Jewish community in Chav Shaolm Synagogue. . . . Variety Club staged a Washington's Birthday dance in its headquarters, Hotel Metropole. . . . Haywood Mitchusson, Hal Roach Distributing branch manager, is convalescing satisfactorily after minor surgery. . . . Ruth Gruener, Paramount ledger clerk, has been promoted to assistant cashier, succeeding Mary Carnes, who resigned to join the accounting staff at radio station WLW. Nancy Keyes is new ledger clerk.

COLUMBUS, O. NEWS—Robert McKinley, assistant manager, Loew's Broad, has been appointed manager of Keith's in Cincinnati, operated by the Shor Theatres. . . . Frank Vincent, projectionist, was hospitalized following a heart attack. . . . The Citizen-Journal and Dispatch ran feature stories with photos of the award of a 50-year gold membership card in Local No. 12, I.A.T.S.E., to George Lingo, electrician at Loew's Broad. The card was presented by Larry Buck, Lingo's longtime associate.

CLEVELAND

Jack Armstrong, one of the most important independent theatre circuit owners in northern Ohio, divested himself of two theatres. The Strand, Defiance, a 750-seat house which has been closed, was sold, and the new owners reportedly will convert the property into a supermarket. The Lyric, Bowling Green, has been sold and dismantled. This leaves Armstrong with some 11 indoor and six outdoor theatres. . . . There is excitement in the home of United Artists branch manager David Rosenthal. His wife returned home from an eight-week hospital stay, and his daughter, Tammy, announced March 26 as the date of her marriage to James Green. . . . Schine Circuit has dismantled the closed Wayne, Wooster, O. . . . Weir Cove Enterprises, Inc., Weirton, W. Va., bought the 350-car SkyView Drive-In on route #170 from Lawrence Black. Cooperative Theatres of Ohio, headed by Blair Mooney, is handling the buying and booking. . . . Ray Schmertz, 20th-Fox branch manager, cut a taped interview on forthcoming 20th-Fox pictures, stressing family type pictures, which is being aired by station WNOB.

DALLAS

One of the biggest saturation bookings ever to hit Texas will bring the new Metro-Goldwyn-Mayer film, "The Last Voyage," to some 250 Texas theatres in late February and March. This will not be the first mass showing of this new film, for 50 theatres on the west coast will start showing the picture on Feb. 18. The Texas schedule will start on Feb. 25, the date the film is scheduled to open at the Majestic here. The other bookings in the Lone Star State will cover all the key situations in the area. Terry Turner, veteran exploitation man, is being sent to Texas and Dallas to start beating the drums for the film. . . . The date for the visit of the "backward girl," Barbara Hines, to Texas in the interest of the motion picture, "Who Was That Lady?" has been set for Feb. 10 to 12. She will visit Dallas, Houston, and Fort Worth as the final dates on a 15 city tour. Miss Hines has a scene in the film in which she kisses Tony Curtis, but only a rear view is shown.

DES MOINES

Installation of the new officers of Variety Club Tent 15 of Des Moines, was held Feb. 20 at the Standard Club. Donald Allen, Tri-States Theatres, is the new chief barker. Other new officers include Joseph Young, first assistant chief barker; Richard Frank, second assistant; David Gold, property master; and Louis Levy, dough guy. . . . Iowa-Nebraska Allied, which passed up holding an annual convention last year, is now planning on resuming the annual gathering in mid-May, probably at Des Moines. A total of 36 members braved a snow storm that closed virtually all roads to attend a regional meeting at Sioux City, Ia., and honor the new national president Al Myrick. At the meeting, it was felt that each exhibitor must be his own judge of questionable pictures. . . . The Palace at Vinton, Iowa, owned by Earl W. Kerr, has been closed because of lack of patronage. At one time the town of Vinton had two theatres and an opera house. With the closing of the Palace the community is now without a theatre.

DETROIT

At a lunch at the Sheridan Cadillac Hotel to commemorate Variety Week, so proclaimed by Mayor Miriani, William M. Wetsman, chief barker of the Variety Club of Detroit handed Dr. John J. Pollack, chief of staff for the Children's Hospital of Michigan, a check for $10,000. This is the first of what will be continuing payments for the establishment and operation of the "Variety Club Growth and Development Foundation" which will be housed in the Children's Hospital. Supervising the work will be Dr. Paul V. Woolley, pediatrician in charge at Childrens, and professor of pediatrics at Wayne State University. The foundation will establish an endocrine analytical clinic rendering services for which Michiganders must now reach thousands of miles to obtain. It will also set up a laboratory to engage in research which could affect one out of every ten children taken sick, and be of world-wide importance. Mayor Miriani was present, as was Councilwoman Mary V. Beck, and Governor Williams sent a personal representative.

HOUSTON

Academy Award director Francis Lyon and movie cameraman Henry Ushijima arrived to finalize arrangements for filming "The Tomboy and the Champ" for Signal Pictures Corp., of San Antonio. They'll shoot the movie at the Houston Fat Stock Show. . . . It has been rumored along local theatre row that the Delman will be equipped for Cinerama. At present there is no theatre in the state that is showing this process since the closing of the theatre in Dallas. . . . Jim Ross, local movie producer who filmed "Five Bold Women" here, is bringing Irish McCalla, Cathy Marlowe, Lucita, and Big Boy Williams, who appear in the film, to Midland, Tex., where they will appear on KMID-TV on an all night March of Dimes telethon which Ross will emcee. . . . Barbara Hines, the "backward girl," is scheduled to visit here on behalf of the motion picture "Who Was That Lady?" Miss Hines has a scene in the film in which she kisses Tony Curtis but only a rear view is shown. . . . Bill Hendricks, head publicist for Warner Bros., was in on behalf of "The Bramble Bush" and other Warner activities.

NEW HAVEN

The independent Colonial, Southington, Conn., recently reopened on a weekend schedule after lengthy shuttering, has had sufficient audience response to justify extension of operating policy. . . . Dr. Eugene D. Jacobson, son of Morris Jacobson, independent Connecticut exhibitor, has completed residency training in the specialty of internal medicine at the Upstate Medical Center, Syracuse, N.Y., and is now visiting his family in Bridgeport, prior to starting a tour of duty with the U.S. Army at Fort Knox, Ky. His father operates the Rialto, American and Strand, Bridgeport.

NEW ORLEANS

Mrs. Albert Johnstone, wife of IATSE Moving Picture Machine Operators' Union Local 293's president, was a virus victim. . . . Practically all WOMPI members are giving their spare time to addressing and stuffing envelopes for the Crippled Children's Hospital Easter Sales Drive; and the distribution of Will Rogers Hospital banks, recently placed in all exchanges and business places up and down Film Row. Mrs. Ruth Segal is in charge of the work. . . . The carnival spirit was injected in the "Krewe's" supper meeting at Variety Club. Hostesses were Mrs. Lee Nickolaus, Howco; Mrs. Carmen Smith, Hodges; Mrs. Fanny Phillips, Barnette Buying and Booking Service; Janet Howard, Warners; and Mrs. Ruth Segal, Southeastern Theatre Equipment. . . . Fanny Phillips, Arthur Barnette Buying and Booking Service, is convalescing at home from an unusual rapid-beating heart condition. . . . Mrs. L. C. Montgomery, wife of the Joy top executive, underwent surgery at Baptist Hospital. . . . At the Paramount exchange Ned Rucker is now booker filling the vacancy left by Eddie Kaffenberg, who left for other industry; and Beverly Leiche moved from accounting department to stenographer in the booking department; taking over for Jane Cunningham, resigned. . . . MGM branch manager C .J. "Jimmy" Briant held a close-to-home trade screening of "Home From The Hills" at Gulf States' Baker Grand, Natchez, Miss. . . . W. C. McCurdy has reopened the Santa Rosa, Jay,

NOTICE!

ALL MOVIE MANAGERS AND ASSISTANTS

TIME: MONDAY, MARCH 14, 1 A.M.
(1 hour after Sunday, March 13)

PLACE: 13 ASTOR PLACE, N. Y. C.

PURPOSE: TO ORGANIZE A GUILD UNDER THE AUSPICES OF DISTRICT 65 AFL - CIO.

(Telephone: OREGON 3-5120)

Fla., which had been closed for nearly three years. . . . Cecil Howard's Joy, Rolling Fork, Miss., is now on week-end operation. . . . Other houses now on week-end operation are the Regis, Cantonement, Fla.; Joy, Churchpoint, La.; Fox, Sulphur, La.; and the Crosby, Crosby, Miss. . . . The Pines Drive-In- Leesville, La., expects to reopen on April 1. . . . Herbert Mipro, Transway's accounting department, became a proud father of his third daughter. . . . Allied Artists is taking space with Universal as of March 1. Each company will carry on activities individually with the exception of physical distribution which will henceforth be handled by Universal. . . . Ruby Dollinger is the new assistant to Mrs. Ruth Reites at National Theatre Supply. . . . Mrs. Glenda Mesisco, Exhibitors Cooperative Service bookkeeper, has departed to await the arrival of a baby. . . . Helena McCarthy, former Film Row staffer, after an absence of a number of years, returned to take over the office managers post at the Don Kay Enterprises exchange.

OKLAHOMA CITY

Farris Shanbour is no longer associated with the Cooper Foundation Theatres, having resigned to go into partnership with Charles A. Shadid, who has the Plaza. He had been with Cooper Foundation since 1941. Shadid and Shanbour are tentatively planning to build a drive-in and negotiating plans for the purchase of another house here. He will do all the booking and buying, as well as advertising and exploitation for the Plaza. . . . An era of ownership of the Buffalo, Pawnee, Okla., by the Ryan family came to an end when Mr. and Mrs. Dana Ryan sold the business to Mr. and Mrs. Milan Steele, also owners of the Lakeside Drive-In. The Ryans came to Pawnee from Maramec in 1921 and opened the Buffalo.

PHILADELPHIA

An overflow Brotherhood Week meeting was held at the MGM screening room at the call of area distributor chairman William Madden, MGM branch manager. The session, for which all the exchanges were closed, was addressed by Rev. W. H. White, of the Four Chaplains Chapel. . . . Due to demands on his time by Arrow Releasing Corporation, Charles Zagrans announces that he has discontinued his association with Fanfare Films. . . . Barnard L. Sackett, director, Wayne Avenue Playhouse, presented his second in a series of "Nickelodeon Nights" featuring the 1925 silent version of "Charley's Aunt" starring Syd Chaplin; and a 1927 Laurel and Hardy two-reeler. . . . The SW Stanton has the world premiere of Warners' "This Rebel Breed" on March 4. A Hollywood contingent, led by producer William Rowland, will attend along with stars Mark Damon, Rita Moreno, Gerald Mohr and Diane Cannon. . . . Meyer Adleman, head, New Jersey Messenger Service, was saluted by Lit Brothers, Camden, N. J., as a "good neighbor" in one of their public service Brotherhood Week ads. The ad stated Adleman was cited for his philanthropic activities on behalf of Deborah Hospital, Brown's Mills, N. J., the sale of Israel bonds as a member of the Board of Governors of the State of Israel Bonds, etc. . . . The Sherman, Stroudsburg, Pa., is now being serviced by Milgram Booking and Buying.

PITTSBURGH

A full week of varied activities ranging from business sessions to a Valentine dance were scheduled for the observance of Variety Week in Pittsburgh. Barkers of Tent 1 were to be guests at a luncheon sponsored by the Press Club; a general membership meeting was scheduled to discuss future plans of the club and the international convention in Toronto this summer; and other activities were to include a sports night, a Pittsburgh Police Inspectors night, a luncheon for the Mayor and city and county officials, a party honoring branch managers, and a bazaar planned by the Ladies of Variety. I. Elmer Ecker, past chief barker, is chairman for the Variety Week programs. . . . Buena Vista branch manager Larry Seidelman screened Disney's newest, "Toby Tyler," for the motion picture chairmen of the Allegany County Federation of Women's Clubs—and drew rave reactions. . . . New staffers at Stanley Warner

(Continued on page 22)

Film Exchange and Dealer Listing for the
ST. LOUIS FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 3212 Olive St.—JEfferson 3-0477
Br. Mgr.: Frank Thomas. Office Mgr. and Booker: Margaret Collins. Sales: Joe Howard. Asst. Booker: Jacqueline Kicne.. Cashier: Dorotny Dressell. Emerg. Phones: Howard, WYdown 1-1554; Lou LaVatta, Shipper, UNderhill 7-4339.

ASTRAL, 3142 Olive St.—OLive 2-0603
Pres. & Gen. Mgr.: Andy Dietz. Emerg. Phone: WOodland 1-3781.

BUENA VISTA (Disney), 3309 Olive St.—JEfferson 5-1159
Br. Mgr.: Wayne Stephenson. Office Mgr. and Booker: Marylu Leach. Emerg. Phones: Leach, PArkview 1-4413; Stephenson, JAckson 2-8608.

COLUMBIA, 3306 Olive St.—FRanklin 1-2265
Br. Mgr.: Ray J. McCafferty. Office Mgr.: Rose Hearle. Sales: George Cohn, Stanley Smith. Booker: Charlotte Murphy. Cashier: Hermine Burgdorf. Emerg. Phone: Hearle, YOrktown 6-4723.

HOWCO, 3238 Olive St.—JEfferson 5-9430
Dist. Mgr.: W. C. Kroeger. Office Mgr. and Booker: Leora M. Kroeger. Emerg. Phone: FOrest 1-6050.

METRO-GOLDWYN-MAYER, 3143 Olive St.—JEfferson 3-0201
Br. Mgr.: Harry Hopkins. Office Mgr.: Clarence Ritzler. Sales: George Reilly, Arthur O'Toole, Alfred Coco. Bookers: Frances Hoffman, Henry Zach. Cashier: Fan Krause. Emerg. Phone: Hopkins, HArrison 7-8196.

NATIONAL FILM SERVICE, 3330 Olive St.—FRanklin 1-6572
Owner and Mgr.: Meyer Kahan. Office Mgr.: Forest Beckham. Emerg. Phone: PArkview 7-1583.

H. J. O'BRIEN, 3238 Olive St.—JEfferson 5-8827
Br. Mgr.: H. J. O'Brien. Emerg. Phone: None.

PARAMOUNT, 2949 Olive St.—OLive 2-3680
Br. Mgr.: Harry H. Haas. Office Mgr.: Jerry Bahner. Sales: William Sharpe, Joe Benedict. Booker: Edna Boyne. Cashier: Terry Boheim. Emerg. Phone: None.

REALART, 3206 Olive St.—JEfferson 3-6397
Owners & Mgrs.: Herman H. Gorelick, George E. Phillips. Cashier: Grace Engelhard. Emerg. Phones: Gorelick, PArkview 5-2586; Phillips, WOodland 1-9309.

20TH CENTURY-FOX, 3330 Olive St.—JEfferson 3-3185
Br. Mgr.: William C. Gehring. Sales: Richard Stahl, Arthur McManus, John Miller. Head Booker: Eve Wasem. Booker: Marcella DeVinney. Cashier: Mary Braun. Emerg. Phone: Gehring, PArkview 1-0048.

UNITED ARTISTS, 3316 Olive St.—JEfferson 3-0346
Br. Mgr.: E. J. Stevens. Office Mgr.: Helen Pausch. Sales: H. J. Buschman, Tony Beninati, Fred Mound. Booker: Ralph Hacker. Asst. Booker: Billy Lane. Cashier: Ruth Bauchens. Emerg. Phone: Pausch, PRospect 6-1011.
(Dist. Mgr. in residence: F. J. "Mike" Lee)

UNIVERSAL, 3203 Olive St.—JEfferson 3-3800
Br. Mgr.: Tommy Dunn. Office Mgr.: William Emas. Sales: Harry Hynes, Jr., Dave Ross. Head Booker: Woodrow Cole. Booker: Nick Miscuraca. Cashier: Marie O'Brien. Emerg. Phones: Cole, PRospect 6-1488; Miscuraca, MIssion 5-6925.

WARNERS, 3304 Olive St.—JEfferson 3-8656
Br. Mgr.: Hall Walsh. Sls. Mgr.: Lester J. Bona. Office Mgr.: Charles (Chick) Scheufler. Sales: Wallie Gleason, Homer Hisey. Bookers: Ed Ditzenberg, Terry Hynes. Cashier: Josephine Gollub. Emerg. Phone: Bona, HUdson 1-5333.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 3212 Olive St.—JEfferson 1-6350

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 3318 Olive St.—JEfferson 3-9694
Br. Mgr.: Benny Lass. Office Mgr.: Eddie Koehr. Sales: G. Beckham. Cashier: E. Collmeyer.

• *Signs, Advertising and Printing*

THEATRICAL PRINTING, 3311 Olive St.—FRanklin 1-4299
NATIONAL SCREEN SERVICE, 3318 Olive St.—JEfferson 3-9694

• *Film Delivery Services*

ATOMIC SERVICE, Glynn Bloodworth, Blytheville, Ark.
CLIFF BURTT, 3304 Olive St.—JEfferson 3-8656
A. G. DRUMTRA, Staunton, Ill.
FILM TRANSIT CO., Memphis, Tenn.
HARRY KAHAN, 3330 Olive St.—Franklin 1-6572
LEWTON TRUCK LINES, 905 S. Second St.—GArfield 1-5541
R&L FILM DELIVERY, 1341 N. Florissant Rd.—JAckson 1-1490
RUSSELL SCHMIDT, Sullivan, Mo.
BILL SMITH, Hannibal, Mo.
TOM SMITH, White Hall, Ill.
SOUTHERN ILLINOIS FILM SERV., Carbondale, Ill.

• *Service Companies*

ALTEC SERVICE CO., 3010 South Grand Blvd.—PRospect 3-8698
RCA SERVICE CO.
W. C. Bowers, 2476 Hartland Ave., Overland 14, Mo.—HArrison 8-7513
John L. Pyrtle, 6209 Peurifoy Ave., Berkeley 34, Mo.—JAckson 2-3715

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Indianapolis Territory
Issue of March 23

Save Them!

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	14 wks.	246%
Loew's State, New York (**$43,175)	14 "	....134%
Boyd, Philadelphia (**$12,300)	12 "	....240%
Todd, Chicago (No Ave.)	9 wk. Ave.	$30,500
Coronet, San Francisco ($13,200)	9 "	....208%
Blue Mouse, Seattle ($6,100)	3 "	....230%
United Artists, Detroit ($9,500)	1 "	....337%
Cooper, Omaha ($4,500)	1 "	....245%

BIG FISHERMAN (BV)

Rivoli, New York (**$12,240)	23 "	.... 90%
Midtown, Philadelphia (**$9,000)	8 "	....111%
Brown, Louisville (**$4,950)	7 "	....151%
Gary, Boston (**$11,100)	6 "	.... 82%
Pageant, St. Louis (**$4,850)	5 "	....137%
Blue Mouse Seattle (**$5,040)	5 "	....140%
United Artists, Detroit (**$8,810)	8 "	....113%
State, Omaha ($5,900)	3 "	.... 85%
Garrick, Chicago ($8,300)	3 "	....141%
Stage Door, San Francisco ($5,600)	2 "	.... 77%

BRAMBLE BUSH (WB)

Astor, Boston ($9,200)	3 "	....191%
Chicago, Chicago ($25,800)	1 "	....124%
Omaha, Omaha ($6,500)	1 "	....123%
Mary Anderson, Louisville ($6,000)	2 "	....105%
Abassador, St. Louis ($8,500)	2 "	....177%

CASH McCALL (WB)

Stanley, Philadelphia ($17,000)	3 "	....100%
Orpheum, Omaha ($5,800)	2 "	....114%
Paramount, San Francisco ($13,100)	1 "	....130%
Roosevelt, Chicago ($17,800)	2 "	.... 95%
Madison, Detroit ($12,900)	2 "	.... 89%
Fox, St. Louis ($13,600)	2 "	.... 92%
Mary Anderson, Louisville ($6,000)	3 "	....146%
Metropolitan, Boston ($16,800)	2 "	.... 98%
Music Box, Seattle ($4,900)	2 "	....129%

EDGE OF ETERNITY (COL.)

Pilgrim, Boston (**$8,610)	1 "	.... 94%
Garrick, Chicago (**$14,300)	1 "	.... 51%
Rialto, Louisville (**$9,220)	1 "	.... 50%
Palms, Detroit (**$19,850)	1 "	.... 79%
Fifth Avenue, Seattle (**$7,480)	1 "	... 46%
Paramount, San Francisco, (**$10,410)	1 "	.... 87%

4-D MAN (UI)

Orpheum, Seattle (**$5,660)	1 "	... 90%
Golden Gate, San Franc. (**$15,150)	1 "	.... 74%
Pilgrim, Boston (**$8,610)	1 "	....100%
Palms, Detroit (**$19,850)	1 "	.... 79%
St. Louis, St. Louis ($12,000)	1 "	.... 83%

GAZEBO (MGM)

Roxy, New York ($48,000)	6 "	.... 76%
Loew's, St. Louis ($8,600)	2 "	... 122%
Orpheum, Boston ($15,400)	2 "	... 91%
Adams, Detroit ($8,700)	3 "	.... 91%
Warfield, San Francisco ($10,200)	3 "	.... 99%
Arcadia, Philadelphia ($10,600)	3 "	.... 64%
Music Box, Seattle ($4,900)	1 "	... 123%
United Artists, Louisville ($6,500)	1 "	....154%
State, Omaha ($5,900)	1 "	....102%

GENE KRUPA STORY (COL.)

Forum, New York (**$13,920)	5 "	....102%
Gary, Boston (**$11,100)	4 "	.... 77%
Broadway-Capitol, Detroit (**$10,120)	2 "	....194%
Garrick, Chicago ($8,300)	3 "	... 117%
Paramount, San Francisco ($13,100)	1 "	... 107%
Coliseum, Seattle ($7,000)	1 "	... 114%
Stanton, Philadelphia ($11,000)	2 "	.... 67%
Rialto, Louisville ($6,600)	1 "	.... 99%

GOLIATH AND THE BARBARIANS (AIP)

Roosevelt, Chicago (**$21,230)	4 "	....114%
Palms, Detroit (**$19,850)	3 "	....111%
Stanton, Philadelphia ($11,000)	2 "	.... 89%
Fox, San Francisco ($12,000)	2 "	....132%
Rialto, Louisville ($6,600)	2 "	....137%
Fox, St. Louis ($13,600)	2 "	... 110%

HOUSE OF SEVEN HAWKS (MGM)

Loop, Chicago (**$15,140)	2 "	.... 51%
Fox, Philadelphia (**$14,580)	1 "	.... 48%
Loew's St. Louis (**$11,600)	1 "	... 73%
State, Omaha (**$5,960)	1 "	.... 46%
Michigan, Detroit (**$21,120)	2 "	.... 93%
United Artists, Louisville (**$7,690)	1 "	.... 68%
Orpheum, Seattle (**$5,660)	1 "	.... 52%
Pilgrim, Boston ($8,100)	1 "	....111%

JACK THE RIPPER (PAR.)

Fox, St. Louis ($13,600)	1 "	....110%
Paramount, San Francisco ($13,100)	1 "	....108%
Pilgrim, Boston ($8,100)	1 "	....100%
Orpheum, Omaha ($5,800)	1 "	....138%
Broadway-Capitol, Detroit ($14,700)	1 "	....138%
Ohio, Louisville (No Ave.)	1 "	Ave. $5,000

JOURNEY TO THE CENTER OF THE EARTH (20th-FOX

Paramount, New York (**$29,850)	8 "	....129%
Pilgrim, Boston (**$8,610)	3 "	....124%
St. Louis, St. Louis (**$12,850)	3 "	....102%
Rialto, Louisville (**$9,220)	4 "	....107%
Oriental, Chicago (**$24,550)	4 "	....171%
Arcadia, Philadelphia (**$10,030)	5 "	....101%
Fox, Detroit (**$14,380)	5 "	....148%
Fox, San Francisco (**$12,230)	3 "	....189%
Omaha, Omaha (**$5,450)	2 "	....141%
Fifth Avenue, Seattle ($5,700)	5 "	....168%

LAST ANGRY MAN (COL.)

Kenmore, Boston (**$9,600)	8 "	....110%
Forum, New York (**$13,920)	9 "	... 106%
Trans-Lux, Philadelphia (**$4,450)	7 "	....158%
Madison, Detroit (**$19,920)	2 "	.... 62%
St. Francis, San Francisco (**$10,550)	1 "	... 115%
Brown, Louisville (**$4,950)	1 "	.... 82%
Loop, Chicago (**$15,140)	8 "	.... 75%
Coliseum, Seattle ($7,000)	1 "	.... 72%

LAST VOYAGE (MGM)

Capitol, New York ($35,300)	1 "	....100%
Warfield, San Francisco ($10,200)	1 "	....147%
Orpheum, Seattle ($4,500)	1 "	....134%

LIBEL (MGM)

Oriental, Chicago (**$24,550)	2 "	.... 50%
Orpheum, St. Louis (**$6,730)	1 "	.... 60%
Roxy, New York (**$52,620)	2 "	.... 60%
United Artists, Louisville (**$7,690)	1 "	.... 61%
Goldman, Philadelphia ($11,700)	1 "	.... 60%
T-L Krim, Detroit ($7,200)	1 "	.... 56%

MOUSE THAT ROARED (COL.)

Esquire, Chicago (**$12,315)	4 "	....131%
Trans-Lux, Philadelphia (**4,450)	7 "	....148%
T-L Krim, Detroit (**$6,000)	8 "	.... 94%
Pageant, St. Louis (**$4,850)	2 "	.... 79%
Music Box, Seattle ($4,900)	3 "	.... 98%

NEVER SO FEW (MGM)

Blue Mouse, Seattle (**$5,040)	3 "	....106%
Adams, Detroit (**$8,650)	6 "	....138%
State, Omaha (**$5,960)	3 "	.... 90%
Warfield, San Francisco ($10,200)	3 "	....133%
Loew's, St. Louis ($8,600)	3 "	....154%
Orpheum, Boston ($15,400)	3 "	....122%
United Artists, Louisville ($6,500)	2 "	....154%
Radio City, New York ($148,700)	3 "	.... 93%
Randolph, Philadelphia ($9,900)	5 "	....111%
Oriental, Chicago ($23,400)	4 "	....105%

ON THE BEACH (UA)

Astor, New York (**$18,880)	10 "	....181%
State-Lake, Chicago (**$25,800)	9 "	....131%
United Artists, San Francisco ($6,500)	9 "	....195%
Goldman, Philadelphia ($11,700)	4 "	....174%
United Artists, Louisville ($6,500)	3 "	....149%
Admiral, Omaha (No Ave.)	3 "	Ave. $6,500
Palms, Detroit ($15,400)	4 "	....172%
Memorial, Boston ($15,400)	1 "	....227%
Esquire, St. Louis (no ave.)	3 "	Ave. $13,400
Music Hall, Seattle ($7,000)	2 "	....219%

ONCE MORE WITH FEELING (COL.)

Oriental, Chicago ($23,400)	2 "	....118%
Radio City, New York ($148,700)	2 "	.... 98%

OPERATION PETTICOAT (U-I)

Music Hall, Seattle (**$6,700)	7 "	....133%
Ambassador, St. Louis (No Ave.)	4 "	Ave. $14,300
Midtown, Philadelphia (**$9,000)	9 "	....178%
Memorial, Boston (**$17,080)	8 "	....127%
Chicago, Chicago (**$22,480)	8 "	....165%
Golden Gate, San Francisco ($13,700)	6 "	....141%
Orpheum, Omaha ($5,800)	3 "	....251%
Michigan, Detroit ($18,300)	6 "	....116%
Omaha, Omaha ($6,500)	1 "	.... 91%
Kentucky, Louisville ($6,500)	3 "	....123%
St. Louis, St. Louis ($12,000)	3 "	.... 68%
Radio City, New York ($148,700)	7 "	....122%

OUR MAN IN HAVANA (COL.)

Forum, New York ($16,700)	4 "	....161%
Kenmore, Boston ($10,600)	1 "	....170%

PILLOW TALK (U-I)

Michigan, Detroit (**$21,120)	4 "	....108%
Music Box, Seattle (**$6,700)	10 "	....152%
United Artists, Chicago (**$17,800)	10 "	....170%
Palace, New York (**$16,770)	10 "	....185%
Golden Gate, San Franc. (**$15,150)	4 "	....117%
Kentucky, Louisville (**$5,850)	13 "	....117%
Metropolitan, Boston (**$15,120)	6 "	....150%
Fox, St. Louis (**$13,400)	4 "	.... 128%
Omaha, Omaha (**$5,450)	3 "	....149%
Stanley, Philadelphia (**$17,650)	7 "	....111%

PORGY AND BESS (COL.)

Warner, New York ($23,270)	30 "	....119%
McVickers, Chicago (**$13,050)	22 "	....149%
Astor, Boston (**$8,370)	20 "	....143%
Coronet, San Franc. (No Record)	18 "	Ave. $15,800
Goldman, Philadelphia (**$10,750)	15 "	....125%
Kenmore, Boston (**$9,600)	8 "	.... 89%
Brown, Louisville (**$4,950)	6 "	.... 102%
Mercury, Detroit (No Ave.)	4 "	Ave. $18,000
Surf, Chicago (No Ave.)	6 "	Ave. $6,200

PRETTY BOY FLOYD (CONT.)

Loew's, St. Louis ($8,600)	1 "	... 93%
Orpheum, Boston ($15,400)	1 "	.... 91%

PURPLE GANG (AA)

Paramount, Boston ($12,300)	1 "	.... 82%
St. Louis, St. Louis ($12,000)	1 "	....108%
Coliseum, Seattle ($7,000)	1 "	....100%
Victoria, New York ($12,000)	5 "	....109%
Palms, Detroit ($15,400)	2 "	....149%
Golden Gate, San Francisco ($13,700)	1 "	....102%
Roosevelt, Chicago ($17,800)	2 "	....141%
Stanton, Philadelphia ($11,000)	1 "	.... 82%

RISE AND FALL OF LEGS DIAMOND (WB)

Paramount, Boston ($12,300)	2 "	.... 94%

ROOKIE (20th-FOX)

Paramount, Boston ($12,300)	1 "	....130%
Rialto, Louisville ($6,600)	1 "	.... 84%
Coliseum, Seattle ($7,000)	1 "	.... 86%
St. Louis, St. Louis ($12,000)	1 "	.... 75%

SAPPHIRE (U-I)

Beacon Hill, Boston (**$9,650)	5 "	.... 71%
Capri, Boston (**$6,380)	2 "	....137%
Todd Cinestage, Chicago (**$16,600)	3 "	.... 71%
Stanton, Philadelphia (**12,270)	2 "	.... 71%
Sutton, New York (**$19,150)	7 "	.... 71%
Golden Gate, San Francisco ($13,700)	1 "	.... 90%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

SEVEN THIEVES (20TH-FOX)

Fox, San Francisco ($12,000)	2 "	....107%
Paramount, Boston ($12,300)	1 "	.... 98%
Coliseum, Seattle ($7,000)	1 "	....100%
Fox, Detroit ($14,900)	2 "	.... 81%
Fox, Philadelphia ($15,300)	1 "	....118%
Loop, Chicago ($8,500)	1 "	....165%

SINK THE BISMARCK (20th-FOX)

Paramount, New York ($33,200)	2 "	....151%
Fox, Detroit ($14,900)	1 "	....101%
Rialto, Louisville ($6,600)	1 "	....121%

STORY ON PAGE ONE (20th-FOX)

Astor, Boston (**$8,370)	6 "	....109%
Fox, San Francisco ($12,000)	1 "	.... 84%
Coliseum, Seattle ($7,000)	1 "	.... 86%
Omaha, Omaha ($6,500)	1 "	.... 62%
Fox, Detroit ($14,900)	1 "	....101%
Stanton, Philadelphia ($11,000)	3 "	.... 89%
Rivoli, New York ($9,500)	6 "	....166%
Ambassador, St. Louis ($8,500)	2 "	....130%
Brown, Louisville ($5,700)	1 "	.... 71%

SOLOMON AND SHEBA (UA)

Capitol, New York (**$24,950)	8 "	....219%
Capri, Boston (**$6,380)	7 "	....197%
Woods, Chicago (**$19,400)	9 "	....163%
Fox, Philadelphia (**$14,580)	8 "	....187%
Paramount, Seattle (**$8,040)	9 "	....133%
United Artists, Detroit (**$8,810)	7 "	... 250%
Omaha, Omaha ($6,500)	3 "	....145%
Mercury, Detroit (No Ave.)	2 "	Ave. $16,500
Brown, Louisville ($5,700)	1 "	....193%

SUDDENLY LAST SUMMER (COL.)

Criterion, New York (**$20,380)	9 "	....189%
Sutton, New York ($11,700)	9 "	....121%
St. Francis, San Francisco ($11,200)	6 "	....144%
Stanley, Philadelphia ($17,000)	5 "	....110%
United Artists, Chicago ($25,200)	5 "	....124%
Gary, Boston ($9,000)	5 "	....195%
Orpheum, Omaha ($5,800)	2 "	....158%
Madison, Detroit ($12,900)	3 "	....179%
Fifth Avenue, Seattle ($35,700)	3 "	....196%
Loew's, St. Louis ($8,600)	2 "	....240%

TOBY TYLER (BV)

Roosevelt, Chicago ($17,800)	2 "	....135%
Orpheum, St. Louis ($4,900)	2 "	....245%
Fox, San Francisco ($12,000)	2 "	....107%
Viking, Philadelphia ($8,000)	2 "	....144%
Metropolitan, Boston ($16,800)	1 "	....114%
Coliseum, Seattle ($7,000)	2 "	....136%

TOUCH OF LARCENY (PAR.)

Esquire, Chicago ($11,800)	5 "	.... 90%
Pageant, St. Louis ($3,700)	3 "	.... 82%
Arcadia, Philadelphia ($10,600)	1 "	.... 76%

WHO WAS THAT LADY (COL.)

State-Lake, Chicago ($23,900)	1 "	....130%
Orpheum, Boston ($15,400)	1 "	....201%

PITTSBURGH (Continued from page 20)

zone office include Marjorie Thomas, at the comptometer, and bookkeepers Dora Grebson and Sally Graczyk. Replaced were Mrs. Danny Ryan, who left to devote full time to housekeeping, Mrs. William Porter, infanticipating, and Judith Trbovich, resigned. . . . Henry Burger, Stanley Warner ad chief, was scheduled to visit Cincinnati to confer with MGM's Emory Austin regarding "Ben-Hur" campaign at circuit's Capitol, where it is scheduled for a March 16 opening.



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Theatre Installations and Maintenance

ST. LOUIS

The 1960 annual meeting of the Missouri-Illinois Theatre Owners, TOA affiliate, will be held here the latter part of August, it was decided at a meeting of the officers and directors of the organization at the Coronado Hotel. Ruth Shurnas, Paramount, Miss Film Row for 1960, was a guest at the luncheon meeting, and reported on her recent trip to Las Vegas, one of the awards for her selection. . . . The Better Films Council of Greater St. Louis will hold its annual installation luncheon meeting at the Congress Hotel on May 20. . . . Spyros P. Skouras, president, 20th-Fox, who got his start in the industry as an exhibitor here back in 1900, is expected to head a contingent of young stars here for the American premiere of "The Wind Cannot Read" at the Pageant. The film is one of seven J. Arthur Rank films recently acquired by 20th-Fox. The Pageant, now under Arthur Enterprises management, was one of the houses formerly operated by Skouras and his brothers, when they were in St. Louis operating their Skouras Brothers Enterprises and its affiliate, the St. Louis Amusement Company. . . . Ben Lass assumed his duties as manager of National Screen Service succeeding Herbert A Washburn, who died last month. Lass had been a salesman for NSS in this territory for some 20 years and was succeeded as salesman by Gene Beckham, who was returned from the Philadelphia branch where he went about a year ago. . . . Business men of Christopher, Ill., have purchased the equipment of a theatre in West Frankfort, Ill., from Fox Midwest, preparatory to reopening the old Globe, Christopher. They realize the importance of a motion picture theatre to other business houses in a community the size of their town.

SAN ANTONIO

The Uptown will once again become a hub of youthful activity. Built in 1928 as the first neighborhood theatre in the city, the old Uptown will become a combination youth center, gymnasium, and center for religious instruction classes for St. Ann's parish. The property was purchased for $40,000. Formerly the property of the Interstate Theatres, it was later sold to Bordertown Theatres Co., Inc., Dallas, and its name was changed to Arts. It was later a playhouse for legitimate productions by a local company on an alternate basis with art films. It seated approximately 800 in the main auditorium and balcony but it has been closed for a number of years. . . . A hearing in federal district court at Tyler, Tex., started Feb. 1 in the $904,350 suit filed against Interstate Theatres by S. G. Fry, owner-operator of the Liberty, Tyler. The suit alleges that Interstate's Tyler and Arcadia receive preferential treatment from the defendants. Fry is asking $829,350 in actual damages and $75,000 attorney's fees. He also is asking the defendants be enjoined from continuing their alleged practices. . . .

SEATTLE

The annual Variety Gin Rummy Tournament is scheduled for Feb. 27 in the Spanish Ballroom of the Olympic Hotel. Advance reservations may be made by calling Bud Saffle at Saffle's Theatre Service or Glen Haviland at 20th-Fox. First prize is a round trip ticket for two for a week in Las Vegas at the Desert Inn and includes a $150 entry fee to the International Gin Rummy Tournament to be held in Las Vegas March 9 through 13. . . . Warren Slee, 20th-Fox publicist, returned from Portland where he was working on "Dog of Flanders."

To All Exhibitors:

The winter is here. To avoid misouts, we must have your programs early so we can check with the exchanges to make certain we can get your shows to you on time.

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



MARCH 9, 1960

SECTION TWO
VOL. 63 NO. 16

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
CRIME AND PUNISHMENT, U.S.A.—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

Dec. **ATOMIC SUBMARINE**—Arthur Franz, Dick Foran
Jan. **RAYMIE**—David Ladd, Julie Adams

COMING

BLUEBEARD'S TEN HONEYMOONS—George Sanders, Corinne Calvert
HELL TO ETERNITY—Jeffrey Hunter, Joan O'Brien
I PASSED FOR WHITE—Sonya Wilde, James Franciscus
PAY OR DIE—Ernest Borgnine, Zohra Lampert
SEXPOT GOES TO COLLEGE—Mamie Van Doren, Mickey Shaughnessy

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
KILLER SHREWS, THE—MD-72m.—James Bost, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller

TO BE REVIEWED

ANGRY RED PLANET—(Cinemagic; EC)—Gerald Mohr, Nora Hayden
CIRCUS OF HORRORS—(C)—Anton Diffring, Erika Remburg
FALL OF THE HOUSE OF USHER—(CS; C)—Vincent Price, Mark Damon, Myrna Fahey
GIRL ON DEATH ROW—Terry Moore, Mara Corday
JAILBREAKERS, THE—Robert Hutton, Mary Castle

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable In Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Adventures of Huckleberry Finn.. MGM
•Alamo..... UA
Alias Jesse James..... A1 UA
•All The Fine Young Cannibals.... MGM
•All the Young Men..... Col.
Alligator People, The..... A2 Fox
Anatomy of Love, The..... For.
Anatomy of a Murder..... SC Col.
Angry Hills, The..... A3 MGM
•Angry Red Planet..... A2 A-I
•Apartment, The..... UA
Aren't We Wonderful..... For.
Ask Any Girl..... A3 MGM
•Atomic Submarine..... A2 AA
Attack of the Jungle Women..... Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bad Girl		For.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle of the Coral Sea	A1	Col.
•Battle Of Marathon, The		MGM
•Bay of Naples		Par.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
Beatniks, The		Misc.
•Because They're Young		Col.
Behind The Great Wall	A1	Misc.
•Bellboy, The		Par.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Bewildered Youth—See The Third Sex		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orpheus		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Bobbikins	A1	Fox
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
•Boy and the Pirates, The		UA
Bramble Bush, The	B	WB
•Breath of Scandal, A		Par.
Bridal Path, The	A2	For.
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
•Can-Can		Fox
•Captain's Table		Fox
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Cat, The		For.
Chance Meeting	A3	Par.
•Cimarron		MGM
•Cinderfella		Par.
Circle, The		For.
•Circus of Horrors		A-I
Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
Comanche Station	A1	Col.
•Conspiracy Of Hearts		Par.
Cosmic Monsters, The	A2	For.
•Cossacks, The		U-I
Count Your Blessings	A3	MGM
Counterplot		UA
Country Girl, The—RE	A2	Par.
Cousins, The		For.
•Crack In the Mirror		Fox
Cranes Are Flying, The	A3	WB
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
•Dark At The Top Of The Stairs, The		WB
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of Anne Frank	A1	Fox
Diary of a High School Bride	A3	AI
•Dinosaurus		U-I
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Don't Give Up the Ship	A3	Par.
Drunken Angel, The		For.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
•Electronic Monster, The		Col.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Mirror, The		For.
•Enemy General, The		Col.

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stuart, Lee Remick—4633 (9-2-59)—Superior entertainment
BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money
COMANCHE STATION—W-71m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features new faces
GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
332 **GIDGET**—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334 **JUKE BOX RHYTHM**—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
ON THE WATERFRONT—MD-108m.—(RE)—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best
OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, speciality spots—U. S. S. R.—English narration
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1000 ARABIAN NIGHTS—CAR-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
342 **VERBOTEN**—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

Apr. **BECAUSE THEY'RE YOUNG**—Dick Clark, Tuesday Weld

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
ELECTRONIC MONSTER, THE—Rod Cameron, Mary Murphy
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
KILLERS OF KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
MAN ON A STRING—Ernest Borgnine, Coleen Dewhurst
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
MY DOG, BUDDY—Ken Curtis, London
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
REACH FOR TOMORROW—Burl Ives, Shelley Winters
SONG WITHOUT END—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
914 **GREEN MANSIONS**—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 **LIBEL**—D-100 m.—Olivia de Havilland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual, highly interesting drama
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Apr. **PLEASE DON'T EAT THE DAISIES**—(CS; C)—Doris Day, David Niven
May **PLATINUM HIGH SCHOOL**—Mickey Rooney, Terry Moore
May **SUBTERRANEANS, THE**—(CS; C)—Leslie Caron, George Peppard

COMING

ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges
ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BATTLE OF MARATHON, THE—(CS; EC)—Steve Reeves, Mylene Demongeot
BELLS ARE RINGING—(CS; MC)—Judy Holliday, Dean Martin
BUTTERFIELD 8—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine
KEY WITNESS—Jeff Hunter, Pat Crowley
TEMPTATION—Ava Gardner, Dirk Bogarde, Joseph Cotten
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
CHANCE MEETING—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 **CIRCUS STARS**—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 **SHANE**—W-117m.—(TC) (RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5817 **THUNDER IN THE SUN**—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 **ULYSSES**—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy

COMING FEATURES IN ORDER OF RELEASE

Mar. **HELLER IN PINK TIGHTS**—(TC)—Sophia Loren, Anthony Quinn
Mar. **FIVE BRANDED WOMEN**—Van Heflin, Vera Miles

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BELLBOY, THE—Jerry Lewis, Joan Tabor
BLOOD AND ROSES—Mel Ferrer, Annette Vadim
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
CONSPIRACY OF HEARTS—Lilli Palmer, Sylvia Syms—England
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
PSYCHO—Anthony Perkins, Vera Miles
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TARZAN THE MAGNIFICENT—(C)—Gordon Scott, Betta St. John
UNDER TEN FLAGS—Van Heflin, Mylene Demongeot
WALK LIKE A DRAGON—Jack Lord, Nobu McCarthy, James Shigeta
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
916 **DIARY OF ANNE FRANK, THE**—D-150m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
011 **DOG OF FLANDERS, A**—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
913 **LITTLE SAVAGE**—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 **MIRACLE OF THE HILLS, THE**—D-73m.(CS)—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy

•Fall of the House of Usher		AI
•Ferry to Hong Kong		Fox
•Five Branded Women		Par.
Five Pennies, The	A1	Par.
Five Gates to Hell	B	Fox
•Flame Over India		Fox
Floods of Fear	A2	U-I
Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
400 Blows, The	A3	For.
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
Four Skulls of Jonathan Drake, The	A3	UA
•From The Terrace		Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Giant Gila Monster, The		A-1
Giant Leeches		A-I
Gidget	A3	Col.
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
•Girl In the Red Bikini, The		Fox
•Girl On Death Row		A-I
Girls Are Willing, The		For.
Girls, Ino		Miso.
Girls of the Night		For.
Girls' Town	B	MGM
Go, Johnny, Go		Miso.
•Go Naked In The World		MGM
•Golden Touch, The		Fox
Goliath and the Barbarians	A3	A-I
•Gorgo		UA
Great Is My Country		For.
Green Mansions	A1	MGM
Gri-Gri		For.
Grisbi		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA
Guns, Girls and Gangsters	B	UA

H

H-Man, The	B	Col.
Hangman, The	A2	Par.
Happy Anniversary	B	UA
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
•Head of a Tyrant		U-I
Headless Ghost, The	B	AI
Hell Bent for Leather	A2	U-I
•Heller In Pink Tights	A3	Par.
•Hell To Eternity		AA
Hercules	A1	WB
•Hercules Unchained		WB
Here Come the Jets	A2	Fox
Heroes and Sinners	C	For.
Hey Boy, Hey Girl	A1	Col.
Hidden Fortress, The		For.
High School Big Shot		Miso.
•High Time		Fox
Hole in the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
Home from the Hill	A3	MGM
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House On The Waterfront, The	B	For.
Hypnotic Eye, The	A3	AA

I

•I Aim At the Stars		Col.
•I Passed for White		AA
•Ice Palace		WB
11 Generale Della Rovere		For.
I'll Give My Life	A1	Miso.
I'm All Right, Jack		For.
•Inherit the Wind		UA
Inside the Mafia	B	UA
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Miso.
It Happened to Jane	A1	Col.
It Started with a Kiss	B	MGM
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jet Over the Atlantic		Misc.
John Paul Jones	A1	WB
Johnny Dark —RE	A1	U-I
Jonas	A3	For.
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
Juke Box Rhythm	A1	Col.
Just My Luck		For.

K

•Key Witness		MGM
Kidnapped		Misc.
•Killers of Kilimanjaro	A1	Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Last Angry Man, The	A1	Col.
Last Train from Gun Hill	A2	Par.
Last Voyage, The	A1	MGM
Law Is the Law, The	A2	For.
•Leech Woman, The		U-I
Lesson In Love, A		For.
Legend of Tom Dooley, The	A2	Col.
•Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Little Savage	A1	Fox
Lonely Sex, The		Misc.
Look Back In Anger	A3	WB
•Lost World, The		Fox
Lotna		For.
Love Is My Profession	C	For.
Lovers, The	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Magician, The	A3	For.
Man In the Net	A2	UA
Man In the Saddle—RE	A2	Col.
•Man on a String	A1	Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Man Without a Star—RE	B	U-I
Masters of the Congo Jungle	A1	Fox
Mating Urge, The	C	Misc.
Middle of the Night	B	Col.
Miracle, The	A2	WB
Miracle In Soho		For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
Mustang	A1	UA
•My Dog, Buddy		Col.
Mysterians, The	A1	MGM

N

Naked Maja, The	A3	UA
Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
•Nightfighters, The		UA
Nine Lives	A1	For.
Non-Scheduled Train, A		For.
•Noose For A Gunman		UA
North by Northwest	A3	MGM
Nun's Story, The	A2	WB

O

•Ocean's Eleven		WB
Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
Oklahoma Territory	A1	UA
On the Beach	A3	UA
On the Waterfront—RE	A2	Col.
Once More with Feeling	A3	Col.

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry
003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer
918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
921 **SON OF ROBIN HOOD, THE**—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
914 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appea to femmes—England
917 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appea for women

COMING FEATURES IN ORDER OF RELEASE

Feb. **WHEN COMEDY WAS KING**—Compilation

COMING

CAN-CAN—(TODD-AO)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier
CAPTAIN'S TABLE—John Gregson—England
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
FERRY TO HONG KONG—Curt Jurgens, Orson Welles, Sylvia Sims—England
FLAME OVER INDIA—Kenneth More, Lauren Bacall—England
FROM THE TERRACE—(CS; DC)—Paul Newman, Joanne Woodward
GOLDEN TOUCH, THE—(CS; C)—Richard Basehart, Stu Erwin
HIGH TIME—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
LET'S MAKE LOVE—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
LOST WORLD, THE—(CS; DC)—Michael Rennie, Jill St. John
ONE FOOT IN HELL—(CS; DC)—Don Murray, Alan Ladd, Dolores Michaels
SONS AND LOVERS—(CS; DC)—Dean Stockwell, Wendy Hiller
STORY OF RUTH, THE—(CS; DC)—Elana Eden, Stuart Whitman, Peggy Wood
THIRTEEN FIGHTING MEN—(CS)—Grant Williams, Carole Mathews
39 STEPS—Kenneth More, Taina Elg—England
TWELVE HOURS TO KILL—(CS)—Nico Minardos, Barbara Eden
UPSTAIRS AND DOWNSTAIRS—Michael Craig, Mylene Demongeot—England
VALLEY OF THE REDWOODS—(CS)—Lynn Bernay, John Hudson
WAKE ME WHEN IT'S OVER—(CS; DC)—Ernie Kovacs, Margo Moore
WILD RIVER—(CS; C)—Montgomery Clift, Lee Remick
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap
HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand I—4598 (6-17-59)—Fine filming of horror classic—Hammer
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction
MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar
MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell
NAKED MAJA, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Mar. **FUGITIVE KIND, THE**—Marlon Brando, Anna Magnani—Pennebaker
Mar. **SUMMER OF THE SEVENTEENTH DOLL, THE**—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
Apr. **BOY AND THE PIRATES, THE**—(Perceptovision;-EC)—Mervyn Vye, Charles Herbert, Susan Gordon—Gordon
Apr. **THREE CAME TO KILL**—Cameron Mitchell, Steve Brodie—Vogue
Apr. **UNFORGIVEN, THE**—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
APARTMENT, THE—Jack Lemmon, Shirley MacLaine, Fred MacMurray—Mirisch
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
GALLANT HOURS, THE—James Cagney, Dennis Weaver—Cagney-Montgomery
GORGO—Bill Travers, William Sylvester—King
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
NIGHT FIGHTERS, THE—Robert Mitchum, Anne Heyward—Cineman
NOOSE FOR A GUNMAN—Jim Davis, Lyn Thomas—Premium

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western film
5921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
TOO SOON TO LOVE—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program
5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama

COMING FEATURES IN ORDER OF RELEASE

Feb. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
Mar. **HEAD OF A TYRANT**—(C)—Massima Girotti, Isabelle Corey—Italian-French

COMING

COSSACKS, THE—(C)—Edmund Purdom, Georgia Moll
DINOSAURUS—(CS; C)—
LEECH WOMAN, THE—Coleen Gray, Grant Williams
PORTRAIT IN BLACK—Lana Turner, Anthony Quinn, Sandra Dee
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

816 **BORN RECKLESS**—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer
906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
814 **STAR IS BORN, A**—D-154m.—(CS; TC) (RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 **—30—**—D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
815 **WESTBOUND**—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

May **TRIAL OF SERGEANT RUTLEDGE, THE**—(TC)—Jeffrey Hunter, Constance Towers

COMING

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
DARK AT THE TOP OF THE STAIRS, THE—Robert Preston, Dorothy McGuire
HERCULES UNCHAINED—(C)—Steve Reeves, Sylva Koscina
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
OCEAN'S ELEVEN—(TC)—Frank Sinatra, Angie Dickinson, Dean Martin
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemont

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roache
BRIDAL PATH, THE—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
I'M ALL RIGHT, JACK—C-104m.—Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly for art and specialty spots—Lion International
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY—65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert

•One-Eyed Jacks		Par.
•One Foot In Hell		Fox
Operation Amsterdam		Fox
Operations Dames	A3	A-I
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
Our Man In Havana	A3	Col.

P

Paris Hotel		For.
•Pay or Die		AA
•Pepe		Col.
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
•Platinum High School		MGM
•Pleasure Of His Company, The		Par.
•Please Don't Eat the Daisies	A2	MGM
Poacher's Daughter, The		For.
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd	B	Misc.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The		U-I
•Psycho		Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Rabbit Trap, The	A2	UA
Race For Space		Miso.
•Rachel Cade		WB
Rape of Malaya	A1	For.
•Rat Race, The		Par.
•Raymie		AA
•Reach for Tomorrow		Col.
Rebel Set, The	A3	AA
Return of the Fly, The	A2	Fox
Riot in Juvenile Prison	B	UA
Rise and Fall of Legs Diamond, The	B	WB
Road Racers	B	A-I
Road To Hell, The	C	Misc.
Rookie, The	B	Fox
Room at the Top	B	For.
Room 43	B	For.

S

Sad Horse, The	A1	Fox
Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Scavengers, The		Misc.
Scent of Mystery		Misc.
Seven Thieves	A3	Fox
•Sexpot Goes To College		AA
Shake Hands with the Devil	A2	UA
Shane—RE	A2	Par.
Sign of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
Sinners of Paris		For.
Sins of Rose Bernd, The		For.
Sins of Youth		For.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Son of Robin Hood, The	A1	Fox
•Song Without End		Col.
•Sons and Lovers		Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA
Square Peg, The		For.
Star Is Born, A—RE	B	WB
•Story Of Ruth, The		Fox
Story on Page One, The	A3	Fox
•Strangers When We Meet		Col.
Subway In the Sky	B	UA
•Subterreaneans, The		MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Surprise Package		Col.
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.

T

T-Bird Gang		Miso.
Tailor's Maid, The		For.
Tall Story	B	WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
•Tarzan The Magnificent		Par.
Teenagers from Outer Space	A2	WB
•Temptation		MGM
Ten Seconds to Hell	A2	UA
Terror Is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Voice, The	A3	Fox
•Thirteen Fighting Men		Fox
•39 Steps		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
•Three Came To Kill		UA
Three Men in a Boat	A3	For.
—30—	A1	WB
Thunder In the Sun	A2	Par.
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Tiger Bay	A3	For.
Timbucktu	A1	UA
•Time Machine, The		MGM
Tingler, The	A2	Col.
Toby Tyler		Misc.
Too Many Crooks		For.
Too Soon To Love	B	U-I
Touch of Larceny	A3	Par.
•Trial of Sergeant Rutledge, The	A2	WB
•Twelve Hours To Kill		Fox

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
•Unforgiven, The		UA
•Upstairs and Downstairs		Fox

V

•Valley of the Redwoods		Fox
Verboten	A2	Col.
Vice Raid		UA
•Village Of The Diamond, The		MGM
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wake Me When It's Over		Fox
•Walk Like A Dragon		Par.
Warlock	A2	Fox
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Watusi	A1	MGM
Web of Evidence	A3	AA
Westbound	A1	WB
•When Comedy Was King	A1	Fox
Who Was That Lady?	B	Col.
•Wild River		Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A		For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
World, the Flesh and the Devil, The	A2	MGM
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinod Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art & specialty houses—English titles—Films Around The World

FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRI GRI—TRAVEL-62m.—United National Museum of Man Expedition—4571 (3-25-59)—African rites for the lower half—English narration—Brenner

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed in English—Janus

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaill Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed In English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczlan, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import or specialty houses—Dubbed in English—President

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.

SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President

INDIAN

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—Fo the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has Interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastrolanni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

JAPANESE

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—de Rochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair Import—English titles—Films Around The World

SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.
BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly Interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—Tho Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHHNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent
KIDNAPPED—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner
MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.
ROAD TO HELL, THE—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic
SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant
SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant
THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista
WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

For Theatre-Tested and Approved

THEATRE FORMS AND SYSTEMS

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The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS

3441 (Dec.) Wonders of Puerto Rico ....G 20m. 4563

COLOR FEATURETTES

4441 (Nov.) Wonderful Gibraltar .....G 18m. 4663

COMEDIES

THE THREE STOOGES (8)

3401 (Sept.) Sweet and Hot .....F 17m. 4539
3402 (Oct.) Flying Saucer Daffy .....G 17m. 4539
3403 (Dec.) Oil's Well That Ends Well ..F 17m. 4567
3404 (Feb.) Triple Crossed .....F 17m. 4567
3405 (June) Sappy Bull Fighters .....F 16m. 4652

SPECIAL

(Eastman Color)

The Golden Fish .....E 20m. 4648

ONE REEL

MAGOOS

(Technicolor)

3751 (Sept.) Magoo's Cruise .....E 6m. 4539
3752 (Oct.) Love Comes To Magoo .....G 6m. 4539
3753 (Nov.) Gumshoe Magoo .....E 6m. 4564
3754 (Jan.) Bwana Magoo .....G 6m. 4568
3755 (Mar.) Magoo's Homecoming .....G 6m. 4599
3756 (Apr) Merry Minstrel Magoo .....G 6m. 4599
3757 (May) Magoo's Lodge Brother ....G 6m. 4607
3758 (July) Terror Faces Magoo .....G 6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701 (Nov.) Wolf Hounded .....E 7m. 4664
4702 (Dec.) Little Bo Bopped .....G 6m. 4676

HAM AND HATTIE CARTOONS

(Technicolor)

3511 (Oct.) Spring and Saganaki .....G 7m. 4540
3512 (Jan.) Picnics Are Fun .....E 7m. 4564

WORLD OF SPORTS

3801 (Sept.) Aqua-Rama .....G 9m. 4540
3802 (Oct.) Rasslin' Ref' .....F 9m. 4540
3803 (Dec.) Sportsmen's Paradise .....G 9m. 4564
3804 (Feb.) Aquatic Carnival .....F 9m. 4568
3805 (Apr.) Racquet Magic .....G 9m. 4615
3806 (June) Jungle Adventure .....G 10m. 4615
4801 (Sept.) Wheeling Wizards .....G 9m. 4664
4802 (Nov.) Tee Marvels .....G 10m. 4680

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

4421 Super Wolf .....F 16m. 2740
4422 A Fool And His Honey .....F 16m. 3243
4423 Hooked And Rooked .....F 17m. 3292
4431 Fraidy Cat .....G 16m. 3218
4432 Champ Steps Out .....F 17m. 3209
4433 Dizzy Yardbird .....F 17m. 2830
4434 Innocently Guilty .....F 16m. 3021

THE THREE STOOGES REISSUES

4401 Up In Daisy's Pent House ..F 17m. 3472
4402 Booty And The Beast .....F 17m. 3498
4403 Loose Loot .....F 16m. 3525
4404 Tricky Dicks .....F 16m. 3542

SERIALS

TWO REELS

Wild Bill Hickok .....E 15EP. 170
Captain Video .....G 15EP. 3209
Tex Granger .....G 15EP. 2369
4121 Pirates Of The High Seas ..F 15ep. 2964

COLOR FAVORITES CARTOONS

(Technicolor)

4601 Gerald McBoing Bong's Symphony .....E 8m. 3435
4602 Animal Crackers Circus ....G 7m. 198
4603 Bringing Up Mother .....E 7m. 3707
4604 Glee Worms .....G 7m. 2534
4605 The Tell Tale Heart .....E 8m. 3631
4606 Little Match Girl .....G 8m. 2534
4407 The Man On The Flying Trapeze .....G 7m. 3758
4408 Rocky Road To Ruin .....G 8m. 3585

MAGOO CARTOON REISSUES

4751 Ragtime Bear .....F 7m. 2740
4752 Spellbound Hound .....E 7m. 2814
4753 Trouble Indemnity .....G 7m. 2943
4754 Bungled Bungalo .....E 7m. 3021

CANDID MICROPHONES

4551 Number 4, Series G .....F 10m. 3129

ANIMAL CAVALCADES

3951 Chimp-Antics .....G 10½m. 3418
3952 Jungle Monarchs .....F 10m. 3473
3953 Greyhound Capers .....F 9m. 3585
3954 The Three Big Bears .....F 7m. 3623

FILM NOVELTIES

3851 Rhapsody On Ice .....G 9m. 2557
3852 A Lass In Alaska .....F 10½m. 2497
3853 Aren't We All .....F 10½m. 2328
3854 Magic Stone .....G 10m. 1820
3855 Babies By Bannister .....E 8½m. 1383
3856 Community Sing No. 1 .....G 10m. 2243
4851 Sitka Sue .....F 11m. 2591
4852 This Is Versailles .....G 10m. 3585

THRILLS OF MUSIC

4951 Jerry Wald And Orchestra ..G 10m. 3388
4952 Machito And Orchestra ....G 10m. 3699

MGM

REISSUES
(1959-60)

ONE REEL

GOLD MEDAL REPRINT CARTOONS
(Technicolor)

W-161 Just Ducky .....F 7m. 3615
W-162 Two Little Indians .....G 7m. 3623
W-163 Life With Tom .....G 8m. 3639
W-164 Puppy Tale .....G 7m. 3657
W-165 Posse Cat .....F 7m. 3691
W-166 Hic-Cup Pup .....F 6m. 3730
W-167 Little School Mouse .....F 7m. 3750
W-168 Baby Butch .....F 8m. 3778
W-169 Three Little Pups .....E 7m. 3646
W-170 Drag-Along Droopy .....G 8m. 3682
W-171 Billy Boy .....E 6m. 3739
W-172 Homesteader Droopy .....G 8m. 3758
W-173 Half Pint Palomino .....G 7m. 3639
W-174 Impossible Possum .....F 7m. 3707
W-175 Sleepy Time Squirrel .....F 7m. 3778
W-176 Bird-Brained Dog .....F 7m. 3798

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

VistaVision Visits Spain .....E 18m. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-2 (Jan. 24) Heir Restorer .....F 6m. 4463
B17-3 (Feb. 28) Spook and Span .....F 6m. 4475
B17-4 (Apr. 25) Ghost Writers .....F 7m. 4467
B17-5 (May 2) Which Is Witch .....F 6m. 4512
B17-6 (Sept.) Good Scream Fun .....G 7m. 4532
B-18-1 (Jan.) Doing What's Fright .....F 6m. 4580
B18-2 (Mar.) Down To Mirth .....G 7m. 4599
B18-3 (June) Not Ghoulty .....G 9m. 4631
B18-4 (July) Casper's Birthday Party .....G 6m. 4652

HERMAN AND KATNIP

H18-1 (Jan.) Owly To Bed .....F 6m. 4599
H18-2 (Feb.) Felineous Assault .....G 6m. 4580
H18-3 (Apr.) Fun on Furlough .....F 6m. 4599
H18-4 (Oct.) Katnip's Big Day .....F 7m. 4664

JEEPERS AND CREEPERS

J19-1 (Jan.) The Boss Is Always Right ...G 6m. 4684

NOVELTOONS
(Technicolor)

P18-3 (Jan.) Animal Fair .....F 6m. 4580
P18-4 (Apr.) Houndabout .....G 7m. 4599
P18-5 (May) Huey's Father's Day .....F 6m. 4663
P18-6 (Nov.) Out of this Whirl .....G 7m. 4664
P19-1 (Feb.) Be Mice To Cats .....G 6m. 4684

MODERN MADCAPS

M18-2 (Feb.) Fit To Be Toyed .....G 7m. 4583
M18-3 (Mar.) La Petite Parade .....G 8m. 4599
M18-4 (June) Spooking Of Ghosts .....F 6m. 4615
M18-5 (Sept.) Talking Horse Sense .....G 7m. 4648
M18-6 (Oct.) T.V. Fuddlehead .....G 7m. 4664
M19-1 (Jan.) Mike The Masquerader ....G 6m. 4684
M19-2 (Feb.) Fiddle-Faddle .....G 7m. 4684

PARAMOUNT REISSUES
POPEYE CHAMPIONS

E19-1 (Sept.) Let's Stalk Spinach .....G 7m. 3177
E19-2 (Sept.) Punch and Judo .....G 7m. 3194
E19-3 (Sept.) Popeye's Pappy .....G 7m. 3243
E19-4 (Sept.) Lunch With A Punch .....G 7m. 3259
E19-5 (Sept.) Swimmer Take All .....F 7m. 3294
E19-6 (Sept.) Friend Or Phony .....F 7m. 3333

CARTOON CHAMPIONS

S19-1 (Sept.) Better Bait Than Never ....F 7m. 3552
S19-2 (Sept.) Surf Bored .....G 7m. 3578
S19-3 (Sept.) Huey's Ducky Daddy .....G 7m. 3666
S19-4 (Sept.) The Seapreme Court .....G 7m. 3707
S19-5 (Sept.) Crazy Town .....E 6m. 3739
S19-6 (Sept.) Hair Today, Gone Tomorrow .....G 7m. 3715
S19-7 (Sept.) Cage Fright .....G 7m. 3357
S19-8 (Sept.) Pig-A-Boo .....G 7m. 3392
S19-9 (Sept.) Frightday The 13th .....F 7m. 3483
S19-10 (Sept.) True Boo .....G 7m. 3410
S19-11 (Sept.) Northwest Mousie .....F 7m. 3666
S19-12 (Sept.) Surf and Sound .....F 7m. 3715
S19-13 (Sept.) Of Mice and Menace .....G 7m. 3766
S19-14 (Sept.) Ship-A-Hooey .....G 7m. 3812

20th Century-Fox

(1958)
ONE REEL
CINEMASCOPE
MOVIETONE ADVENTURES
(Color)

7801 (Jan.) High Divers and Dolls .....F 8m. 4463
7802 (Feb.) The Jumping Horse .....G 9m. 4463
7803 (Mar.) Wild Race For Glory .....G 9m. 4463
7804 (Apr.) Transcontinental .....F 9m. 4463
7806 (Mar.) Fortress Formosa .....G 9m. 4475
7807 (June) Inside Poland Today .....G 10m. 4512
7808 (July) Snow Fun In College .....G 9m. 4540
7809 (Aug.) Dance Beat .....G 9m. 4540
7810 (Sept.) Rockets' Roar .....G 10m. 4552
7811 (Oct.) Blue Water Sports .....G 9m. 4568
7812 (Nov.) Undersea Adventure .....G 10m. 4568
7813 (Dec.) Fireworks For Freedom ....G 10m. 4568
7901 (Jan.) Stairway To The Andes ....G 9m. 4631
(Feb.) Football Roundup .....F 10m. 4568
7902 (Feb.) Basketball's Aces In Action ..F 10m. 4591
7903 (Mar.) Swedish Air Jets Zoom ....G 9m. 4591
7904 (Apr.) Whirlybirds and Thunderbirds G 10m. 4631
7905 (May) Assignment Argentina .....G 9m. 4648
7906 (June) Road Burners .....G 10m. 4648
7907 (July) Recondo With 101st Air Borne G 10m. 4664
7908 (Sept.) Secret of Sao Paulo .....G 9m. 4664
7909 (Oct.) Romance of American Shipping G 7m. 4664
7910 (Nov.) Dew Distant Early Warning ..G 9m. 4683
7911 (Dec.) Frontier State .....G 9m. 4683
7912 (Aug.) Impressions Of Moscow ....G 9m. 4664
7001 (Jon.) State 50 .....
7002 (Feb.) Navy Angels .....
7003 (Mar.) Sam Snead Shows You How .

TWO REEL
CINEMASCOPE SPECIALS

7805 (Jan.) Queen Elizabeth Hailed By U. S. And Canada .....G 15m. 4463
7060 (Aug.) Royal Voyage .....G 9m. 4631
7971 (Oct.) Assignment South Pacific ....G 17m. 4680
7972 (Nov.) Assignment New Zealand ..G 15m. 4680

SPECIAL

7350 (May) Colorful Courtship (DC) ....G 15m. 4532
7351 (June) Fisherman Of Skeleton Coast G 11m. 4648

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5801 (Jan.) Springtime For Clobber ....F 6m. 4463
5802 (Feb.) It's A Living .....F 6m. 4463
5803 (Mar.) Gaston's Baby .....F 6m. 4463
5804 (Apr.) The Juggler of Our Lady ...E 9m. 4423
5805 (May) Gaston, Go Home! .....F 6m. 4491
5806 (June) Dustcap Doormat .....F 6m. 4491
5807 (July) Camp Clobber .....F 7m. 4495
5808 (Aug.) Sick, Sick Sidney .....G 7m. 4495
5809 (Sept.) Old Mother Clobber .....F 7m. 4512
5810 (Oct.) Gaston's Easel Life .....F 6m. 4520
3811 (Nov.) Signed, Sealed and Clobbered G 6m. 4567
5812 (Dec.) Sidney's Family Tree .....E 6m. 4567
5901 (Jan.) Clobber's Ballet Ache .....F 6m. 4567
5902 (Feb.) Tale Of A Dog .....F 6m. 4567
5903 (Mar.) Another Day For Doormat ..F 6m. 4615
5904 (Apr.) The Flamboyant Arms .....F 6m. 4615
5905 (May) Fooffle's Train Ride .....F 6m. 4615
5906 (June) Gaston's Mama Lisa .....F 6m. 4615
5907 (July) The Minute and ½ Man ....G 7m. 4631
5908 (Aug.) Fabulous Fireworks Family. G 6m. 4648
5909 (Sept.) Wild Life .....F 6m. 4648
5910 (Oct.) Hashimoto-San .....G 6m. 4648
5911 (Nov.) Outer Space Visitors .....F 6m. 4648
5912 (Dec.) The Leaky Faucet .....F 6m. 4663
5001 (Jan.) Hide And Go Sidney .....F 6m. 4684
5002 (Feb.) Misunderstood Giant .....F 6m. 4684
5003 (Mar.) Foofle's Picnic .....F 6m. 4684
5004 (April The Famous Ride .....

20TH CENTURY-FOX REISSUES
TERRYTOON TOPPERS

5831 Witch's Cat .....F 7m. 2444
5832 Woodman Spare That Tree ..F 7m. 3013
5833 Mysterious Stranger .....F 7m. 2497
5834 Happy Landing .....F 7m. 2625
5835 Lazy Little Beaver .....F 7m. 2352
5836 Hula, Hula Land .....F 7m. 2667
5837 Love's Labor Won .....F 7m. 2444
5838 Golden Egg Goosie .....G 7m. 3120
5839 Feudin' Hillbillies .....F 7m. 2403
5840 A Truckload Of Trouble ....F 7m. 2724
5841 The Happy Cobblers .....G 7m. 3279
5842 Happy Valley .....G 7m. 3326
5931 The Racket Buster .....F 7m. 2590
5932 The Super Salesman .....F 7m. 2297
5933 Sparky The Firefly .....F 7m. 3562
5934 The Magic Slipper .....F 7m. 2541
5935 A Sleepless Night .....F 7m. 2444
5936 Foiling The Fox .....F 7m. 2839
5937 How To Keep Cool .....F 7m. 3578
5938 Better Late Than Never ....G 7m. 2785

Universal-International

TWO REEL
SPECIALS IN COLOR

3901 ( ) Island Empire .....G 18m. 4591
3902 ( ) Venice Of The East .....G 18m. 4631
4001 ( ) The Boy Who Owned A Melephant .....G 19m. 4652
4002 (Nov.) Majestic Island (CS) .....G 18m. 4680

ONE REEL
SPECIAL

Football Highlights of '59 .. G 12m. 4676

COLOR PARADES (8)

3973 (Jan.) Round-Up Land .....G 9m. 4544
3974 (Mar.) Safari City .....G 9m. 4564
3975 (April) Travel Tips .....F 8m. 4591
3976 (June) Land Of The Maya .....F 9m. 4575
3977 (July) Below The Keys .....G 9m. 4615
3978 (Aug.) Road To The Clouds .....F 9m. 4631
4071 (Nov.) The Irish In Me .....E 9m. 4664
4072 (Dec.) Honorable Myrtle .....E 9m. 4676
4073 (Jan.) Fragrant Harbor .....G 9m. 4676
4074 (Mar.) Hi Colorodo (CS) .....G 10m. 4683
4075 (Apr.) Let's Talk Turkey .....

WALTER LANTZ COLOR CARTUNES (13)

3913 (Jan.) Truant Student .....G 6m. 4544
3914 (Feb.) Robinson Gruesome .....F 6m. 4564
3915 (Mar.) Tomcat Combat .....F 6m. 4580
3916 (April) Yukon Have It .....F 7m. 4599
3917 (April) Log Jammed .....F 7m. 4599
3918 (May) Panhandle Scandal .....F 6m. 4631
3919 (June) Bee Bopped .....G 6m. 4615
3920 (July) Woodpecker In The Moon ..G 6m. 4652
3921 (Aug.) The Tee Bird .....G 6m. 4648
3922 (Oct.) Romp In A Swamp .....G 6m. 4652
3923 (Sept.) Space Mouse .....G 6m. 4652
4011 (Nov.) Kiddie League .....G 6m. 4664
4012 (Dec.) Mouse Trapped .....F 6m. 4676
4013 (Jan.) Billion-Dollar Boner .....
4014 (Feb.) Witty Kitty .....
4015 (Mar.) Pistol Packin' Woodpecker .
4016 (Mar.) Heap Big Hepcat .....
4017 (April) Ballyhooey .....

UNIVERSAL-INTERNATIONAL REISSUES
WOODY WOODPECKER CARTUNES

4031 Socco In Morocco .....G 6m. 3691
4032 Alley To Bali .....F 6m. 3730
4033 Under The Counterspy .....G 6m. 3767
4034 Hot Rod Huckster .....F 6m. 3798
4035 Real Gone Woody .....F 6m. 3849
4036 Convict Concerto .....F 6m. 3849

Warners

ONE REEL
BUGS BUNNY SPECIALS
(Technicolor)

6722 (Jan.) Baton Bunny .....F 7m. 4583
6723 (Feb.) Hare-Avian Nights .....F 7m. 4583
6724 (Apr.) Apes Of Wrath .....G 7m. 4583
6725 (June) Backwoods Bunny .....G 7m. 4591
6726 (Aug.) Wild and Wooly Hare .....G 7m. 4607
7721 (Sept.) Bonanza Bunny .....G 7m. 4648
7722 (Oct.) A Witch's Tangled Hare ....G 7m. 4664
7723 (Dec.) People Are Bunny .....G 6m. 4676
7724 (Feb.) Horse Hare .....
7725 (April) Person To Bunny .....

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

5703 (Jan. 4) Don't Axe Me .....F 7m. 4431
5704 (Jan. 18) Tortilla Flaps .....F 7m. 4432
5705 (Feb. 22) A Pizza Tweety-Pie ....G 7m. 4463
5706 (Mar. 8) Robin Hood Daffy .....G 7m. 4463
5707 (Apr. 12) Whoa, Be Gone .....F 7m. 4463
5708 (Apr. 26) A Waggily Tale .....G 7m. 4475
5709 (May 10) Feather Bluster .....G 7m. 4475
5710 (June 28) To Itch His Own .....F 7m. 4512
5711 (July 26) Dog Tales .....G 7m. 4512
5712 (Sept. 6) Weasel While You Work ..G 7m. 4532
5713 (Sept. 27) A Bird In A Bonnet ...G 7m. 4532
5714 (Oct. 11) Hook, Line and Stinker ...F 7m. 4532
6701 (Nov.) Gospher Broke .....F 7m. 4539
6702 (Dec.) Hip-Hip-Hurry! .....F 6m. 4564
6703 (Dec.) Cat Feud .....F 6m. 4564
6704 (Jan.) Mouse Placed Kitten .....G 7m. 4584
6705 (Feb.) China Jones .....G 7m. 4583
6706 (Mar.) Trick Or Tweet .....F 7m. 4584
6707 (Apr.) The Mouse That Jack Built ..G 7m. 4591
6708 (May) Hot Rod and Reel .....F 7m. 4591
6709 (May) Mut in A Rut .....G 7m. 4591
6710 (June) Really Scent .....F 7m. 4591
6711 (July) Mexicali Shmoes .....F 7m. 4607
6712 (July) Tweet and Lovely .....G 7m. 4607
6713 (Aug.) Cat's Paw .....F 6m. 4607
6714 (Aug. Here Today, Gone Tamale ..F 7m. 4680
7701 (Sept.) A Broken Leg Horn .....G 7m. 4648
7702 (Oct.) Wild About Harry .....F 7m. 4652
7703 (Nov.) Unnatural History.....G 7m. 4648
7704 (Dec.) Tweet Dreams .....G 7m. 4676
7705 (Jan.) Fastest With The Mostest ...F 7m. 4684
7706 (Jan.) West Of The Pecos .....F 7m. 4684
7707 (Feb.) Wild, Wild World .....F 7m. 4684

WARNERS' REISSUES
BLUE RIBBON HIT PARADE CARTOONS

6301 Bowery Bugs .....F 7m. 2650
6302 An Egg Scramble .....F 7m. 2865
6303 Wise Quackers .....F 7m. 2557
6304 Two's A Crowd .....G 7m. 3013
6305 Canary Row .....G 7m. 2953
6306 Dog Collared .....F 7m. 2985
6307 Fox In A Fix .....F 7m. 3013
6308 My Bunny Lies Over The Sea F 7m. 2541
6309 Golden Yeggs .....G 7m. 2890
6310 Scent-imental Romeo .....G 7m. 3040
6311 Canned Feud .....G 7m. 3028
6312 Early To Bet .....G 7m. 3074
6313 Boobs In The Woods .....F 7m. 2798
6314 The Bee-Deviled Bruin .....F 7m. 2618
6315 High Diving Hare .....F 7m. 2618
6316 Doggone South .....G 7m. 2915
7301 Drip Along Daffy .....E 7m. 3188
7302 Often An Orphan .....G 7m. 2678
7303 Putty Tat Trouble .....F 7m. 3021
7304 Hot Cross Bunny .....F 7m. 2474
7305 A Bear For Punishment .....E 7m. 3172
7306 A Bone For A Bone .....F 7m. 3056
7307 The Prize Pest .....F 7m. 3219
7308 Tweety's S.O.S. .....G 7m. 3165
7309 Lovelord Leghorn .....G 7m. 3155
7310 Sleepytime Possum .....F 7m. 3177
7311 Cheese Chasers .....E 7m. 3120

SPECIAL
(CinemaScope; Technicolor)

Isroel .....E 32m. 4676

WORLD WIDE COLOR ADVENTURE SPECIALS
TWO REEL

7001 Jungle Terror .....E 20m. 2753

ONE REEL

7501 Royal Duck Short .....F 10m. 2601
7502 Dare Devils On Wheels ....G 10m. 2668

Miscellaneous

Antorctic Crossing (C) (Shoenfeld) .....E 45m. 4607
Awakening, The (C) (Schoenfeld) .....G 30m. 4683
CAPRI (EC) (EROS) .....E 24m. 4576
Ceylon Holiday (C) (Schoenfeld) .....G 15m. 4595
Cruise Of The Eagle (CS;TC) (BV-Disney) G 18m. 4591
Diavolezza (C) (Shoenfeld) .....F 12m. 4607
Donald In Mathmagic Land (TC) (BV-Disney) .....G 26m. 4595
Grand Canyon (CS;TC) (BV-Disney) .....G 26m. 4563
Coronation of Pope John XXIII (TC;VV) (Rank) .....E 18m. 4539
Geisha (C) (Brenner) .....E 30m. 4563
Goliath 11 (TC) (BV) .....E 15m. 4676
I Went To Britain (C) (Schoenfeld) .....E 22m. 4599
Journey Into Spring (C) (Schoenfeld) .....E 28m. 4595
Miracle Of Todd-AO, The (TC) (MAGNA) .....E 15m. 4551
N.Y., N.Y. (TC) (UA) .....G 15m. 4552
Noah's Ark (TC) (Disney-BV) .....G 20m. 4648
Patterson vs Johansson Fight (UA) .....E 17m. 4607
Scotland (CS;TC) (BV-Disney) .....E 25m. 4539
Song Of The Canaries (C) (Schoenfeld) ..G 17m. 4683
Stoccato For Toy Trains (C) (Arthur).....G 8m. 4648
Tickets Please (C) (Schoenfeld) .....G 20m. 4683
Thrill Of A Lifetime (CS;C) (Howco) ....G 11m. 4576
Unknown Italy (C) (Shoenfeld) ..F 12m. 4595
When My Ship Came In (C) (Schoenfeld) .G 17m. 4683
Wales (BV-Disney) (CS;TC) .....G 25m. 4532

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PROJECTIONIST, 14 years experience, married, veteran, 42, sober, reliable, dependable. Our theatre closed. I need your help. **ROBERT S. EARNHART, 49 Wilbur St., Weatherly, Penna.** (32)

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they create
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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MARCH 16, 1960 Volume 63 Number 17

IN THREE SECTIONS • THIS IS SECTION ONE



Strike Idles 5,000 At Studios

(See Page 9)

Physical Theatre-Extra Profits Dept.

Fuel was added to the Hollywood strike conflagration last week as the IATSE, headed by Richard Walsh (photo), issued some demands of its own. For the full story, see Page 9.

editorial: Surprising Quotes From Canada . . . See page 5



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A MILLION DOLLARS WORTH OF BUILT-IN PROMOTION!

125,550,000 READERSHIP!

As a best-seller, as a paper-back, in national magazines (chapters and excerpts in Reader's Digest, McCall's, Satevepost, Vogue, Harper's Bazaar, Ladies' Home Journal, N. Y. Times Sunday Magazine) and as a newspaper serial in 30 key papers.

AND TALK ABOUT PROMOTION!

$500,000 CAMPAIGN!

SEE **DORIS DAY** AND **DAVID NIVEN** STAR IN "PLEASE DON'T EAT THE DAISIES" CO-STARRING **JANIS PAIGE**

KIDS! GET FREE TICKET INSIDE PACKAGES!



¢

27 million Quaker Oats packages will contain ticket for "Please Don't Eat The Daisies" good for one child under 12 if accompanied by paying adult.

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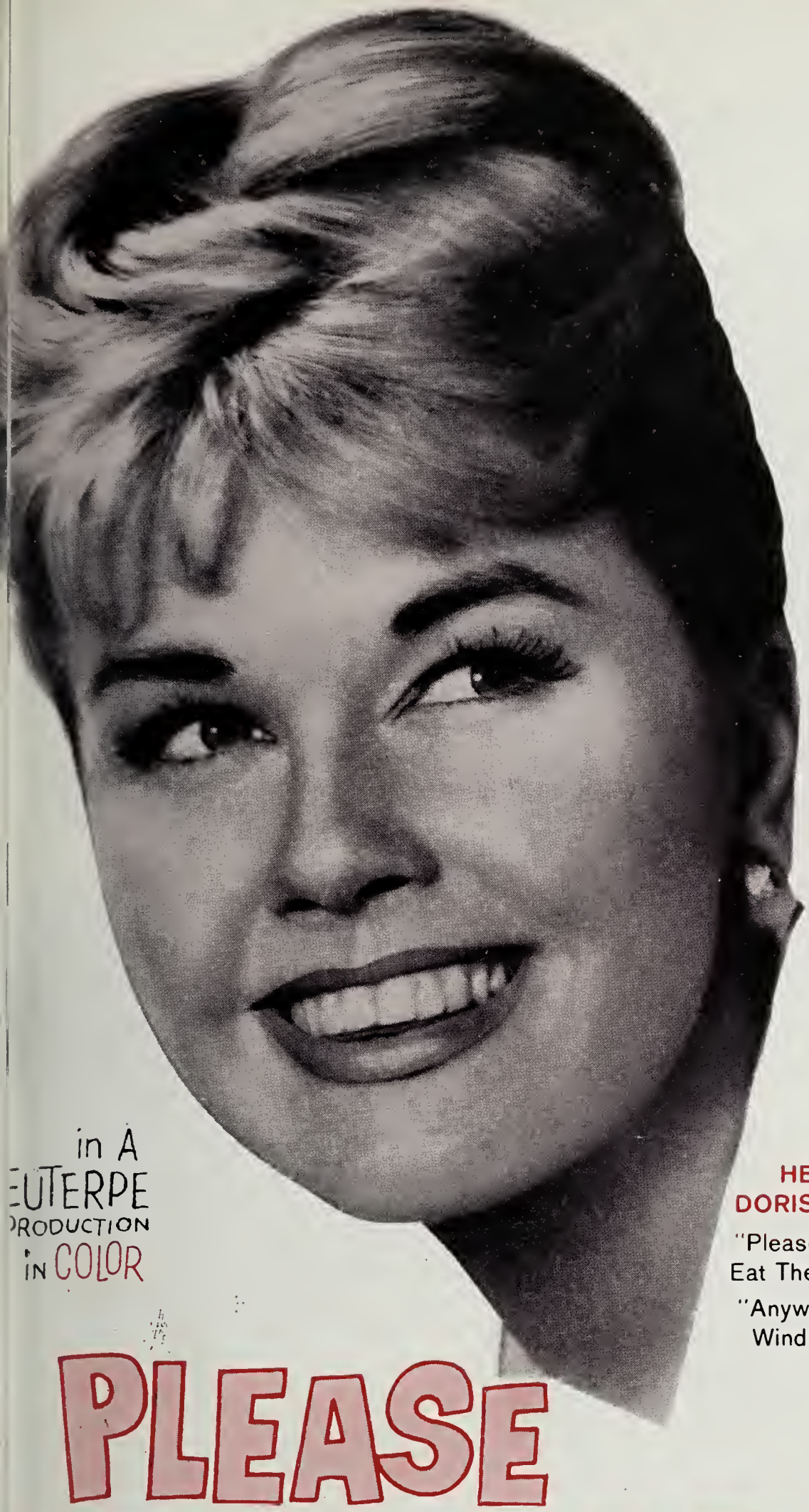
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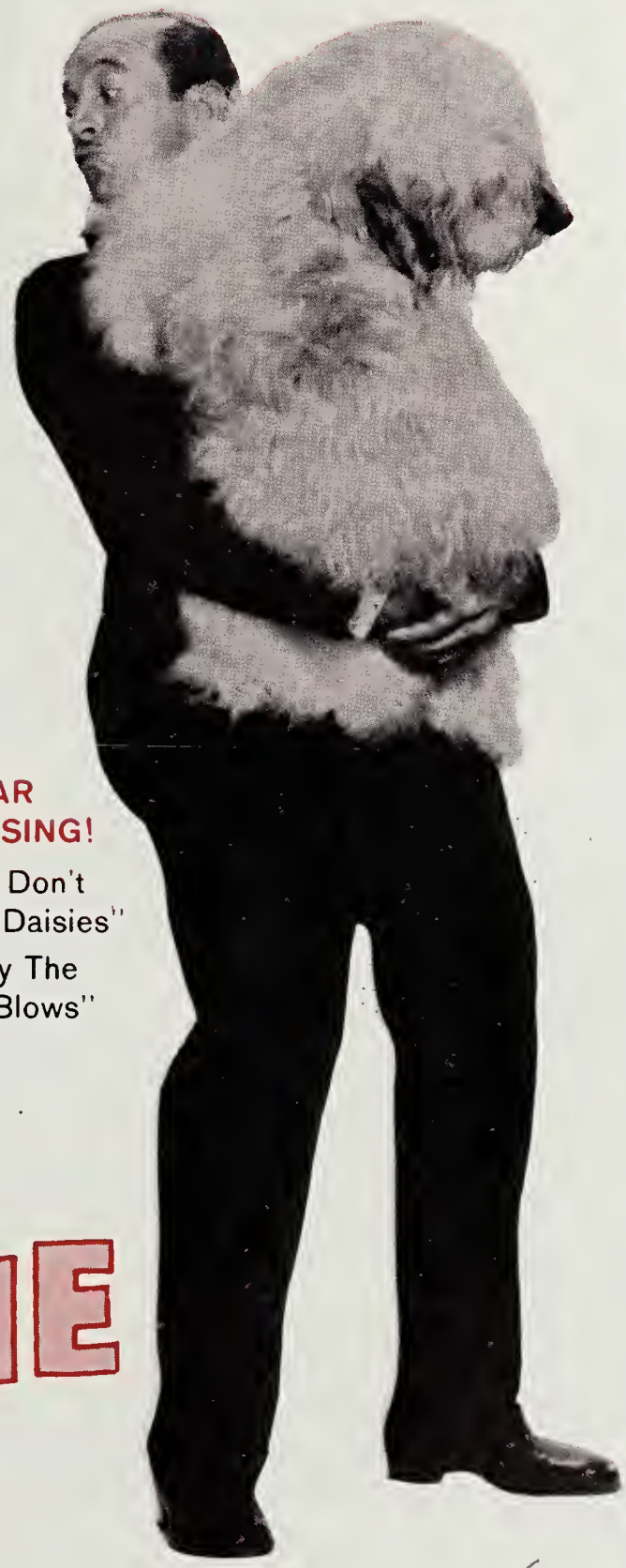
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The funniest best-seller in years is the most hilarious big picture of the year. The wonderful scenes, the riotous characters, ten times as funny on film.

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EUTERPE
RODUCTION
IN COLOR

HEAR
DORIS SING!
"Please Don't
Eat The Daisies"
"Anyway The
Wind Blows"

PLEASE DON'T EAT THE DAISIES

-Starring

ANIS PAIGE ✲ SPRING BYINGTON ✲ RICHARD HAYDN ...and the four little monsters!

Screen Play by ISOBEL LENNART ✲ Based on the Book by JEAN KERR ✲ Associate Producer MARTIN MELCHER ✲ Directed by CHARLES WALTERS ✲ Produced by JOE PASTERNAK

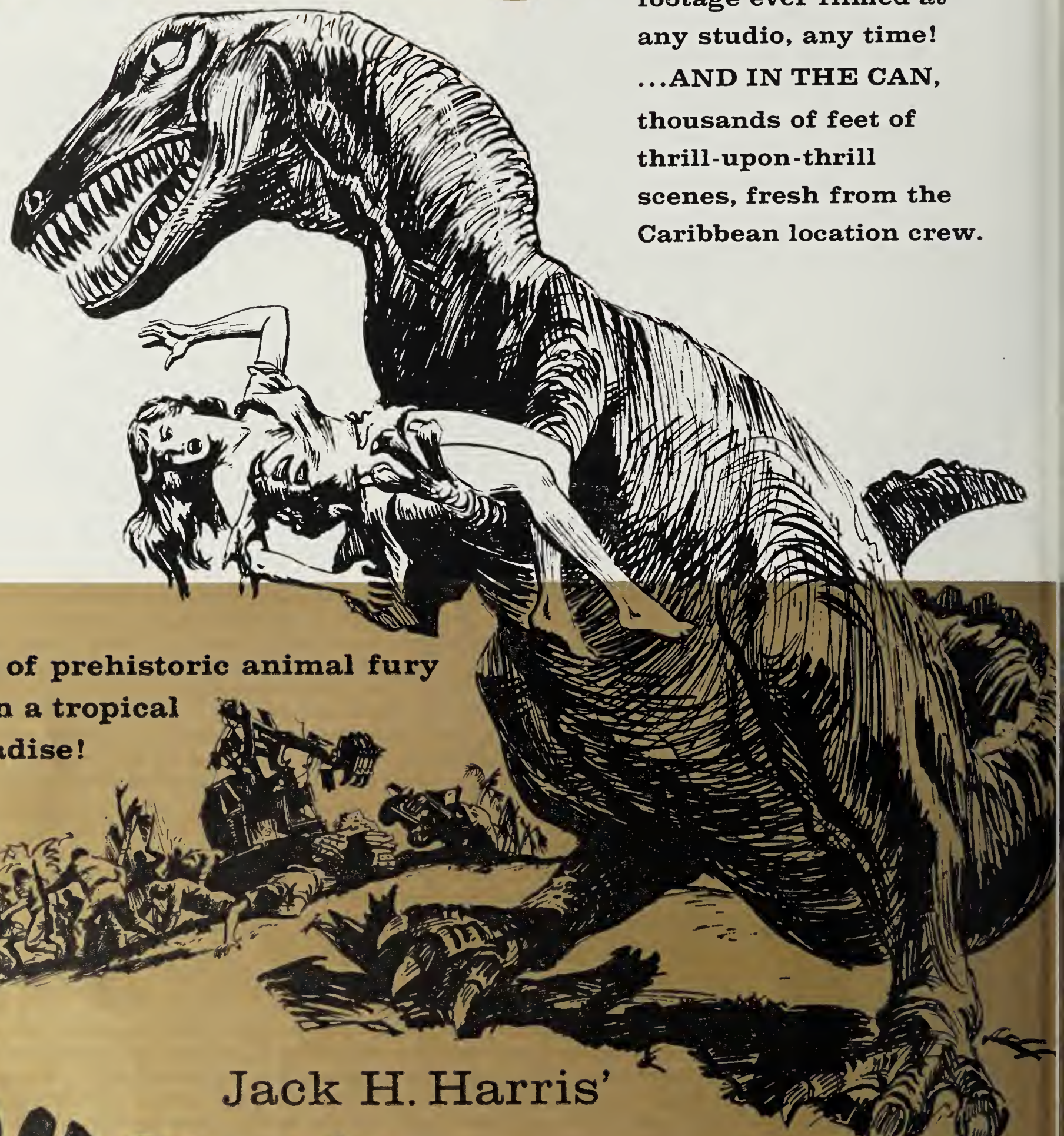
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Some of the most spectacular adventure footage ever filmed at any studio, any time!

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Jack H. Harris'

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In CINEMASCOPE • COLOR by DELUXE

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Produced by JACK H. HARRIS • A FAIRVIEW PRODUCTION A UNIVERSAL-INTERNATIONAL RELEASE

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MEMBER AUDIT BUREAU OF CIRCULATIONS

VOLUME 63 • NO. 17

MARCH 16, 1960



SURPRISING QUOTES FROM CANADA

No list of industry pioneers, men whose labor built the fabulous world of motion pictures and who in turn were made rich and famous by motion pictures, would be complete without the name of Adolph Zukor, currently Paramount's board chairman.

Zukor's experience in the motion picture world spans its entire history. His roots are in the theatre business, and one of his great achievements is the building of what was the largest and most influential theatre circuit in the country.

There is something tragic, therefore, in the quotes coming out of Etobicoke, Canada, where Telemeter is currently being tested, supposedly tolling the end of the theatre as an entertainment medium. You see, the man chosen to deliver the funeral oration was that same elder statesman and theatre pioneer, Adolph Zukor.

Said Zukor via the Telemeter cable, "I have seen the motion picture theatre grow from a little store with hard wooden benches holding a handful of people, to an electronic theatre that tonight begins to stretch its electronic arms across the entire length and breadth of Canada . . . and I am sure the sofas and easy chairs in your living rooms in front of your TV sets will always be the most comfortable and enjoyable seats in the house."

The words quite possibly are not Mr. Zukor's but may have been furnished by an ambitious publicity man. Still, they would have sounded far less offensive coming from someone who had not been held in such high regard for so many years by so many men, who like Zukor himself, have devoted their lives to the noble work of providing information, education, and entertainment to all peoples by way of the motion picture theatre screen. Yes, there is something tragic there.

The furious barrage of publicity from Etobicoke makes any attempt to evaluate honestly the success or failure of the Telemeter experiment premature at this time. First all the hot air must clear away and the balloons filled with extravagant claims must be pricked by the realistic needle of profit and loss.

It is entirely possible that Telemeter's experiment will succeed and that a market exists for slot-machine TV. It does not necessarily follow that the motion picture theatre is doomed. Technical advances in projection and sound have created in the modern theatre the perfect outlet for the bigger, better films demanded by today's insatiable seekers of entertainment. Sure, you can show them on a 10, 12, 16, 21, or 30 inch screen. A philosopher once argued that 1,000 angels could dance on the head of a pin. Neither show, however, would be much fun for the paying customer.

Whether Telemeter succeeds or flops, and Paramount is betting a hatful of coin that it succeeds, we can't help wishing that some less venerable gentleman than Mr. Zukor had been its spokesman.

NEW FACES MUST BE SOLD

This publication has been as vocal as anyone else concerning the industry's crying need for new faces. The need goes even further—not just new faces, but well publicized new faces to keep the youngsters coming to the movies.

We have saluted Columbia's fine batch of youngsters rushing toward stardom, Fox' ambitious building of new names, MGM's entries in the new star derby. Indeed, every company is participating, entrusting important roles in important films to exciting young people with whom the youth of today can identify. Sound combinations of established names and new players have proved potent boxoffice fare.

It's a pleasure, therefore, to take notice of another fast-moving youngster, Jane Fonda, currently starred in Warners' "Tall Story." Proudly following in her father's famous footsteps, Miss Fonda can't miss. She's beautiful and talented, and most important, Warners is doing an excellent job of presenting her to the nation's film-goers. The publicity campaign for the film wisely centers on the introduction of the youthful beauty.

It's not enough to provide new faces for the screen. They've got to be welcome, eagerly awaited new faces. Only intelligent management and publicity can accomplish that. Miss Fonda, fortunately, is getting plenty of both.

The March 30 issue of MOTION PICTURE EXHIBITOR will feature a SHOWMANALYSIS on "TALL STORY" prepared by JOHN MEINARDI, of National Theatres. At that time, exhibitors may get a few ideas on how theatres can help build a new face into a new star.

It's a worthwhile effort.

LET'S SETTLE—AND QUICK

We join all other responsible elements in the motion picture industry in the hope that the current Hollywood strike is quickly settled with a minimum of bitterness and delay.

The strike, apparently approved by only a small percentage of active film actors, could not have been more poorly timed. It cuts production just when theatregoers are rediscovering the enjoyment of going to the movies.

Snowballing demands by various guilds indicate that producers are in a difficult position indeed, but resumption of talks at the weekend was an encouraging development.

Report has it that Mrs. Anna Rosenberg has been engaged to help untangle the mess. We say good luck and Amen.

"A DOG of FLANDERS"



DOG GONE SENSATIONAL!

TOPS "Journey to the Center of the Earth"!

BEATS "Inn of the Sixth Happiness!"

BIGGER than "Peyton Place"!

First seventeen engagements TREMENDOUS!

Watch what this great family picture does...date by date!



'Dog of Flanders' is a showman's best friend! ...from 20th!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From TILTON, N. H.

Dear Confused: Certainly that is the best adjective to describe the Screen Actors Guild and the major companies of a great industry.

Come back with me if you will to that time when the industry was in another turmoil. That turmoil brought about a panic which caused the selling of pre "48" films to television. Nobody was thinking so at that time, but you have emerged all the better because of better product and a depletion of old movies.

The fact remains that it was foolish to sell the pre "48" pictures and this also applies to the recent idea of selling post "48" films. If the men who pioneered and saw this great industry prosper, such as the late Cecil B. DeMille, were alive, they would cast a discerning and sad look at some people in this industry.

Who knows better what it means to fight than Joe Vogel or Spyros Skouras or Milton Rackmil. They have fought and built up this industry when it was dying. So the answer to all your problems is simple! Don't release the films but instead fight with the great product you have. I'd like to someday be a proud member of an industry that has entertained millions of people everywhere and whose workers number in the thousands. Let's make "60" the year of the movies. You have television on the run. Don't quit now. If you do you'll have the memory of six generations and thousands of people and pictures to haunt you because you let them down. Who can forget such great films as: "GONE WITH THE WIND," "AFRICAN QUEEN," "ALL QUIET ON THE WESTERN FRONT," "BELLS OF SAINT MARYS," "GOING MY WAY," "TEXAS," "JOHNNY BELINDA," "GENTLEMAN'S AGREEMENT," "IT'S A GREAT LIFE," "TEN COMMNDMENTS," "SHANE," "GIANT," "IMITATION OF LIFE," "THE ROBE," and "BEN HUR," to name just a few?

If you have any love for this industry of yours—fight—fight—fight.

JOHN COEN
Tilton Theatre

EDITOR'S NOTE: The above open letter was addressed to principals in the current strike, care of this publication. All industry eyes are on Hollywood.

From CLYDE, N. Y.

I have just read with much misgivings about the Telemeter pay-TV experiment in Toronto whereby a current film (one that we can't even touch yet here) "JOURNEY TO THE CENTER OF THE EARTH" was shown.

The response was fantastic, so the article said. And other current films are scheduled in the near future.

My voice is just a squeak in the storm but it seems (1) like traitors are working amongst us and (2) it looks like people don't give a damn about Cinemascope, color or stereophonic sound (which we have).

Do you mean to tell me that the average person is content to sit at home and watch a 21-inch out-of-focus black and white version of a "real good" picture like JOURNEY? That seeing this picture in its original dimensions means nothing? That 20th Century-Fox would actually dare to take a film that is making news in the industry about its ridiculous terms for one thing, that should only be seen on a theatre screen, and stick it on an arch-rival's screen?

If the response in Toronto is an idea of what people want, then why in h--- are we small-town exhibitors struggling to make ends meet to give entertainment to those who have nothing better to do?

And why should we continue to cow-tow to these film companies who make big announcements, and take up our time by making us read 'em, about the big one for '60 and then take the very same films and give them to TV? We are having a hard enough time now to get people to go out to the movies; now there's no excuse to go out: for only a buck and in the comfort of your own home, you can see the same thing—exactly! No old films, no vintage product but the very thing that the local theatre has booked probably at increased admission prices, no less.

It may be legal and all that, but it is certainly immoral.

Years ago, a producer said the average movie patron has the intelligence of a 12 year old and films were made accordingly. It seems to me that ones who go along with this pay-TV bit are much like a 12 year old in their actions — and exhibitors who sit back resignedly are no better than they.

For once, I would like an intelligent reasonable answer to "Where do we go from here? — and "Why?"

JAMES L. RUSSELL, Manager
Playhouse Theatre

EDITOR'S NOTE: Mr. Russell asks a lot of pretty weighty questions. We don't have the answers. The success or failure of Telemeter, it seems to us, is still to be determined. But its relations to motion pictures and to the theatre industry is a problem that a lot of people, on all sides of the industry fence, are sure to ponder more than slightly.

From POTTSVILLE, PA.

If you haven't already seen the enclosed page from the Pottsville Republican, pertinent to "Teen-Agers Blast Movie Fare," you'll undoubtedly find it of interest. The CWV locally, but on a national basis, have been soliciting signatures on petitions against obscene literature, etc., and the enclosed is probably a directed letter writing campaign among the Parochial children. To the best of my knowledge, the Pottsville theatres have not been showing any "off-beat, fast buck" films, but have been sticking to general release. The objections would therefore seem to be directed against current Hollywood fare in general.

CHARLIE POORMAN
Theatre Manager-Exploiter

EDITOR'S NOTE: Enclosed was the Letters to the Editor page from the aforementioned newspaper. The letters, all supposedly sent in by outraged teenagers, blasted the movies with sweeping generalizations. The wording in almost all cases was exactly the same, lending considerable credence to Mr. Poorman's feeling that the anti-film campaign was fostered via a form-letter suggested to the teenagers. Kids may act alike today, but the Pottsville letters are far too standardized to be spontaneous.

From MITCHAM, SURREY, ENGLAND

I enclose herewith details and some photographs of a campaign I carried for the film, "STRANGLERS OF BOMBAY," while on relief duties here.

I would mention en passant that this is the first campaign I have attempted, as I am a recent recruit to the industry. I have already come across your excellent magazine, however.

P. MILNER, Manager
Majestic Cinema

EDITOR'S NOTE: Welcome to the EXPLOITATION Department and congratulations on your first campaign. We look forward to news of your next showmanship effort as well. New ideas and fresh blood are commodities in short supply.

From BANNER ELK, N. C.

Thanks very much for the very fine article in the Feb. 17 edition by Dr. B. Frank Hall, Pastor of the Pearsall Memorial Presbyterian Church in Wilmington, N.C., "WHOSE FAULT IF MOVIES OBSCENE?" He certainly hit the nail on the head.

I would also like to thank Mr. E. M. Marks for submitting the article.

JERRY TOWNSEND, Manager
Center Theatre

EDITOR'S NOTE: This is typical of theatreman reaction everywhere. Our mail indicates that Dr. Hall did indeed say something that needed saying.

From HOLLYWOOD, CAL.

Everybody in the Allied Artists organization and particularly President Steve Broidy, was extremely pleased with the very fine job done on "HOW I WOULD SELL" SHOWMANALYSIS for "THE PURPLE GANG" by Frank LaFalce and your editors. It certainly should have been of great help to your subscribers who booked "THE PURPLE GANG." I think the whole SHOWMANALYSIS idea is an outstanding service to showmen everywhere.

Please convey our thanks to Mr. LaFalce and our compliments on his very perceptive analysis of the selling angles for "THE PURPLE GANG."

SANDY ABRAHAMS,
Director of Advertising-Publicity
Allied Artists

EDITOR'S NOTE: Distributors and exhibitors alike have been quick to see the value of the SHOWMANALYSIS, exclusive in MOTION PICTURE EXHIBITOR. Letters indicate it enjoys an avid readership.

NEWS CAPSULES

Conn. Production Planned

HARTFORD, CONN.—Long-projected motion picture plans of the Paul DeTuccio interests, first disclosed some months ago, are firming up.

The former production aide at then CBS-TV owned and operated WHCT-TV (Channel 18,) Hartford, more recently active in the musical presentation field on a regional basis, has filed a certificate of incorporation with the Connecticut Secretary of State's office for Eastern Productions, Inc., 2716 Albany Ave., West Hartford.

DeTucci, who is listed as president, is readying an initial filming slate of three properties, "Violence," "Vendetta," and "Dive for the Top," all described as topical melodramas.

"If everything jells properly," he told MOTION PICTURE EXHIBTOR, "We hope to start location shooting on Connecticut sites by late spring and we'll probably be using a number of Connecticut actors. Just what the first film will be, of course, is dependent upon availabilities of several top 'name' players with whom we are currently negotiating through New York and California contacts."

BROADWAY GROSSES

"Can-Can" Arrives In Triumph

NEW YORK—Business held up well in the Broadway first-runs last week-end. There were a couple of good openings with 20th-Fox's "Can-Can" on a hard ticket policy at the Rivoli doing capacity.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"**SEVEN THIEVES**" (20th-Fox). Paramount ($39,435)*—The opening week was claimed at a very good $55,000.

"**HOME FROM THE HILL**" (MGM). Radio City Music Hall ($147,610)—Thursday through Sunday tallied $85,000, with the second session sure of $125,000. Stage show. This was a big improvement over the first week, which was blitzed by the snow storm.

" **THE WIND CANNOT READ**" (20th-Fox). Roxy, with no stage show, reported $23,000 for the first week.

"**THE LAST VOYAGE**" (MGM). Capitol claimed the fourth and last week would hit $15,000.

"**BEN-HUR**" (MGM). Loew's State on reserved seat policy reported $45,000 for the 17th week.

"**THE THIRD VOICE**" (20th-Fox). Victoria ($22,900). The second week dropped to $12,-000.

"**ON THE BEACH**" (UA). Astor reported $19,000 for the 13th week.

"**OUR MAN IN HAVANA**" (Col.). Forum claimed the seventh week at $16,000.

'**SUDDENLY LAST SUMMER**" (Col.). Criterion reported the 12th week as $26,500.

"**CAN-CAN**" (20th-Fox). Rivoli with hard ticket policy claimed capacity of $40,500 for the opening week, and has a large advance.

**Figures in parentheses represent 1960 averages as compiled by* MOTION PICTURE EXHIBITOR.

Miami Exhib Requests Trust Case Review

WASHINGTON—A petition for review was filed with the Supreme Court by the Miami, Fla., neighborhood house, the Tivoli, whose anti-trust case dates back to 1937.

Having thus far won no judgments, the plaintiffs ask reversal and relief, and accuse the Federal District and Circuit Courts of resorting to "abitrary and capricious" rulings due to enormous workload arising under the 1948 consent-decree judgments

The Tivoli case went through a tortuous course in the Federal District Courts in New York.

Although not accusing the courts of outright shirking, the Miami plaintiffs do assert that the judges show "hostility" and "discover" obstacles to presentation of evidence, resulting in denial of damages Congress intended.

The case could, if the Supreme Court agrees to review it, result in a re-shaping of lower court attitudes towards such cases and conceivably result in a Congresional investigation, though there have thus far been no congressional complaints.

Texas Censors Lose Fight

FORT WORTH, TEX.—In a decisive victory against local forces of censorship, the District Court of the State of Texas ruled that the Board of Censors of Fort Worth had acted arbitrarily and without justification in attempting to place a ban on the Brigitte Bardot film, "And God Created Woman."

Judge Jack M. Langdon ruled that the Kingsley-International film was not obscene and upheld Kingsley's request for an injunction against any restraining action on the part of the board.

Kingsley and Empire, plaintiffs, were represented by Ephraim London, who specializes in censorship cases, and Grover Hartt, Jr. The successful industry stand challenged the city censors as unconstitutional.

The industry was watching for a possible precedent in other areas.

FILM FAMILY ALBUM

Gold Bands

Judith Susan Joseph, daughter of **Mr. and Mrs. Irwin S. Joseph**, was married to **Thomas Garland Thompson.** Joseph is president of Essanjay Films, Inc., Chicago.

Sick Call

Edward Yandoli, of the exploitation department of 20th Century-Fox, has entered New York Medical Center for major surgery. He will be away from his post for six weeks.

Paul J. Greenhalgh, general manager, MOTION PICTURE EXHIBITOR is recuperating from surgery at Lankenau Hospital, Philadelphia.

Obituaries

Robert Davidson, 75, at one time operator of the former Columbia, Athens, Ohio, died. He is survived by a brother, a sister, and two half sisters.

Jacob J. Disch, 86, former Cudahy, Wis., theatre operator, died at St. Camillus Hospital, Milwaukee. He was a former clown and circus route man. He is survived by his daughter, a son, and a sister.

Edward Charles Flanigon, 84 one of the earliest Cleveland pioneer exhibitors, whe served several terms as president of the Cleveland Motion Picture Exhibitors Association, died last fortnight. In the nickelodeon days he owned the Bijou on Euclid Avenue and later owned the Terminal, both long since passed from the theatrical scene.

Mrs. Audrey Law, who with her husband operated the Cozy, Argos, Ind., died.

Samuel Neal, 72, a partner in the Alliance Theatre Corporation, died in Kokomo, Ind. Alliance owns five Kokomo theatres. Survivors include his widow and a son.

John Thoma, 61, manager, Valencia, Evanston, Ill., and former Columbia publicist, died following illnesses of several years.



How is this for a bit of nostalgia? This is the Coliseum as of 1917, a unit of the Nixon-Nirdlinger Circuit, which was located at Sixth and Market Streets, Philadelphia, and its baseball team staff. That is the late Vic Austin, bottom row, right, who was a projectionist in Philadelphia. After World War I, he took over the Grand Opera House, East Stroudsburg, Pa., now the Grand. Mrs. Austin and son Frank Meyers now operate the Grand.

Strike Idles 5,000 Studio Workers

Fox Is Hardest Hit; IATSE Demands Double Total Of Other Guilds; Federal Mediator Named

HOLLYWOOD—An estimated 5,000 persons were idled at MGM, Columbia, Allied Artists, Paramount, 20th-Fox, Warners, and Walt Disney studios as the Screen Actors Guild called the first strike in its history against the producers of theatrical motion pictures, forcing a partial shutdown of their operations.

The hardest hit was 20th-Fox, where four pictures, "Let's Make Love," "Lost World," "High Time," and "One Foot In Hell" were being made. MGM had to shut down two films, "Go Naked In The World" and "Butterfield 8," while Paramount had to stop "The Pleasure Of His Company"; and Columbia halted "Wackiest Ship In The Army."

20th-Fox brought "Murder, Inc." in just under the strike deadline.

The 14,000 members of the Guild, of which Ronald Reagan is president, joined the Writers Guild of America, which has been on strike since Jan. 16.

The Guild rejected a request by the Association of Motion Picture Producers that films now being shot be completed before the strike. The Guild board of directors also voted to ask the Federal Mediation Service to help settle the dispute, and attorney Jules Medoff was assigned as mediator.

The main issue is the Guild demand that actors be paid part of the earnings of pictures made since 1948 and sold to television. The producers claim this would be paying twice for the same job.

The International Alliance of Theatrical Stage Employees made clear its position in the television residuals situation. The IATSE's demands call for payment equalling double the total producer pays all other guilds and unions in event films are sold to television syndicators for sponsorship.

Not affected by the strike is the filming of television shows.

Universal-International and some independants have signed new contracts with the Guild. Among the independent producers signing were Otto Preminger, Philip Yordan, Frank Sinatra, Tony Curtis' Curtleigh Productions, and Mickey Rooney's Fryman Enterprises. These are in addition to George Sidney International Pictures-Posa Films Internacional. Most of these deals are for one picture only, and include the IATSE terms.

A meeting was held in the SAG offices between officials of the Guild and the IATSE to see if they could work out "an overall formula that would satisfy the demands of all interested unions and guilds in connection with the sale to television of theatrical features made after Aug. 1, 1948."

This session was attended by John L. Dales, SAG executive secretary; IATSE president Richard F. Walsh; and SAG president Ronald Reagan.

The IATSE is prevented by its contract with the AMPP from negotiating for residuals unless and until they sell some post-1948 pictures to TV.

The IATSE later announced through its head Richard F. Walsh at a meeting at the Music Box Theatre of 500 executive members representing 23 studio locals and crafts that if other guilds and crafts forego claims to residuals on any post-1948 films sold to TV, the IATSE will do the same.

Walsh explained IA's stand in asking for twice the total of what other guilds and crafts demand for post-1948 films sold to TV by stating it was a matter of protecting its members' interest rather than a pressure move to have SAG settle its strike. He promised that he would not negotiate with the companies until SAG had finished its negotiations.

The Directors Guild of America has not yet stated its residual wishes and is not known as an organization given to instant acceptance of a formula worked out by somebody else.

For the first time since the strike began, both sides got together at the bargaining table at week-end. Charles S. Boren, executive vice-president, represents Association of Motion Picture Producers, and John Dales, executive secretary, represents the SAG.

No Change In Status Of Western Penna. Allied

PITTSBURGH, PA.—It was learned here last fortnight that the recent reappointment of Harry Hendel and Morris Finkel by National Allied to posts in ACE and COMPO will in no way change the status of the Western Pennsylvania Allied Motion Picture Theatre Operators which resigned from National Allied a few months ago.

Finkel even raised the question as to how he could be appointed by National Allied when his Western Pennsylvania unit is no longer affiliated with National Allied.

MPAA Names Mrs. Rosenberg

HOLLYWOOD—The Motion Picture Association of America announced it had engaged Anna M. Rosenberg Associates as public relations consultants to the association for a year.

Mrs. Rosenberg, a labor relations expert and consultant on labor problems, was head of the National Labor Relations Board in the Roosevelt and Truman administrations.

David Picker Named To Assist UA's Krim

NEW YORK—David V. Picker has been appointed executive assistant to Arthur B. Krim, president of United Artists Corporation, it was announced last week by Krim.

Picker has been with UA since 1956, takes over his new assignment effective immediately.

During his four years with the company, Picker has served successively as sales-promotion liaison, executive assistant to Max E. Youngstein, and as executive vice-president of United Artists Records. He will continue his duties with the record company, which is headed by Youngstein.

Picker, born in New York City in 1931, was educated at Andover and Dartmouth College, where he received a Bachelor of Arts Degree in 1953. Following graduation he served for two years with the U.S. Army as an instructor at the Information School.

Picker is the son of Eugene Picker, president of Loew's Theatres, and the grandson of the late David V. Picker, pioneer exhibitor and vice-president of Loew's, Inc.

Government Launches Long Pending Suit Charging "Block" Sales To TV

NEW YORK—The long pending Government case against the policy employed by motion picture interests in disposing of old pictures to television outlets finally went on trial in Federal Court before Judge Archie O. Dawson here.

The defendants in the suit brought by the Government stand accused of selling the films to TV in blocks in violation of the antitrust statutes. The Government does not charge conspiracy, but does charge in the suit filed three years ago that the defendants have resorted to the same block-booking practices as those which were enjoined in the Paramount case. It wants the court to order a halt to the alleged practice. Some blocks of films sold to TV were said to include as many as 700 items. The claim is made that ABC, CBS, NBC, and many independent stations had to buy a whole block of films to acquire a few good ones they really wanted.

The companies involved include MGM, Associated Artists Productions, C & C Films, Screen Gems, and United Artists. The FCC also figures in the case, and hundreds of millions in TV deals are at stake in the litigation.

The Government would require the defendants to negotiate many of the deals with the TV interests all over again, a procedure which, it is feared by some in the industry, could be ruinous to the film companies.

Leonard R. Posner, Government attorney in the antitrust division of the Department of Justice, heads the prosecution, assisted by three U. S. attorneys, George A. Avery, Eugene Metzger and Lewis A. Rivlin.

A battery of legal counsel is arguing the case for the defendants. It is headed by Louis Nizer, appearing for MGM, AAP, and UA; Myles Lane, for Screen Gems; Mervin C. Pollak, for C & C; and Justin Golenbock, for NTA.

The trial had hardly started when Judge Dawson repeatedly interrupted government questioning of its witnesses, demanding that the U.S. attorneys first outline a reasonable "skeleton" of a case, then proceed to the heart of the matter. He ordered the government to "stop wasting time with insignificant bits of information" and proceed with the examination of substantive witnesses.

Nizer, chief counsel for the defense, had said earlier that he would not dispute the authenticity of signatures on government documentary evidences.

John S. Hayes, president, Washington Post Broadcast Company, which controls WTOP-TV, Washington, D.C., and WJXT-TV, Jacksonville, Fla., testified that in 1956 he had been offered the entire package of 740 films from the RKO library by C & C Super Corporation but that when he showed inter-

(*Continued on page 16*)

Exhibitors, 20th-Fox Launch Fight On New Pennsylvania Censor Statute

HARRISBURG — Attorneys for motion picture interests fighting the State's new film censorship law last fortnight described it as "poorly drawn as a statute can be" and a "burden" on the industry.

Harold E. Kohn, counsel for William Goldman Theatres and the Pennsylvania Association of Amusement Industries, both of Philadelphia, specifically attacked sections of the law requiring the Motion Picture Control Board set up under the act to review all films after their initial showing in the State, and to require 48 hours notice by exhibitors before the movies are shown.

The Philadelphia exhibitors and 20th Century-Fox Film Corporation, representing all major Hollywood producers, are challenging the constitutionality of the law passed by the 1959 Legislature.

Arguments were before Commonwealth Court, sitting en blanc.

State Attorney General Anne X. Alpern termed the law "masterfully drawn" and also lauded the complainants in the case.

"Those most opposed are the least affected," she said, adding that 20th Century-Fox never has been cited for objectionable films and "represents the responsible part of the industry."

Miss Alpern pinpointed as the law's target the "fringe producers" she said were responsible for the "hard core of obscenity and pornography."

The State's top legal officer said the law covered the "narrowest possible scope because it referred only to these two factors." She noted the definition of obscenity was in strict conformance with a U.S. Supreme Court ruling in a 1956 case which invalidated Pennsylvania's former censorship law.

However, under questioning from Judge Carl B. Shelley, she admitted there is nothing to stop a board-banned movie from being shown on television.

Judge Walter R. Sohn posed a possible problem in the area where films deemed unsuitable for children may be shown to adults. He said it would impose a "burden" on the ticket seller or exhibitor who must weed out the minors.

Kohn said the law's requirements could idle many theatres for up to 48 hours because an exhibitor would have to halt a disapproved film. He called the law "a burden on an already burdened industry fighting for its life against television, bowling and every other fad which has cropped up in the past 15 years." Arlin M. Adams, representing 20th-Fox, called the law "a clear burden on interstate commerce."

An injunction to prevent the three-member board from spending any of its $75,000 appropriation until the legality of the agency is decided is sought.

Two other interests — Catholic congregations from throughout the state and Mrs. Virginia Knauer, a Philadelphia councilwoman, have entered the case as friends of the court in support of the censorship law.

Persons convicted of violating the new law would be subject to a fine of $500 to $1,000, a prison term not exceeding six months, or both.

It was indicated that the ruling will not be handed down for some time.



Skouras Theatres throughout the New York metropolitan area are selling road-show tickets to the Broadway Rivoli's engagement of 20th-Fox's "Can-Can" in Todd-AO. The special handling called for a meeting in the 20th-Fox home office attended by 65 Skouras managers and addressed by vice-president Charles Einfeld, left. Also shown are Salah Hassanein, vice-president United Artists Theatres; Abe Goodman, 20th-Fox advertising director; and Edward E. Sullivan, 20th-Fox publicity director.

Legion Lauds "Conspiracy"

NEW YORK — "Conspiracy of Hearts," Paramount release, has received an A-1 rating (Morally Unobjectionable for General Patronage) from the National Legion of Decency.

The Catholic agency, moreover, has "highly recommended" the suspense drama to the patronage of all with the following observation: "This excellent motion picture, detailing the plight of a group of nuns in smuggling Jewish orphans out of detention camps in Nazi-occupied Italy in 1943, emphasizes the common bonds of love and fraternal charity that should link all men of good will."

NT&T Revenue, Net Increase Over 1958

LOS ANGELES—Revenues and net income of National Theatres and Television, Inc., and voting controlled subsidiaries for the 13 weeks ended Dec. 29 increased over those in the corresponding period of the previous fiscal year, president B. Gerald Cantor announced in an interim report to stockholders.

Consolidated revenues amounted to $17,475,631 and net income was $401,159 or 15 cents per share on the 2,705,699 shares of common stock outstanding. For the 13 weeks ended Dec. 30, 1958, consolidated revenues totalled $12,237,695 and net income was $362,843, equal to 13 cents a share on the 2,699,486 shares of common stock then outstanding.

Included in the results for the first quarter of the current fiscal year were dispositions of capital assets which resulted in net income of $866,000, or 32 cents per share, versus $240,000, or nine cents a share for the like period of the previous year. Results include operations of National Telefilm Associates, Inc. and subsidiaries.

Cantor said that NT&T's new corporate headquarters containing approximately 55,000 square feet of leased office space in Beverly Hills, Cal., is nearing completion. The company will move all of its activities including operations of National Telefilm Associates, Inc., to the new offices late this month, he said.

Research Council Disbands

HOLLYWOOD—Y. Frank Freeman, board chairman of the AMPP and the Motion Picture Research Council, announced last fortnight that in an "economy move" the AMPP would shut down this activity on March 18, close its wholly owned building on Santa Monica Boulevard, dismiss its 14 full time employees, and disband.

This will save the seven major companies an estimated $150,000 per year.

Freeman stated that the closing was due to "economic pressure" and "uncertain conditions now facing the industry."

Classification "Wolf In Sheep's Clothing," MPAA Tells N.Y. Solons

NEW YORK — In an effort to put film classification in its proper perspective, the MPAA today mailed to every member of the New York State Senate and the New York State Assembly a copy of a fact sheet on film classification entitled "A Wolf in Sheep's Clothing . . . MOTION PICTURE CLASSIFICATION BY STATE CENSORS."

The fact sheet examines certain theories proposed by the advocates of film classification, namely that classification will help reduce juvenile delinquency; that because parents cannot review all films, they need somebody to assist them; that classification "ratings" will be objective, accurate and authoritative; and that state classified films "suitable for children" would be assurance to parents that they were good films for their children. All of these theories are struck down by facts pointing out that many foreign countries where classification has been operative for years still have high rates of juvenile delinquency; that already some 20 national organizations are rating films and ratings are published in a number of national publications; that classification ratings are highly variable and few conscientious educators would presume to make blanket judgments on "good film fare" for all children.

The fact sheet concludes, "Classification of films, then, is no antidote to juvenile delinquency. Let all sober-minded citizens who are deeply concerned with this major social problem of our day, support the legislation for improvement of schools, better housing, more effective community services for family rehabilitation, and other measures truly designed to attack the causes of juvenile delinquency.

"And let us continue to oppose measures for film classification and other forms of censorship which, no matter how well-intentioned, can only result in a weakening of those freedoms of mind and communication which represent our greatest democratic strength." Several classification bills are pending in New York.

"How I Sold . . .

A DOG OF FLANDERS

20th-Fox's Family Drama Of A Boy, A Dog, A Dream

Bob Corbin, Electrovision Corporation division manager had the first test engagement of 20th-Fox's "A DOG OF FLANDERS" at his Craterian Theatre, Medford, Ore. The excitement generated by the fine family film in Medford and the tremendous bnsiness it did despite adverse weather made industry headlines. Here, Mr. Corbin tells the Medford story as the picture goes into release throughout the comntry.

I'm a lucky guy. Early in December I received a call from my boss, Robert L. Lippert, to fly to Hollywood and look at a picture. That's all I knew about the deal then, so away I went. I was taken to a screening room and on came the picture—"A DOG OF FLANDERS." After the picture was over I sat there with tears in my eyes and a choke in my throat and just thought for a few minutes. I had just seen a great picture. A meeting was called, attended by Lippert, Sid Blumenstock, west coast representative of the Walter Schaffler Agency, and Eddie Yarborough, Fox field publicity representative for southern California. I was told that a test engagement of this picture was planned and that my town, Medford, Oregon, had been selected for this test. Having had a few sneak previews, those in the room felt that a screening program to start a word of mouth campaign was the best way to sell the picture.

SCREENINGS

For the first screening, invited were ministers, P.T.A. presidents, school principals, art and English teachers, radio, press and TV representatives. To add importance to this event, Sid Blumenstock was invited to Medford as a personal representative of Spyros P. Skouras to address those attending this screening. His address was very informal and simply asked the question of how they liked the picture. The response was a terrific ovation. He then stated that if more pictures of this type were desired, everyone in the community should go out of their way to assist in making this test engagement a great success. From comments heard as the people left the theatre, we knew we had 100 volunteer press agents working for us.

The PTA presidents were asked to invite several leading members of their groups to attend the second showing. The reaction was again sensational. After the showing these people were asked if they would be willing to telephone at least 10 of their acquaintances and tell them about the picture, asking each of these to phone several more, etc. We checked the results of this chain phone stunt and found that literally thousands of phone calls were made that not only covered our own town but the whole surrounding community.

Knowing that we had the church and school groups pretty well sold we decided to start on other groups to plant the idea that not only was this a picture that the churches and schools would like but that fine entertainment was here for everyone in every walk of life. For this third screening, we invited barbers, beauty operators and super market checkers. Again the response was wonderful, and all agreed to help us spread the word.

An Exclusive SHOWMANALYSIS Prepared by—

BOB CORBIN, Division Manager, Northern Division in Southern Oregon and Southern California, Electrovision Corporation



Bob Corbin

ABOUT THE AUTHOR • Bob Corbin started in the business in the late 20's with Balaban and Katz in Chicago. When Paramount Publix came into existence, he went to Detroit with the original cadre under the late Walter Immerman to take over and organize the Kunsky Trendle Circuit that later became United Detroit Theatres. He worked through all the jobs in Detroit, managing the Madison, Fisher, United Artists, and Michigan theatres, and finally became district manager of the Detroit district under the late Earl Hudson. At the start of the war, he worked as chief civilian investigator in Air Corps Intelligence at the San Bernardino, Cal., Air Base. Became a coast booster and decided not to return to the midwest. Managed the Pantages theatre on Hollywood Boulevard in Hollywood under Rodney Pantages, where he staged many of the famous Hollywood world premieres. Later, he was transferred to the Golden Gate theatre, San Francisco, as manager during the lush stage show years. Facing a transfer to the midwest, he made a connection with Bob Lippert's circuit. He has been in his present post for the past 10 years under general manager Charles J. Maestri. These theatres are now operated by Electrovision Corporation.

THIS PLACARD was prominently displayed throughout Medford prior to the opening. Its convenient size was responsible for every merchant contacted agreeing to display it. The message got across.



20th CENTURY-FOX
Presents
A DOG OF FLANDERS
starring
DAVID LADD
DONALD CRISP
THEODORE BIKEL
with
MAX CROISET
SIOHBAN TAYLOR
MONIQUE AHRENS
"PATRASCHE"
Screenplay by
Ted Sherdeman
Based on the Novel by
OUIDA
Produced by Robert B. Radnitz
Directed by James B. Clark
A CINEMASCOPE PICTURE
Color by De Luxe



Young Nello has one driving ambition . . . to become an artist and paint like Peter Paul Rubens, the famous Flemish master.



But Herr Daas has another plan for his grandson . . . a plan which will mean more wealth than an artist could earn.



Momentarily, their plans are interrupted when they befriend a big unwanted dog and nurse him back to life and health.



It is then that the dog's former owner shows up, trying to claim the animal he had abandoned for dead.

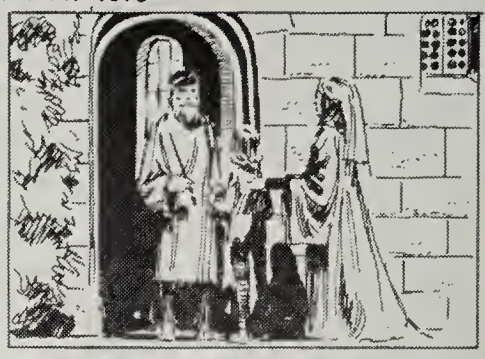


Time, love, and kindness have won . . . the dog has found a new master . . . and it is the dog who makes his own choice.

An Artist of Flanders



If Peter Paul Rubens could have seen young Nello when the child entered the cathedral in Antwerp and beheld "The Descent from the Cross," the great Flemish master would have felt a kindredship for the boy.



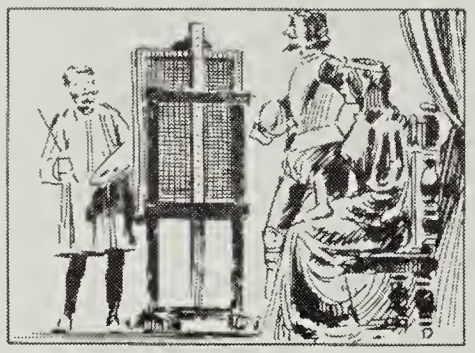
Like Nello, young Peter Paul loved art and wanted to paint. When he was ten years old, his widowed mother brought him to Flanders and enrolled him to study under the masters in Antwerp . . . the best in Europe.



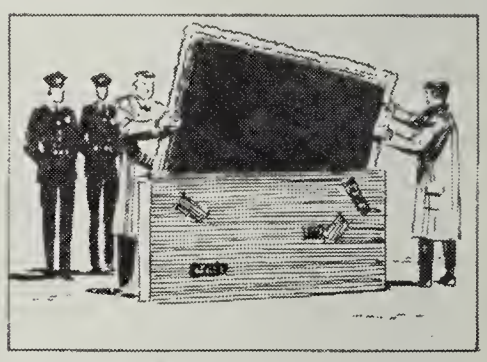
He learned fast, and within thirteen years he entered the service of the Italian Duke of Mantua, where he was commissioned to do a number of paintings.



From the Italian court, Rubens was launched on a diplomatist's career which resulted in his being knighted by Charles I of England and Philip IV of Spain.



While serving in the courts of Europe, he painted portraits of monarchs and courtiers. So rapidly did he work that he became known as "a perfect wizard of his brush."



While Rubens made a wonderful living from his art, he would be amazed at what his paintings bring today. Recently, one "Rubens" sold for almost $1,000,000.00.

ABOVE, two pages from the comic book of Dell Publications telling the story of "A DOG OF FLANDERS," and providing plenty of youthful attention for the film; RIGHT, the well-read Reader's Digest boosted the film via this column by popular columnist and newsman Quentin Reynolds.

The fourth screening was really unusual. We scheduled it to start at 3:00 a.m. and invited managers, waitresses, and bartenders from as many bars and clubs as we could reach. Again the reaction was wonderful.

RADIO-TV-NEWSPAPER

At each of the above screenings tape interviews were recorded from several members of each group attending. These were all enthusiastic and were used in the radio campaign. Locally, we have four radio stations and seven a.m. is news time on each of these stations. In our radio campaign we insisted that this one time spot be used daily on each of the stations, with other spots throughout the day. We felt sure that by being on each station at this particular time of day we would reach nearly every home in our community. It worked, too.

We also used the 50 second TV spots, followed by live date and theatre tag, as turned out by Fox. (They are very good.) These spots were used during the evenings for we know that this is the time when most sets are on and watched (usually much to our sorrow). We have a one channel community so had no worries.

We used only a normal amount of newspaper space, six days in advance, with the regular 20th Century-Fox ads (all very good). We also had several story breaks topped by an editorial.

The Boy-the Dog-and the Painter

A few weeks ago, I had an experience you and your family will soon enjoy: I saw an advance showing of A DOG OF FLANDERS, a picture of rare and haunting beauty. Its story begins, as all good stories ever have, with . . . once upon a time.

by Quentin Reynolds

ONCE UPON A TIME, in a small Flemish village, there grew up a boy named Nello. Nello lived with his grandfather, Jehan Daas, in a humble cottage and with them lived the great yellow dog Patrasche.

Now Flanders is a land where the sea is as close as a brother; where great windmills stand like castles in the fields; where poppies grow the size of saucers. It is also a land whose people worship fine painting with a passion second only to their love for our Lord.

Perhaps in all of Flanders, there was no one who loved painting as devoutly as Nello. And of all the great Flemish painters Nello loved one above the rest, the master Rubens. To paint as Rubens painted, this would be heaven itself!

As is clear by now, this is a love story. There is the love of Nello for Rubens, there is the love of Patrasche for Nello; there is the love of Jehan Daas for them both. In addition, there is the love of the artist, Pieter Van Gelder, for painting and for his lovely model, Corrie.



Out of these simple, timeless elements—a boy, an old man, a yellow dog, a great faith and a dream—came a story that has cast its spell over generations of readers. A DOG OF FLANDERS was written in 1872 by a gifted English woman who called herself Ouida. It is a simple tale of great power and great tenderness and from it has been made a surpassingly beautiful motion picture.

The story was filmed in Flanders, a land which has seen little change since Ouida first wrote of it. The camera achieves a magnificent eloquence. Flanders is a region of rich colors and Director James B. Clark has captured them magically in *CinemaScope* and *De Luxe Color*. And behind the photography, urging the camera at all times, is the story which reaffirms all faiths and cherished values, reminding us that dignity, courage and decency endure.

I envy those who see this picture for the first time. Their hearts will warm to the simple humanity of its leading characters as portrayed by David Ladd, Donald Crisp, Theodore Bikel and Monique Ahrens. A DOG OF FLANDERS will live in the family album of pictures that glow in the memory. A 20th Century-Fox release.

THE WRAP-UP

We have had lots of experience in using window and tack cards and have found that regular jumbo and super window cards take up so much room in the merchant's window or store that even with passes they are hard to plant. We therefore had a half size card printed, 11x14 with nothing but the playdate, title, and theatre on it. No cast, no selling, nothing but this. We did not give out one pass and planted over five hundred of these locally and in surrounding towns. We also taeked them on all highways leading into our town, and every other place we could find. We did this to insure that everyone would not forget the title "A DOG OF FLANDERS."

As soon as the sereen trailer was available we of course ran it on every show. This trailer is very good and does a great selling job. If possible, it should be eross plugged, but we had no other house operating pre-Christmas so could not do this. Also as soon as available the 40x60's were used in our lobby. These also are very good.

The press book was not available to us during this campaign but after reviewing it later we found many fine suggestions in it that can be used to augment the campaign. The coloring contest should be a cinch to plant with any newspaper after they have seen the picture, and the many other fine suggestions, including the Dell Comic Book, should be helpful.

We ean't help but feel that with a film as fine as this the big angle is the screenings and the word of mouth. Don't be afraid of giving the picture away to too many people, for we found that nearly all of the people invited to the screenings returned as paying patrons to see the picture again, and as amateur press agents proudly brought their families and friends with

COMING . . . in the issue of March 23
E. M. MARKS, General Manager
Tarheel Theatres, Wilmington, N. C.
tells how he would sell . . .
MGM's
"PLEASE DON'T EAT THE DAISIES"

them. We only had about two weeks for this campaign but feel that if possible it should be started a month in advance.

THE RESULTS

Without quoting actual grosses or any other picture titles, we can say that our seven day gross of "A DOG OF FLANDERS" was ahead of most of the real big ones with bigger star and story value, and equal to the real blockbuster super million dollar epics, even though some of these played at advance prices.

Bob Lippert; Bob Radnitz, the producer; Jim Clark, the director; 20th Century-Fox and everyone connected with the production of "A DOG OF FLANDERS" can be proud of this one. We would like to state that the last four days of the engagement were about as bad weatherwise as we ever get on the coast. We had a typical northwest freezing fog, with visibility about 10 feet and the streets icy. The City and State Police went on the air and advised everyone to stay off the streets and highways unless it was an absolute emergency. In spite of this, we filled the theatre each evening.

1. To be used with station i.d.

A picture for everybody in the family, this s the heartwarming story of a boy you would ove to have as your own son, and his faith- ul dog. Starring David Ladd, Theodore Bikel and Donald Crisp, 20th Century-Fox's De Luxe Color-CinemaScope "A Dog of Flanders" opens . . . . at the . . . . Theatre.



1. Not to be used with station i.d.

Audiences of all ages will love this warm, human story of a boy you would love to have as a son, and his faithful dog. Twentieth Century-Fox's De Luxe Color-CinemaScope "A Dog of Flanders" stars David Ladd, Theodore Bikel and Donald Crisp, and opens . . . . at the . . . . Theatre.



LEFT, illustrations of the TV trailers available to sell "A DOG OF FLANDERS" designed to be used at station breaks and other times and considered quite valuable by Mr. Corbin. BELOW, an example of the advertising from the press book, stressing the family appeal sure to be generated by the warm story of the love of a boy for his dog and the interesting locale.



Rackmil Sees Continued U-I Profit, Sidesteps MPI Request For More Pix

NEW YORK—Milton Rackmil, president of Universal Pictures Company, last week announced at the annual stockholder meeting that the first quarter of company operations that ended this past January showed a profit of $1,850,000 after taxes. He expected the second quarter which ends this coming April to show a profit of $1,500,000. Expectations for the third and fourth quarters were also favorable, although he would make no dollar estimates.

Walter Reade, Jr., president of Motion Picture Investors, Inc., made a brief appearance, and after ascertaining that Universal intended to place 15 pictures into production in the next six months, he asked Rackmil to consider increasing that number by at least 10 more. He and MPI offered to put up guarantees as to money and playing time to make sure that they would be profitable.

Rackmil appreciated the offer, but he refused to agree to the increase in production simply to make more pictures. He opined that the company didn't need inducements, financial or otherwise, to make more pictures, but rather they will be made if they can be marketed and if they will be accepted by the public. Incidentally, the company has some 15 million dollars lying around just waiting to be put into pictures.

When a stockholder questioned him about the sale of post-48 films to TV, he replied that the company has no intention of selling at the present time. Another stockholder praised the management for abandoning the low budget pictures and turning its attention to the blockbusters which have put the company back in the profit column. Rackmil was praised for selling the studio and getting rid of unnecesary overhead, as well as for settling with the Guilds and avoiding being strikebound. The stockholder thought that the company executives should be rewarded with a stock option plan similar to those in effect in other film companies.

Rackmil minimized the legal hurdles facing Universal in the form of litigation, stating that the only major suit was being pressed by the government on an anti-trust basis involving the sale of some features to Screen Gems. Should Universal lose, Rackmil opined the films will be returned and the company stands to make more money than ever.

Over 839,000 common shares were represented at the meeting as were 20,454 preferred shares. Elected to the board of directors were N. J. Blumberg, Preston Davie, Albert A. Garthwaite, John J. O'Connor, Milton R. Rackmil, Budd Rogers, Harold I. Thorp and Samuel H. Vallance. The board met later to declare the first quarterly dividend since Dec. 23, 1957, when a regular dividend of 25 cents was declared, as was an extra 25 cents.

Rackmil told the press later that "Spartacus" will open in New York on Sept. 22, after which 18 theatres will open with the film between the end of September and Christmas in the United States, with another 11 due to bow overseas during that period. All dates will be on a roadshow basis with admissions advanced and seats reserved, and the sales policy will include provisions for guarantees as to money and playing time.

Universal signed contracts with the striking guilds recently and will continue production undisturbed.

Snaper, Dollinger, Liggett Merge N.Y. Service Firms

NEW YORK—Jules E. Liggett, Irving Dollinger, and Wilbur Snaper announce the merger of the Liggett Booking Service and the Triangle Theatre-Service into one enterprise to be known as the Triangle Liggett Theatre Service.

The three buyers state that this merger will provide greater facilities, manpower, and experience to serve exhibitor customers of both organizations. The organization is now serving theatres in New Jersey, New York, Connecticut and Pennsylvania.

N.Y. License Fee Cut Clears One Hurdle

ALBANY—The Assembly ways and means committee voted to report favorably the Savarese bill amending section 122 of the education law, to reduce the fees charged by State Education Department's Motion Picture Division. A companion measure pended before the Senate finance committee, but its sponsor, Senator John J. Marchi, expected no difficulty in obtaining committee approval.

The Senate unanimously passed somewhat similar legislation last year. The Assembly defeated it, in the closing hours, after a lengthy debate.

Filing a letter advocating passage of the bill was the Independent Film Distributors Association, via executive director Michael F. Mayer. The ITOA and the MMPTA had previously sent letters or memos to the sponsors, and to other legislators, supporting it.

Casino Film Exchange, Inc., of New York, epistled endorsement, but requested that the increase on original film prints be dropped, if possible. That company, like a number of others handling foreign films, operates with only one print of each picture because of the limited number of theatres showing this type of release.

The upping of the tap on originals would produce less than $5,000 additional revenue for motion picture division, according to the letter, written by Casino's Nathan Podhorzer.

Arjay Buys Brandt House

NEW YORK—Brandt's Yorktown, 850 seater, has just been purchased by Arjay Enterprises, Inc. The theatre, at 88th Street and Broadway, will be renamed The New Yorker, and on March 17 will begin a new programming policy. The opening program will consist of "HENRY V" and "THE RED BALLOON," to be followed by "SHOESHINE," "CARNIVAL IN FLANDERS," "DAY OF WRATH," and "IKURU," among others. It is the intention of the theatre to try at some point first-run American and foreign pictures.

Gottlieb Joins Fox

NEW YORK—Steven Gottlieb has joined the staff of the publicity department of 20th Century-Fox, effective immediately. A Harvard graduate, and son of Alex Gottlieb, veteran Hollywood producer and industry publicist, young Gottlieb will be a writer in the pressbook department.

Inefficient Film Use Hit In Allied Bulletin

WASHINGTON—The Emergency Defense Committee of National Allied in a Bulletin issued last fortnight hit at what it termed "an attitude in the distribution branch of the industry that will defeat any merchandising method whether based on showcases, national advertising, or area saturation."

Said to be based on a "number of letters" from Allied members, the EDC said the complaints were concerned mainly with bookers, attitudes on availability of prints. The exhibitors claim this relegates many theatres to a second-class service to their communities with inevitable loss of revenue to distributor and exhibitor alike. They hold that "this kind of waste the industry can not afford" and "sales heads should take a hard look to discover the reasons for the wastage and put an end to it."

"Inefficient use of films should not be tolerated," the EDC said. "A print lying idle in a vault when an exhibitor desperately needs it is the kind of waste that all executives should be quick to detect and eager to remedy."

The EDC further reported that the complaints further disclose that "distributors continue their demands for unrealistic terms" with the local sales representatives appearing "indifferent whether they make a sale or not"; that in rental demands a film's age is ignored; that they are "abused, ridiculed, and told to close their theatres when they point out that they can not break even, much less make a profit on the terms demanded."

The EDC contends that "breaking these small exhibitor's backs by vituperation, by discriminating against them, by refusing them cooperation on prints and by jamming unrealistic terms down their throats is very bad business; and that unless these conditions are rectified, the goal of industry unity sought by Allied leaders and all right-thinking industry members will never be achieved."

"Jimmy Fund" Team Set

BOSTON—The same team that lead last year's Jimmy Fund Drive so successfully will again spearhead the 1960 campaign. William S. Koster, executive director of the Children's Cancer Research Foundation, announced that American League President Joseph Cronin will be general chairman of the 1960 Jimmy Fund Drive; Red Sox slugger Ted Williams, honorary chairman; Interstate Theatres' general manager James Mahoney, chairman of the theatre industry; Curt Gowdy, national sportscaster, chairman for sports; "Big Brother" Bob Emery, chairman for the "small fry"; Massachusetts Chief of Police Association's secretary-treasurer Hector Pelletier, chairman for the law enforcement agencies; and Michael Redstone, treasurer.

Co-chairmen for Massachusetts will be Walter A. Brown and Sumner Redstone; Connecticut co-chairmen, Douglass Amos and Harry Fienstein; Maine, Ralph Tully; Rhode Island, Ed Fay; Vermont, Ray Kinary; and New Hampshire, Ernest Fitzgerald.

Key West Honors Wolfson

MIAMI, FLA.—Mitchell Wolfson, local theatre and television station operator, will be honored at "Old Island Day" at Key West on March 18 with a banquet at the Casa Marina Hotel. Wolfson is a native of Key West and a former mayor of Miami Beach.

World-Wide Sales Plan Set For "Windjammer"

LOS ANGELES — Sales executives who will spearhead the world-wide sales drive for "Windjammer," first feature made in the Cinemiracle process, were named last week by Oliver A. Unger, executive vice-president of Cinemiracle Pictures Corporation.

Cinemiracle Pictures Corporation is a subsidiary of National Theatres and Television, Inc.

"The international offices of National Telefilm Associates, (NTA) will be used to handle the distribution," Unger said.

Sidney Kramer, NTA vice-president in charge of foreign sales, will head foreign sales of the widescreen picture, with the exception of the United Kingdom and Europe, which will be under the supervision of Vernon Burns, NTA vice-president in charge of Europe. Burns will be assisted by Sam Lomberg, NTA European sales manager.

David Griesdorf, president of NTA of Canada (Ltd.), will be in charge of Canadian markets.

J. Remi Crasto will head sales for the Far East, Near East, and Australasia. Melvin Edelstein will be in charge of Latin America. Melvin Danheiser, NTA foreign department manager, will assist Kramer. Domestic sales will be under the supervision of William Shelton. Jim Cox continues as domestic coordinator.

Wage Law Hearings Off

WASHINGTON—The House Labor Committee last fortnight deferred until an "indefinite date" its hearings on changes in the minimum wage law.

60,000 Women Crowd 51 N. Y. Houses In Huge Cancer Education Campaign



Waiting for the doors to open at nine a.m. at the Valencia, Jamaica, Long Island, are some of the 60,000 women who saw films for women only on cancer protection recently in 51 theatres in Queens, Nassau, and Suffolk Counties, including chains and independents, who cooperated with the American Cancer Society and the Long Island Daily Press in the largest one-day free film education campaign ever undertaken. The program is part of the continual nation-wide education drive conducted for men and women by the American Cancer Agency.

NEW YORK—The houselights went off simultaneously in 51 Long Island theatres recently for free showings of cancer protection films "for women only." They were seen by an estimated audience of 60,000 women.

Some of the women were born in Jamaica, Long Island, others in Jamaica, B.W.I. And some were visitors from India, China, Japan, and the new state of Ghana. They were wives of United Nations delegates living in Parkway Village, Queens. Most of these foreign guests, dressed in saris or in colorful Chinese and Japanese dress were seeing their first cancer education films.

The showings were followed by question-and-answer sessions. Eighty doctors closed their offices to participate in the program.

Governor Nelson Rockefeller of New York said the film showings were "a most valuable service in the interest of public health."

In Chicago, Dr. Warren H. Cole, president of the American Cancer Society, described the movie showings as "the biggest one-day cancer education film crusade ever undertaken." Noting that "one million living Americans have been cured of cancer," Dr. Cole said the film showings "will contribute to the national effort of saving a second million."

Two films shown simultaneously in the 51 theatres were: "Breast Self-Examination," which shows women how to detect abnormalities in the earliest stages and is helping cut the death toll of cancer of that site; and "Time and Two Women," which describes the Papanicolaou uterine cancer cell examination, a diagnostic aid which makes early cancer of that site virtually 100 per cent curable.

Dr. George N. Papanicolaou who developed the test, and whose research has long been supported by the American Cancer Society, is one of the world's great experts in cytology. He lives in Douglaston, Long Island.

Dr. Papanicolaou said that women now have it largely within their own power to save themselves from uterine cancer. He said, "The record attendance at the Long Island film showings demonstrates that the women of America are eager to protect themselves against this number two cancer killer of American women."

The one-day blitz education campaign was sponsored by the Queens, Nassau and Suffolk Divisions of the American Cancer Society, in cooperation with the Long Island Daily Press.

The theatres were donated free.

Projectionists and stage hands, members of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada (IATSE) donated their services, gratis.

Cooperating theatres included those of the Prudential, Skouras, Interboro, Century, Associated-Independent, RKO, Loew's, Moss, Brandt, Randforce, and Circuit theatre chains, as well as independent theatres.

Warners Ups Rosner

NEW YORK—Warner Bros. Pictures Distributing Corp., has announced the promotion of Harold Rosner from the contract department to assistant supervisor of exchanges. Rosner has been with Warners 25 years.

UA Subsidiary Purchases All Stock In Ziv Television Programs, Inc.

NEW YORK—Robert S. Benjamin, chairman of the board, and Arthur B. Krim, president of United Artists Corporation, and Frederic W. Ziv and John L. Sinn, chairman and president, respectively, of Ziv Television Programs, Inc., announced that a wholly-owned subsidiary of United Artists Corporation, United Artists Television Investments, Inc., had purchased all of the stock of Ziv Television Programs, Inc.

Ziv and Sinn will remain as directors and chairman of the board and president, respectively, of Ziv, and the present officers and management will continue, as heretofore, to conduct its operations. The company's name will be changed to Ziv-United Artists Television Company, Inc.

The Ziv company has been engaged since 1948 in the production of films for television network and world-wide syndication sales.

All of the personnel other than Bruce Eells, executive vice-president of United Artists Television, Inc., another subsidiary of United Artists, which has been engaged in the financing and distribution of films for television, will be taken over by Ziv-United Artists and become part of the expanded production and sales organization.

Herbert L. Golden, who has been serving as president of UA-TV, has resigned from that post and will now devote full time to his duties as vice-president of United Artists Corporation.

United Artists Associated, which is engaged in the distribution of the pre-1948 Warner Bros. library and other theatrical features and cartoons to television under Eliot Hyman, president, is in no way affected by the transaction.

With respect to the deal, the purchase price paid is $1,750,000 in three-year 5.6 percent installment notes of the purchasing subsidiary of United Artists, maturing 1963-1965, guaranteed by the parent company, and $3,000,000 of six percent debentures of the purchasing subsidiary (not guarenteed by the parent company) maturing 1966-1970 and with conversion privileges after four years into UA stock at 10 percent above the average market price during the six months prior to the end of the four year period.

In addition, the purchasing subsidiary of United Artists acquired $2,000,000 of subordinated notes of Ziv Television for $2,000,000 of three-year 5.6 percent installment notes of the purchasing subsidiary of United Artists maturing 1961-1963 guaranteed by the parent company. The first $1,000,000 of these installment notes are convertible at the option of the holders into the common stock of UA at any time prior to Dec. 31, 1961, at $30 per share. In the event such option is exercised, the management stockholders of UA have agreed, on request of the company, to assume the fulfillment of this conversion option.

In addition to the foregoing, the purchasing company has assumed bank debt of approximately $14,000,000. The move is in line with diversification.

Friedman Manages Hellman

ALBANY—Manie Friedman has been appointed as manager of the Hellman here, it was announced by Alan Iselin, managing director. Prior to Friedman's appointment, he was connected with the Schine Theatres in Rochester handling the opening of the Riviera and the roadshow of "Solomon and Sheba."



The NEW YORK Scene

By Mel Konecoff

THEY SAY Arthur Epstein, president of Fine Arts Films, is a pretty good dentist, so when we were introduced to him at lunch at Sardis the other day, we smiled extra wide. He didn't give us an opinion one way or the other.

Instead, a closeby press agent insisted on telling us that Dr. Epstein was involved in a new venture called Cinemagic Corporation International, formed to produce and distribute "Hound For Hire," a new cartoon series. Anything new on film these days is an event, so this was Dr. Epstein's day.

He was willing to share his moment of glory with vice-president Phil Davis, a veteran radio and TV writer, who is in Europe supervising final editing and scoring of the series, which features a basset hound, named curiously enough Sam Basset, as the hero, a private eye yet with a tricky secret weapon.

Processing of the more than 55 planned color cartoons is being done in France, Germany, England, and Yugoslavia. Each will run 5½ to 7½ minutes, and the stories will be devoid of blood and gore but will be funny and have a moral, too.

Negotiations are presently underway with several distributors to take on the series for theatrical release, and what makes their acquisition particularly attractive, aside from a shortage of new cartoons, is that the cost is about half what it costs to turn out a similar subject here—$12,000 as compared to $25,000 to $30,000.

Dr. Epstein expected that the distributor could release the subjects at the rate of two per month. They were initially made with TV in mind and they may yet wind up there if he can't close a satisfactory deal. The possibility is good for a cartoon feature if the shorts go over. The first releases could be out on April 15.

PROMOTION NOTE: "The Tingler" was due to open on the Loew Circuit so what was more natural than for a good looking babe to come into the office bearing promotional nonsense from that good old vice-president, Ernie Emerling. The scream kit contained a record with music to have a coronary by, a scairdy-cat detector which was a shocker, a "Tingler" insurance policy, and a pill, a use for which has yet to be found.

THE METROPOLITAN SCENE: To meet an insistent demand from teachers and pupils attending special student performances of "Ben Hur," Metro has issued a student edition of its Random House book which will sell for 50 cents. It's exactly the same as the $1.00 adult version except that it has a paper cover instead of a hard one. . . . Columbia Pictures has arranged a nationwide tie-up with the corporation that operates the Empire State Building to plug its visit in connection with the film, "Who Was The Lady?" wherein the building has a starring role.



HOLLYWOOD Survey

by Paul Manning

TODAY MARKS a new order of things in Hollywood. Today is March 7, the first day of the strike against the major studios. Judging from the first reaction the impact is tremendous and more than a little disquieting.

Picture if you can, one single motion picture studio where a force of 2,000 workers have been pink-slipped en-masse. This is the picture of 20th Century-Fox Studio today. The ramification of this strike, therefore, becomes just a bit frightening, to say the least.

With the labor guild IATSE now hitting the producers with their demands, there appears a certainty that every other guild and union will follow suit. It begins to appear, therefore, that the writers and actors who have precipitated this strike have created only a very thin forerunner of things, or rather demands, to come!

One can readily appreciate and sympathize with the plight of those independent producers who have been caught smack in the middle, with their pictures still in the production stage. Rigid completion schedules, rigid financial obligations, rigid commitments of star players who perhaps have other commitments (possibly on foreign locations outside the jurisdiction of this strike) all tend to create a growing storm of controversy and contradiction among the various levels here in Hollywood today. And it certainly does present an undeniable pressure for producers to settle under any circumstances.

The fact that several of these producers have signed agreements with the striking guilds is no clear indication that they are in agreement with the principles involved in this strike. During the weeks preceding this action, there have been many rumors circulated to the effect that the major studios would actually welcome such a situation. Reasons given were that the majors have for a long time now desired to liquidate their vast holdings which were figured by financial minds to return to stockholders a higher dollars and cents value than the present, highly speculative earnings.

Be this as it may, and which ever side of the fence one may be on, for those of us who earn our bread and butter in this motion picture business the plight which we find ourselves in today is indeed a serious one.

It is entirely possible that this motion picture strike is being watched very carefully by many other labor groups who may perhaps see a pretty good thing in this "Pay-Us-Again" gimmick. Therefore, it would appear that the final decision in this case, to settle it once and for all, should rest with a high judicial governmental body. And, that the guild and the studios should agree to a truce while such a decision is being reached.

New Shorts Series Coming From Para.

NEW YORK—As the first major step in a long-range expansion of its activities in the field of short subjects, Paramount Pictures will produce and distribute a new series entitled "Sports Illustrated," it was announced by George Weltner, vice-president in charge of world sales.

Filmed in cooperation with the magazine of the same name, the "Sports Illustrated" series will be inaugurated with six subjects, to be released at the rate of one every two months, beginning July 1, 1960. Each subject will be photographed in Eastman Color and wide screen, and will be one reel or approximately 10 minutes in length.

Under current plans, the first subject in the new series will be "Sports of the Florida Keys," which will then be followed by "Skiing in Chile." Leslie Winik is executive producer of the series, with Martin Andrews serving as both writer and director.

As part of a unique cross promotion by Paramount and Sports Illustrated, the magazine will spotlight each new subject concurrent with its national release. This tie-in provides for cover and center-fold attention to the shorts in the issue of the same month they go into theatrical distribution.

Gerard Joins Trans-Lux

NEW YORK—Richard P. Brandt, president of the Trans-Lux Entertainment Division, announces the appointment of Lou H. Gerard as director of public relations.

GOVERNMENT (*Continued from page 9*)

est in only about 200 of the films, C & C offered to sell him no less than a minimum of about 350 films.

At other times, he stated, he also was offered a package of MGM films by C & C, and in 1956 was approached by Screen Gems which wanted to sell him several packages of 26 films each.

The conclusion of testimony from the fifth government witness, just preceding Hayes' testimony, drew a rebuke from Judge Dawson. He said he was "shocked" by the Government's violation of the pre-trial order which stated that the first witness must testify in regard to all defendants or at least a number of them, and not specific or solitary defendants.

Witnesses questioned all had some hand in the purchase, programming or cataloguing of motion pictures for exhibition in stations around the country.

George Hartford, vice-president, and general manager of Hayes' station, indicated that a package of 26 pictures was bought from Screen Gems by WTOP because it had no chance of getting a lesser number of pictures, although the package contained some pictures the station did not want.

On the second day of the trial, Hartford in his testimony charged that five of the six companies charged by the Department of Justice with "block-booking" motion pictures for TV sale in violation of the anti-trust laws refused in specific instances to break up their film packages at the request of the Washington, D.C., station. In addition to Screen Gems, he named C & C Super Corporation, Loew's, Inc. (MGM), Associated Artists, and United Artists. He did not implicate National Telefilm Associates.

The court ruled against a move by Screen Gems to obtain access to information secured by the FBI and Government attorneys for use in preparing the case.

IFIDA Hails Growing Foreign Film Appeal

NEW YORK—The board of directors of the Independent Film Importers and Distributors of America, Inc. (IFIDA) last week hailed the growing popularity of foreign films in the United States as a clear indication of the increasing interest of Americans in the cultures and ways of life of all peoples. The board noted that numerous foreign films are listed high in the ranks of the outstanding pictures of the past year, as reported by critics and national publications.

Despite the successful efforts of IFIDA in connection with importing and distributing foreign films, the board said they were continually and unfairly attacked by various groups as sponsoring offensive material. They added that they are violently opposed to obscenity in films, advertising, or any other medium and pledged themselves anew to continue the policy of not distributing or advertising obscene motion pictures.

Under Federal Law, no foreign motion picture can be legally imported into the United States if it is obscene, IFIDA added, and under New York Law both obscene motion pictures and advertising are banned. Indeed, the American newspaper publishers are exceedingly vigilant, perhaps to a fault, in their refusal to accept various advertisements.

IFIDA added, "What some admire others abhor, and what some deem of great social value others minimize. This is implicit in the American way of free competition in the market-place. We welcome this diversity of views, and we are always anxious to hear all facets of responsible opinion as to the nature of our pictures and their exploitation. We pledge ourselves to meet in good faith at any time with any responsible party seeking to discuss and clarify these matters."

Columbia Profit Dips

NEW YORK — A. Schneider, president, Columbia Pictures, announced last fortnight that it was estimated that the company would have a net profit of $1,193,000 for the 26 weeks ended Dec. 26.

Earnings are equal to 85 cents per common share compared with $1.29 per share earned in the same period of 1958, when net profit was $1,752,000. Profit in the 1958 half year included $2,662,000 representing profit on the sale of Columbia's laboratory facilities on the west coast.

Para. Cuts Clearance

BOSTON—In response to widespread exhibitor urging, Paramount last week was reported reducing local clearance.

Although the film company refused to comment, it is said that the following clearance is now in effect: If a picture plays downtown three or four weeks, clearance is reduced to 14 days; if a picture plays five or more weeks downtown, the clearance becomes seven days.

New UA Office In Capital

WASHINGTON, D.C.—United Artists' new exchange headquarters here was unveiled recently by William J. Heineman, UA vice-president, at ceremonies attended by leading exhibitors and sales personnel. The new UA branch office is located at 1411 Kay North West.

Heineman presided at the tape-cutting ceremonies.

LONDON Observations

by Jock MacGregor



AFTER A LONG LULL things are buzzing around London Town and it has been a seven day week for your observer. Over the weekend, the Association of Cine and Television Technicians held their annual conference. While the industry has clashed with this body, it can but applaud the stand it is taking in the TV field. The results can be highly beneficial.

The tone of President Anthony Asquith's opening address, resolutions, and speeches must make the TV companies, if not actually quake, take heed. The general lines of attack were against the buying of backlogs of product instead of TV producing its own programs aimed at the little screen, the Americanization of programs (even those of British origin) and the effect of the material on youngsters.

Speakers made it clear that the last thing they wanted was to keep outstanding classics off TV, but that any old picture should not be used. No one suggested that the technicians should benefit from sales to TV. The Union wants to insert a clause in its agreements forbidding the films concerned ever to be televised, a policy of production and finance of genuine British TV films by British program contractors instead of the package deal acquisition of old cinema films and—the sting—those TV companies with cinema interests to undertake not to televise films. Not even a TV technician spoke against the suggestions.

Television, however, provided for me the answer of the age old question of how to be in two places at once. Rank's glittering annual showmanship lunch clashed with the Variety Club's star studded Show Business Awards lunch. The BBC, appreciating the national interest in the latter, produced a 30-minute recording for televising in the evening when the folks got home from work.

IT'S LIKE OLD TIMES with Warner Pathe trade showing eight features in the past 10 days. With the Warner, Allied Artists, and Associated British product, they offer a really strong program. . . . Joseph Levene visited town to discuss a saturation booking of "Hercules in Chains" and was surprised not to find the opposition he had anticipated. He was delighted with the hearing he got. He is talking about working with 100 prints, which is about double the normal order. The attitude seems to be "let him do it if he wants to." This a strange rigid market and he may have trouble with established bars. Others point out that even with half the number of prints, some distributors, once the London release is completed, send some used prints overseas to keep down overheads.

CANADIAN Highlights

By Harry Allen, Jr.



SO GREAT HAS BEEN the reaction to Telemeter that the company has decided to set an objective of 40,000 sets, which is 25,000 more than was originally set for installation in the west Toronto suburb of Etobicoke. This was announced in full-page ads in each of the three Toronto newspapers. No date is known for the new objective although the fall should see the objective of 15,000, said Eugene Fitzgibbons, president, Trans Canada Telemeter. Presently there are something over 1,000 subscribers receiving the Telemeter service, with perhaps 2,000 others who have paid their $5 attachment fee and are waiting for the installation. The ads were the largest one-shot taken by the Telemeter operation to tell their story.

The ads are headed "Our phones have gone crazy." They explain that Telemeter has had a "flood of phone calls requesting service since we inaugurated Telemeter." The ad is signed by John Fitzgibbons, president, Famous Players Canadian Corporation Ltd., which holds the Telemeter franchise. The ads state that the public's response was beyond anything expected. The whole program is being accelerated, "expanding every phase of our operation."

Thus far, no accurate figures on how many people have viewed the pictures offered—"The Nun's Story," "Journey to the Center of the Earth," "FBI Story," "Career," and "Big Circus"—are available. And these won't be available for at least another two weeks when the tapes are taken from the Telemeter attachments. There is no indication that the Telemeter offerings have hurt the local theatres. The Westwood, located in the same area where the experiment is being carried on, did $500 on opening night of Telemeter and $1,200 the second night. The Westwood was playing "Journey to the Center of the Earth" simultaneously. The first live show, other than the news, was offered by Telemeter. Cliff McKay and Priscilla Wright put on an early-evening performance.

OF 360 FILMS screened by the Ontario Board of Censors in the first nine months, only one film, made in Mexico, was rejected. And that film might be appealed. The report, a preliminary one, was tabled in the Ontario legislature. It indicated that 84 of the feature films were treated or classified. Admission to six films was restricted to persons 18 years of age or over. Classifying films, the board considers an adult to be a person over 14 years of age. Most of the films, 116, came from the United States. There were 68 from Italy, 30 from Britain, 16 from Greece, 13 from West Germany, eight from Japan, etc.

ALBANY

One familiar and popular figure returned to the industry scene, and another departed for an assignment in New Jersey. Rejoining Tri-State Automatic Candy Corporation as branch manager was George H. Schenck, a former chief barker of the Albany Variety Club and for 18 months general manager of Perlmutter Foods Corporation. Schenck originally served for the old Warner Circuit in various capacities in Utica, Syracuse and Elmira, and also managed another chain house in Corning. Richard J. Murphy, manager, Proctor's, Troy, for the past six years and prior to that director of Proctor's, Schenectady, was transferred by Fabian Theatres to a hard-ticket situation in Montclair, N. J. He was tendered a farewell testimonial dinner attended by over 125 industry friends including Edward Fabian, and Elias Schlenger, division chief. . . . Lou Rapp, formerly manager, Plaza, Schenectady, succeeds Murphy in Troy, while Gene Ganott, one-time assistant at the Palace, Albany, and in recent years manager of the State, Schenectady, succeeded Rapp at the Plaza. Rapp is a brother of Phil Rapp, city manager for Fabian in Schenectady. . . . The Hellman, under construction and set for Easter opening, is the first new house built here in 30 years. It was inspected recently by Alex Harrison, 20th-Fox general sales manager, and Glen Norris and Martin Moskowitz, his chief assistants. The new house adjoins Neil Hellman's Thruway Motel. . . . The winter's heaviest snowstorm so sharply reduced attendance at a preview of 20th Fox's "A Dog Of Flanders" for State Education Department officials and others, that a second special screening was arranged. . . . Palace manager Bill With received a certificate of commendation from the commander of the Albany Army Recruiting Office for his cooperation during the last five years. . . . Miss Mabel F. Miles, for 37 years a film inspectress for Universal, died at her home in Rensselaer. She is survived by two sisters and three nephews.

Film Exchange and Dealer Listing for the CHARLOTTE FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 225 W. Fourth St.—EDison 3-9261
Br. Mgr.: W. G. Carmichael. Sales: J. E. McLeroy, A. Stout. Booker: Wm. Cline. Cashier: Ruth Torrence. Emerg. Phone: EDison 4-4118.

AMERICAN-ASTOR, 311 S. Church St.—FRanklin 5-5512, EDison 3-4459
Br. Mgr.: Walter E. Pinson. Office Mgr.: T. Melvin Cook. Sales: Bill Henderson, Joe W. Bishop. Bookers: Robert C. Pinson, L. A. Ireland. Cashier: Shirley Bell. Emerg. Phone: EMerson 6-3352.

BUENA VISTA (Disney), 305 S. Poplar St.—EDison 3-8491
Br. Mgr.: H. L. Robinson. Booker: L. D. Smith. Secty.: Vera Robinson. Emerg Phone: JAckson 3-4857.

COLUMBIA, 226 S. Church St.—EDison 2-2156
Br. Mgr.: R. D. Williamson. Office Mgr.: Carl Patterson. Sales: Charles J. Leonard, Robert Finlayson. Bookers: Virginia Porter, Tommy White. Cashier: Phyllis Connell. Emerg. Phone: EDison 2-5615.

DOMINANT, 219 S. Mint St.—EDison 4-1391
Br. Mgr.: Harry Kerr. Sales: C. E. Mincey, Bill Simpson. Emerg. Phone TR 5-6826.

HOWCO, 300 W. Third St.—EDison 4-6426
Br. Mgr.: Scott Lett. Office Mgr.: Verdah Looper. Sales: Jimmy James. Booker: Irene Manahan. Cashier: Elizabeth Bradshaw. Emerg. Phone: EDison 4-6675.

KAY, 219 S. Mint St.—FRanklin 5-5771
Cashier: Sylvia Lambert. Emerg. Phone FR 6-2382.

METRO-GOLDWYN-MAYER, 301 S. Church St.—EDison 2-5147
Br. Mgr.: Richard L. Huffman. Office Mgr.: Frank Savage. Sales: C. L. Autry, Amos Boyette, Hugh McDonald. Bookers: Dot Mitchell, Walter Thomas, Harry Carver. Cashier: Blanche Carr. Emerg. Phone: FRanklin 6-0861.

PARAMOUNT, Wilder Bldg.—EDison 2-5101
Br. Mgr.: Lawrence D. Terrell. Office Mgr.: James C. Neil. Sales: B. A. Slaughter, Joe Cutrell, R. L. Hames. Bookers: Jerry Helms, Yates Pryor, Bob Lynch. Cashier: Mildred Hoover. Emerg. Phone: FRanklin 5-1805.

20TH CENTURY-FOX, 308 S. Church St.—EDison 2-7101
Br. Mgr.: J. O. Mock. Sales: Lloyd Edwards, G. M. Martin, S. Y. Cloninger. Bookers: Jack Webb, James Couey, Ernest Holder. Cashier: Mildred Warren. Emerg. Phone: EDison 3-2090.

UNITED ARTISTS, 225 W. Third St.—EDison 2-5077
Br. Mgr. Harold Keeter. Office Mgr.: Jack King. Sales: Charlie Hunsuck, R. M. Boovy, R. W. McClure. Bookers: Gene Gregory, Earl Blake. Cashier: Josephine Donnelly. Emerg. Phone: FRanklin 5-3843.

UNIVERSAL-INTERNATIONAL, 313 S. Church St.—EDison 2-3159, EDison 2-8047
Br. Mgr.: J. W. Greenleaf. Office Mgr.: Willard Ayers. Sales: W. A. McClure, George A Royster, John H. Griffin. Bookers: Austin Roberson, W. B. Kiser. Emerg. Phone: FRanklin 7-6626.

WARNER BROS., 311 S. Church St.—Franklin 6-5611
Br. Mgr.: J. W. Kirby. Office Mgr.: Robert E. Heffner. Sales: M. B. McAfee, M. R. Holder, R. E. Heffner. Bookers: A. W. Bell, Kirkland Broom, Kenneth Hall. Cashier: Thelma Culp. Emerg. Phone: EDison 3-1311.

• *Supply Dealers*

CHARLOTTE THEATRE SUPPLY, 227 S. Church St.—EDison 3-9369 Emerg. Phone: FRanklin 5-6578.
DIXIE THEATRE SUPPLY CO., 213 W. Third St.—EDison 2-4343 Emerg. Phone: EDison 3-3381.
HARRIS THEATRE SALES, 315 S. Church St.—FRanklin 5-0111 Emerg. Phone: EDison 4-5915.
INDEPENDENT THEATRE SUPPLY CO., 216 W. Fourth St.—EDison 2-5050 Emerg. Phone: FR 5-2015.
NATIONAL THEATRE SUPPLY, 304 S. Church St.—EDison 2-7753 Emerg. Phone: EMerson 6-0020.
SOUTHEASTERN THEATRE EQUIPMENT, P. O. Box 1842—EDison 4-3093
STANDARD THEATRE SUPPLY CO., 1624 Independence Blvd., W.—FR 5-6008
Emerg. Phones: FR 6-8212, JA 3-6849.
THEATRE EQUIP. CO., 1220 E. Seventh St.—FRanklin 5-8481
WIL-KIN, INC., Sales Dept., 229 S. Church St.—EDison 3-6101
Emerg. Phones ED 4-5567; Candy Dept., 129 W. First St.—ED 4-3616.

• *Screen Trailers*

CHARLOTTE POSTER EXCHANGE, 219 S. Mint St.—EDison 4-3321
NATIONAL SCREEN SERVICE, 300 W. Third St.—EDison 3-6628 Emerg. Phone: EDison 4-6712.

• *Signs, Advertising and Printing*

BENTON CARD CO., Benson, N. C.—3071
CHARLOTTE POSTER EXCHANGE, 219 S. Mint St.—EDison 4-3321
CHARLOTTE THEATRICAL PRINTING, 233 W. Second St.—EDison 4-7882
NATIONAL SCREEN SERVICE, 300 West Third St.—EDison 3-6628

• *Film Delivery Services*

CAROLINA DELIVERY SERVICE, 1336 S. Graham St.—EDison 3-5196
OBSERVER TRANSPORTATION CO., 600 South Tryon St.—EDison 4-1651

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

ATLANTA

Exhibitors Service Company is taking over the buying and booking of the Skyline Drive-In, Tuscaloosa, Ala. . . . The College Drive-In, Fort Valley, Ga., closed for several weeks due to storm damage to the screen tower. . . . Mrs. Griff Head, wife of the owner of the West Drive-In, Madisonville, Ky., entered a local hospital there for surgery. . . . Mr. and Mrs. Sam Maple, Lincoln, Bessemer, Ala., are the proud parents of a new baby son. . . . Tom E. Johnson is the new owner of the Gray, Gray, Ga. Former owner was J. W. Balkom. . . . Trial of the $2,000,000 anti-trust actions filed by New Amusement, Inc., against Wilby-Kincey Service Corporation and the major distributors has been set for Knoxville, Tenn., on April 11 in Federal Court before Judge Robert L. Taylor. . . . Virgil Hopkins, Paramount booker, and Wallace Carter, Warners booker, were injured in an automobile accident. . . . Guy Brown, MPA local representative, is convalescing at home following surgery. . . . Fred Jabaley, owner, Princess, La Grange, Ga., is in a local hospital for surgery. . . . H. W. Hampton, Georgia theatre owner, is hospitalized following a heart attack. . . . M. C. Moore, owner, Coosa, Gadsden, Ala., has closed the theatre and returned to his Jacksonville home.

BOSTON

Bob Rancatore has returned to his post as booker at 20th-Fox after spending six months in a Franciscan Order in New York. . . . The most severe snowstorm ever recorded in New England failed to do enough damage to cause theatre closing and not a miss-out was reported by the film delivery companies. . . . On the first day of the storm, business was off at least 50 percent in the downtown theatres but it picked up and by the weekend it was above average. Considering that automobile transportation was virtually impossible although the MTA was working fairly smoothly, the weekend grosses surprised downtown managers. . . . Cinema Lodge of B'nai B'rith held its annual election of officers with the meeting called by president Carl Goldman. . . . "Our Man In Havana" broke every house record in its first week at the Kenmore. . . . More than 400 persons turned out to honor Joseph E. "Hercules" Levine who, with his wife, Mrs. Rosalie Levine, received a tribute from the Cinema Lodge of B'nai B'rith at the Hotel Bradford. Chairman of the day George Roberts and president of the lodge Carl Goldman kept the affair running briskly, as did George Jessel who was in rare form as toastmaster. Head table guests included the Commonwealth's First Lady, Mrs. Foster Furcolo, Judge David A. Rose, Norman Knight, president of the Yankee network, Jimmie McHugh, Gypsy Rose Lee, Hugh Owen, Jerry Pickman of Paramount, Sal Gottlieb of MGM, Jules Lapidus of Warners, Nat Fellman of Stanley Warner, Joseph Wolf

Watch for them!

NEXT!
Indianapolis Territory
Issue of March 23
Omaha Territory
Issue of March 30

Save Them!

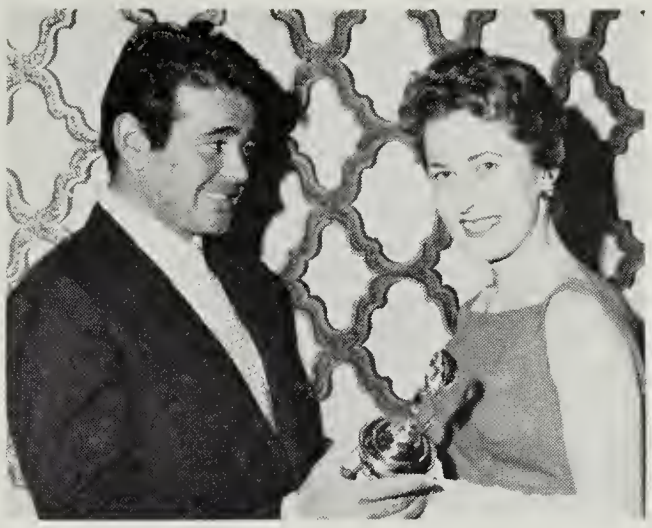
of Embassy Pictures, Robert Sternburg of New England Theatres and Edward W. Lider of IENE. . . . Sympathy to "Doc" Romano, manager, Coolidge Corner, in the death of his father, Salverio R. Romano, and to Bill Price, manager, Capitol, Montpelier, Vt., in the death of his mother. . . . Ray Ellis who operates the Ludlow Theatre, Ludlow, Vt. has taken over the Chester, Chester, Vt., about 12 miles away. . . . Joe Pizzi, a partner in the Route 44 Drive-In, Smithfield, R. I., has taken a lease on the Hollywood, East Providence, R.I., formerly operated by the Bomes Brothers, but closed for the past few years. . . . Bruce Nutter, former theatre manager, has joined Affiliated Theatres Corp. as a booker. . . . Howard Grinager, regional New England manager of the Coca Cola Company has resigned to join the Donnelly Advertising Company of Boston and is replaced by Jasper Yeomans.

BUFFALO

More than 1000 persons paid tribute to Lew Horschel recently at a prebirthday celebration in the Town Casino. Horschel celebrated his 80th birthday. For close to half a century, he has been a public figure in Buffalo through his operation of concessions at amusement places and through his promotion of public shows. . . . When "Israel" played the Paramount in Rochester, manager Francis Anderson arranged to preview the film for local Israel Bond leaders, in cooperation with Jay Golden, RKO Theatres zone manager, who headquarters at the Palace in Kodak Town. The preview was arranged also with David J. Rosenthal, general chairman of the Rochester committee for State of Israel Bonds. . . . Bucky Harris had his hands full recently. He was loaned by U-I to Columbia to work in Buffalo on three of that company's productions—"Who Was That Lady?" in the Center; "Once More With Feeling" in the Century; and "Our Man in Havana" at the Granada. . . . "Ben Hur" has been signed up by Schine Theatres for an "early spring" showing at the Riviera in Rochester. Sy Evans, a Schine executive, says that arrangements for the showing have been completed, with the exception of setting the opening date. . . . "Ben Hur" opened at Shea's Teck in Buffalo with all seats reserved and at prices ranging from $1.25 to $2.50. There will be matinees Wednesday, Saturday, Sunday, and holidays. The opening announcement came in the form of a half page ad in the Courier-Express.

CHICAGO

Herb Elisburg, Sheridan Drive-In general manager, is better after a trip to the hospital. . . . Fire totally destroyed the Lyric, Blue Island, Ill., with a loss of $100,000. . . . Theatre attorney Hubert Will is in another hassle with the police censor board over "The 400 Blows," which the board insisted on cutting. . . . Police questioned associates of Herman Posner, State projectionist, who was murdered recently. . . . Dore Schary was accorded an honorary degree of Doctor of Fine Arts at Lincoln College. On his return here he visited his brother, Stan Schary. . . . Faye Emerson took time out here to film a short on behalf of La Rabida Sanitarium. Made by Filmack, it was sponsored by Variety Club. . . . It was revealed that Herman G. David, 69, who was a projectionist from 1913 to 1945, had amassed $300,000 in the stock market. He died of a heart attack in a restaurant and it was disclosed he had $41,000 in cash in his pockets. . . . Mrs. Mathilda Magnus whose application to build a drive-in near Arlington Heights, Ill., was turned down by a zoning board, has applied for redress in the Circuit Court. . . . The Censor Board didn't love "The Lovers" and banned it, and the city may be sued again. . . . The Leopold estate suit against Meyer Levin, author of "Compulsion," based on the Leopold-Loeb case, was dismissed in Federal Court. Judge William J. Campbell ruled the matter should be handled in a State Court. . . . Mr. and Mrs. Paul Sigler, Alexandria, Inc., took over the management of the Town, Anderson, Ind. . . . The Chicago Moving Picture Machine Operators Union elected Howard Blackwood, president; Frank Galluzzo, vice-president; and Ralph Mooney, secretary-treasurer. Clarence Jalus, business manager, has a contract which keeps him in office until February, 1963. . . . City movie tax collection of $3,500 proved that there was an increase in January movie attendance. . . . 20th-Fox's "Can-Can" will start after Easter as the first film following the Palace reopening. . . . Circuit owner Ben Banowitz moved his main office from Bremen, Ind., to 6570 Sheridan Road. . . . Stan Kohlberg, Starlight Drive-In owner, purchased the Dunes Drive-In, East Gary, Ind., for $400,000.



Miss Roberta Peters, 21, assistant manager, Centre, Denver, recently received congratulations and trophy from actor Stuart Whitman of 20th-Fox upon being named "Miss Theatre Personality of National Theatres and Television" for 1960.

CHARLOTTE

Actor Ronald Reagan was the principal speaker at the annual dinner of the Asheville, N. C., Chamber of Commerce and then moved on to Charlotte to address a luncheon of the Chamber of Commerce there. . . . When "On the Beach" showed at the Carolina, Durham, N. C., recently, the management offered free admission to anyone unable to afford a ticket, stating that "every person in Durham should see this." The offer was good between the hours of 1 and 2 p.m. . . . Mrs. Burtus Bishop, Sr., mother of MGM's assistant general sales manager, died recently in Winston-Salem, N.C. . . . Lewis Bagwell, for a number of years a manager with the Stewart-Everett chain of theatres in the Carolinas, is now sales manager with W.P.C.C. Radio Station in Clinton, S.C. H. M. Kilpatrick, who has had theatres in Bessemer City, N.C., Gastonia, N.C., and Maiden N.C., and is now manager of the Midway Drive-In, Clinton, S.C., is also on the staff of announcers at W.P.C.C. Before coming to Clinton, he operated the Palace, Gastonia, N.C. . . . Phil Nance, manager, Village, Raleigh, N. C., has been promoted to division manager for Consolidated Theaters, Inc., of Charlotte. He will continue to make his headquarters in Raleigh, with his offices at the Village, directing operations for his company in 10 towns in North Carolina and Virginia.

CINCINNATI

The coldest weather to date this winter and snowfall up to two or more feet in depth throughout the Ohio Valley during early March forced the temporary closing of scores of area houses as well as making the truck deliveries of films a hazardous undertaking, especially to smaller communities. However, local first-run houses enjoyed such surprisingly good business that films were held over in most of them. . . . Raymond L. Nemo, widely known Columbia field exploiteer during the last 10 years, has opened his own advertising and entertainment promotion office in the downtown Gerke Building here. During the last 24 years, he also has handled publicity for numerous local opera, ballet and theatrical presentations, and currently is publicizing a number of motion pictures, including second runs of Columbia's "Porgy and Bess" at five neighborhood houses in this city. . . . Frank L. Weitzel, active in the industry for 38 years, and an independent booker and buyer since 1952, has purchased the Alpine, West Rainelle, W. Va., and the Alpine, Sutton, W. Va., from the JUR Circuit.

COLUMBUS, O., NEWS — "Ticket Stubs," with the heading printed in bright red, is the new title of the regular bulletin issued by Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio. "We feel that our interest should be in getting more 'ticket stubs' in our collection box," said Prickett, "and that our main efforts should be utilized in improving theatregoing. Your comments on the new heading or the new title will be appreciated." . . . Effective May 1, advertising rates of the Columbus Dispatch will be increased to 40 cents per line daily and 45 cents Sunday. On the same date the new Citizen-Journal rate will be 32½ cents per line. . . . Laurence Harvey, the British actor, was selected to choose the Makio Queen of Ohio State University via photos. The Queen will be honored in the Makio yearbook. . . . Sam Shubouf, manager, Loew's Ohio, presented a wrist watch donated by Tony Curtis to the 1960 Sweetheart of Sigma Chi in a tieup with Columbia's "Who Was That Lady?" . . . Advance classification of movies shown on local television stations is being printed weekly in the Catholic Times, official publication of the Columbus diocese. Legion of Decency standards are being used in the classification, started in response to a resolution adopted by Council 400 of the Knights of Columbus. . . . Harlan Weirick, assistant manager, Loew's Ohio, has resigned to resume his studies at Ohio State University.

CLEVELAND

A 12-inch snowfall, heaviest of the entire winter, tied up traffic, closed city, parochial, and many county schools, and discouraged any theatre attendance. In spite of this, all Greater Cleveland theatres reportedly remained open and film messengers maintained their routes. . . . H. E. McManus, who leaves Toledo where he has been general manager in charge of the Starlite, Parkside, and Telegraph Drive-ins, to join the Smith Management organization of Boston in the St. Louis area, was honored by a testimonial dinner sponsored by the Toledo Theatre Managers Association of which McManus is vice-president. . . . Old age and neighborhood changes resulted in the permanent closing of the 1600-seat Union Square by the Associated Theatres Circuit. . . .The mother of Ellsworth Staup, owner, Capitol, Delphos, O., and his brother, Paul, died. . . . Ray Schmertz, 20th-Fox branch manager, is distributor chairman

of special industry events for 1960 and his exhibitor co-chairman is Sam Schultz of Selected Theatres. . . . Allied Artists exchange is going through a major remodeling job. Until it is completed confusion reigns supreme. . . . Hazel Mack celebrated her 20th year with National Screen Service. . . . Joe Shagrin, owner, Foster, Youngstown, chalked up a third grandchild when a daughter was born to Mrs. Joe Shagrin, Jr. . . . J. Stuart Cangney, former owner, Jewel, Cleveland, has moved to Jamestown, N. Y., where he is managing the Palace, a Dipson Circuit house. . . . Announcement is made but no details immediately available of a 1500-car outdoor theatre project planned to be built at the Burke Lakefront Airport. The theatre would be part of a playground, including a golf driving range, miniature golf course, kiddy park with swings, rides, etc. . . . When the officers of Toledo Theatre Managers Associated, headed by Abe Ludacer, president, protested to the Toledo newspapers that TV and radio were getting a disproportionate share of free amusement space, they were told the reason for this was that the movie industry was not supplying them with enough material. This is now being corrected, first by 20th-Fox, the only company which maintains a resident area publicity man, and subsequently by other distributors who have been apprised of the situation. . . . Larry Steel has joined his twin brother Bill in the operation of their late father, Jerome Steel's theatre interests, which include the Apollo, Oberlin; StarView Drive-In, Norwalk; and others in southern Ohio. . . . Unity will take the place of competition in a policy to be put into effect by some 50 theatres for the first time in this area when they will show cross plug trailers urging their patrons to see "Ben Hur," which the trailer states "is a credit to the industry." Although the trailer does not say where it is playing, it is generally known that "Ben Hur" is being presented in an exclusive northeast reserved seat engagement at Loew's Ohio. . . . Ohio Drive-In Theatre Management Co. completed negotiations for the sale of its theatres to Sports Service Corp. of Buffalo. Theatres affected by the ownership change are the Miles and Auto Drive-Ins, Cleveland; the Dayton and Miami Drive-Ins, Dayton, O., and the Ecorse Drive-In, Dearborn, Mich.

DALLAS

"Home from the Hill" has been booked by all major Texan circuits following its screening for exhibitors, according to John Allen, MGM southwestern division manager. Thirty-three theatres will open exclusive engagements in the same number of cities starting March 17, and in April and May the film will open in 96 additional theatres. . . . Horace R. Falls, for the past 10 years a booker here, died. He was also interested in the Red River Drive-In at Texarkana, Tex. . . . Cathie Hardin has joined the staff of Warner Bros., replacing Shirley Swafford. . . . Variety Tent 17 has announced expenditure of $35,000 to provide expanded housing facilities for the Dallas School for the Blind, where blind children are taught to read Braille and live normal, self-sufficient lives. . . . Baruch Lumet, producer of the stage production of "The Drunkard," is preparing the production schedule for a 90 minute projected motion picture of the melodrama. He is seeking a director for the film since he has taken over one of the roles. . . . More than $1,000 has been contributed by the Women of the Motion Picture Industry chapters to the Will Rogers Memorial Hospital in memory of the late R. J. O'Donnell, regarded as the godfather and greatest benefactor of WOMPI. . . . Duke H. Evans, 67, well known in theatre circles for his printing of theatre advertising posters, died here after a brief illness.

DES MOINES

Franklin Rash, Jr., has purchased the Sidney, Sidney, Ia., from Quentin Chapman and is remodeling the house before reopening. Rash also operates the Colonial, Hamburg, Ia. . . . Robert Waters has reopened the State, Hedrick, Ia., after making extensive improvements. . . . The Strand, Pisgah, Ia., has been sold to the Swain Motor Company and will be used as a warehouse. . . . The board of directors of the Traer Chamber of Commerce, who have been operating the Traer on a trial basis since Jan. 1, have decided to continue operations indefinitely. . . . Allied Artists has discontinued its booking office in Des Moines although film shipments will continue to be handled from the Iowa Film Depot. Other business will be handled through the Omaha branch office. . . . Don Stoessel and C. W. Grimes, operators of the Avalon, West Union, Ia., are cooperating with the local Chamber of Commerce on a promotion to help shopping night on each Friday evening. They show a screen program that is free to any adult who presents a sales receipt from any West Union merchant. . . . Charles F. Duling, manager, Uptown and Ingersoll, Des Moines, is scheduled for a May wedding with Sharon Cogswell. . . . Glenda Carlson and Dale Belcher, both employed by Warner Brothers exchange, have announced their engagement and a September wedding.

DETROIT

Here for "Windjammer" is Music Hall's new house manager, Russ Russo, former house manager for Cinerama's Boston house. Russo was named as house manager following the appointment of Bill McLaughlin from the house manager post to manager of publicity and advertising in Detroit. . . . Exhibitors who are proud possessors of the main prizes awarded their efforts to promote "January Is Movie Month" here include Howard Denial, Wyandotte, $100; Fred Walton, Berkley, $50; Jack Cataldo, Ramona, $25; and $10 honorable mentions to Joe Thomas, Booth; Augie Sermo, Cinderella; Glenn McLean, Madison; Lincoln Friend, Michigan; Dale Kolleen, Norwest; Marie Olcese, Vogue; and Calvin Collard, Woods. . . . Tent 5, Variety Club of Detroit, opened their clubrooms for the Free Press series, Conversations On The Arts, wherein representatives of women's clubs throughout the city heard a "behind the scene" explanation of the film industry and its local problems from Milton London and Cooperative's Alden Smith. . . .

HOUSTON

Al-Ray Theatres has reopened the Lindale, recently acquired from Lindale Properties, after a $25,000 refurbishing, and renamed it the Al-Ray. Albert Zarzana is president of Al-Ray Theatre and Ray Boriski is secretary-treasurer. . . . After six weeks, "Operation Petticoat" closed at Loew's State to make way for "Never So Few." This was the longest run for any picture at Loew's State since it opened Oct. 15, 1927. . . . Barbara Hines was in town to plug "Who Was That Lady?" while Donna Anderson was in on a promotion visit for "On the Beach." . . . Frankie Avalon was a visitor here. . . . Frank Scully, author and film writer, underwent a three hour heart operation at the Texas Medical Center. Doctors said the operation was believed to have been a success. The surgery was to correct a heart aneurism or blister that was in danger of bursting. Surgeons also removed Scully's gall bladder and appendix, according to Mrs. Scully. . . . Harry B. Martin has been named chief barker of the Houston Variety Tent 34. Other officers include first assistant chief barker, J. C. Kirby; second assistant, Max Gray; dough guy, George Dietrich; property master, Fred Much; and canvasmen Joe Berlowitz, Les Hunt, Augie Schmitt, Bob Derden, Richard McGarr, and Ben Peters. Berlowitz is convention chairman, with Bruce Layer and Peters as alternates. The local Variety Tent has moved into new quarters at the Roce Hotel in the downtown section of the city.

JACKSONVILLE

Carlton T. Carter has taken over the operation of the local Ribault and Air Base drive-ins which have been operated for the past several months by Irvin Sochin. The Air Base will shortly be leased to Ernie Nolan, former manager of a Fernandina drive-in, Carter stated. . . . Eddie Stern, an official of the important Wometco Circuit in the Miami area, has temporarily taken over the film booking and buying work which was done for many years by the late Herman Silverman. . . . The Negro-patronage Ebbtide, Sebring, operated by Alfonso Flores, was closed by a disastrous fire only a week after its recent opening. Flores announced plans for the early rebuilding of the theatre. . . . Joe Drury has re-opened the Century, St. Marys, Ga., which closed last year. . . . Harold Popel, who formerly booked for the Maas Corp. theatres, is now booking for the Boulevard Drive-In, West Palm Beach, and the Magnolia and Crown Drive-In, both in Titusville. . . . Bill Gunzelman, 20th-Fox auditor from New York, came in for a few weeks to establish a new bookkeeping system at the 20th-Fox branch. . . . Harry Botwick, supervisor of Florida State Theatres along the South Florida Gold Coast from West Palm Beach to Miami Beach, came in for conferences with FST home office executives.

MEMPHIS

The Better Film Council selected "Windjammer" as the Movie-of-the-Month for family audiences, and "Cash McCall" for adult audiences. . . . Edward Howard, Press Scimitar amusement editor, picked only 34 "Good-Movies-of-the-Year" for 1959. He stated at that he might be stretching a point in including some of them. In 1959, he picked 50, and in 1958 selected 40 "Good-Movies-of-the-Year." He picked "Imitation of Life" as the worst big-budget picture of 1959, and "Girls Town," "The Beat Generation," and "The Big Operator" as the worst low-budget pictures. He listed "Horrors of of the Black Museum" as the most fiendish film of 1959. . . . Miss Louise Mask, who is said to "run the country's most orderly movie house," was featured in a Memphis paper for some of her house rules. She has operated the Luez for 24 years at Bolivar, Tenn. Shorts for both men and women are banned. She keeps a close watch to see there is no talking, no rattling of popcorn bags, no parading up and down the aisles, going to drinking fountain, the candy counter, the popcorn machine during the showing of the picture. Everyone must get all that done before they take their seats. There is no necking in the house, and no slightly intoxicated person will be admitted. Small children left there by their parents cannot leave the theatre till their parents or authorized guardians call for them. Miss Mask considers these proper rules and says that they have helped her stay in business. "Last

year was an improvement over 1958," sne was quoted as saying. "I find that after people finish paying for their TV sets, they start coming to the theatre. My prices are still 35 cents and 15 cents. I know that is out of line, but I just do not want to raise prices as long as I can keep going and make a profit."

MILWAUKEE

Some 100 friends of Valentine J. Wells tossed a little party for him last fortnight. Wells has been a member of the city motion picture commission for 21 years. The commission consists of nine commissioners and 15 aides, all unpaid, who preview movies and movie exploitation and discuss their merits. They can suggest deletions but have no power to enforce their opinions. He was recently reappointed to another four year term on the commission and received a signed citation from Mayor Zeidler in honor of his record of community service, and other gifts. Wells praised exhibitors for their cooperation with the commission.

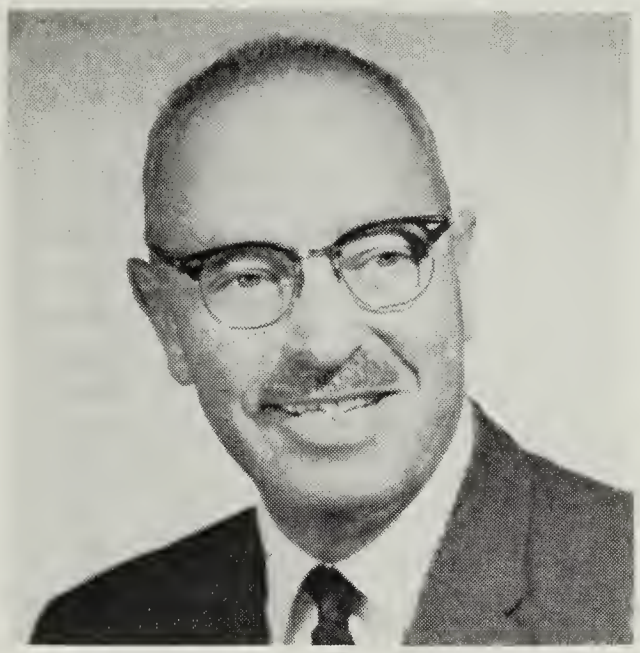
NEW HAVEN

Loew's Theatres Inc. has promoted Alfred Domian, assistant manager, to manager of Loew's Poli, Bridgeport, Conn., succeeding Matthew (Matt) L. Saunders, who is retiring after 40 years in Bridgeport theatre management capacities. Saunders, will henceforth serve as relief manager at Loew's Poli and Majestic, Bridgeport. . . . Judge William P. Barber of Tolland County Common Pleas Court, Stafford Springs, Conn., has ordered foreclosure in an action brought by the town of Stafford and borough of Stafford Springs, Conn., against the Markoff Realty Inc., over the long closed Palace, Stafford Springs. The town's claim is the result of unpaid taxes.

Investing clients of the Henry Baker Management Company, New York, have purchased the Plaza Theatre Building, Stamford, Conn., for under $350,000 from the Rena Realty Corporation, also of New York. The property includes the 1150-seat Plaza, four stores and three second-floor offices. The entire property is under a net lease to Harry Brandt, Brandt Theatres, New York, for $35,000 a year, with 13 years to go. The Baker interests acquired the property subject to the lease. The property is managed by the Samuel Silberman Agency of Stamford.

NEW ORLEANS

Percy Guitreau and Irving Zellers, owners, Gonzales Drive-In, Gonzales, La., which they had leased out the past two years to Frank Pasqua of the indoor Gonzales, reassumed its operations. Russell Callen, who handled the buying and booking for them has taken it over again. . . . Yvonne Brockhuft, Warner exchange staff, has been on the sick list. . . . Sid Fuhrman, owner of Madisonville, La., and Mandeville theatres is back in swing after illness and expects to reopen the theatres, which have been closed about four months, soon. . . . H. M. Skaggs has resumed full week operation at the Skaggs Drive-In, Amite, La. . . . The membership campaign of Variety Club has reached the half-way mark of its goal of 200 additional members. . . . The Variety Club Ladies Auxiliary held a luncheon meeting while The Tent will hold a mens' night hoopla on March 14. The Tent held open house during Mardi Gras Carnival Day. . . . Pauline Elliott resigned from Masterpiece Pictures to take position outside of the industry. . . . Loraine Cass, secretary to the manager at United Artists exchange, her husband and her brother-in-law came out of an automobile accident with minor scratches and bruises, but suffered terrific shock. . . . Leo V. Seicshnaydre, former president, Howco Pictures of Louisiana, sold his interest to Joy N. Houck, vice-president of the organization. Simultaneously, F. F. Goodrow, independent exchange operator, became part owner, with the name of the organization changed to Goodrow-Howco Pictures Exchange. Goodrow stated that his new connections will not affect his other individual operations, which will continue under the supervision of his "Girl Friday," Mrs. Georgia Bruno, who has been with him for over 10 years. Goodrow will make his office at the Goodrow-Howco Exchange, 150 S. Liberty Street; while his independent operations will continue at 218 S. Liberty Street. Seicshnaydre will remain with Goodrow-Howco in a sales capacity.



Al Lidman, with Mel Fox Circuit in Philadelphia since 1926, is resigning to become assistant to the general manager of the 44-house Mike Chakeres Circuit, Springfield, Ohio.

PHILADELPHIA

John Golder, Jam Handy, hit the road again in the interest of his latest no charge ad film, "American Maker," in Technicolor and SuperScope for Chevrolet. . . . Alan Trading Company held a prevue of the Japanese-made, "Otomi and Yosaburo" at the New Broadway. . . . Neil Hellman announced that he expects to have an Easter opening for his new Hellman, Albany, N. Y. . . . Tri-States Buying and Booking Service announced it is now servicing the Caledonia Drive-In, Ortanna, Pa.; the Middletown Drive-In, Middletown, N. Y.; the Newton Drive-In., Newton, N. J.; and the Ledgewood Drive-In, Ledgewood, N. J. . . . A. J. Vanni, SW zone manager, was out of the hospital and recuperating at home. . . . Whitey Molitch, James P. Clark's Highway Express Lines transport executive, was in University of Pennsylvania Hospital.

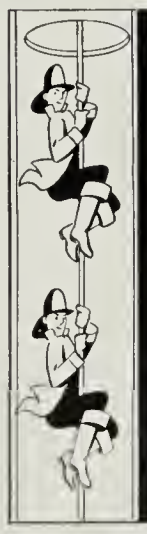
PITTSBURGH

Jack Kalmenson, Warner Bros. branch manager, hosted a trade-showing of "Tall Story" at the Manor. . . . John Harris has already started work on his 1961 "Ice Capades" and has hired six top-rated choreographers to stage the numbers. . . . Mayor Barr, District Attorney Boyle, and other officials were among those viewing "On The Beach" at screenings arranged by UA exploiteer Ed Lurie and Fred Kunkel, manager, Penn, where the picture is currently packing 'em in. The Mayor put his stamp of approval on the controversial film. . . . Max Silverman, Manor manager, pinch-hit for vacationing Bernie Elinoff at the Squirrel. Sitting in for Silverman was Chuck Stofer, Stanley staff.

Screen starlet Sandra Dee was scheduled for Pittsburgh appearances, doing the publicity buildup for Universal's "The Snow Queen," cartoon feature in which her voice is used. . . . Dave Kane, Universal exploiteer, was in on a "good-will visit" and talks with local movie editors on forthcoming U product. . . . Bob Johnston and his wife Joan are infanticipating. It'll be the third child for the Warner's chief treasurer. . . . TV artist Marty Wolfson tied-up his WTAE Channel 4 "Safety Rangers" program with upcoming Disney feature "Toby Tyler." A highlight will be a personal appearance on the Stanley stage, heavily crossplugged on the station. . . . Kaspar Monahan, Pittsburgh Press movie editor, interviewed George Peppard, former student at Carnegie Tech Drama School here, who gets his first big screen break in MGM's "Home From The Hill" in which he is winning acclaim. Picture is on the Penn schedule. . . . Miss Mike Pollock, formerly publicity "man" for Cinerama here, has been appointed national publicity director for Universal's "Spartacus." . . .

PORTLAND

Ted R. Gamble, theatre and television executive, has become treasurer of Shergari Productions, formed recently to produce CinemaScope and color motion pictures for 20th-Fox release. Gamble is president of the Mount Hood Broadcasting and Television Corp. (KOIN-TV and KOIN-Radio) as well as president of Gamble Enterprises here. Frank H. Ricketson, Denver and Los Angeles theater executive, is president. Ricketson is a former vice-president of National Theatres and president of Fox-Intermountain Theaters in the Denver area. Although retired, he still maintains an interest in theatre operation. He is a director of many Denver firms, president of the Central City Opera House Association, and a director of the National Cultural Center, Washington, D.C. Producer-director is George Sherman, noted for such pictures as "Tomahawk," "Steel Town," and the soon to be released "Hell Bent for Leather," a Universal-International release starring Audie Murphy and Felicia Farr. Shooting starts Feb. 8 in Cuernavaca, Mexico. Mrs. Myrtle Gamble will accompany her husband to the location where she will be a member of the daily rushes review board. The picture title and cast will be announced soon, Gamble advises.



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ST. LOUIS

Albert Friedland, projectionist, St. Louis, died while at work at the theatre. . . . Herman Buechel, 69, former shipper at 20th-Fox and the old Fox Film Company 38 years prior to his retirement in 1958, died. . . . Sam T. Echols, Sr., Irondale, Mo., who in 1921 patented the first Sno Cone machine, died. . . . Harvard O'Laughlin, business agent, Moving Picture Operators Union Local 143 for the past eight years, retired and has been succeeded by Herbert Butz, who has been president. Al Savage has become president; Joe Ellenbracht moving up to recording secretary and Charles Haselhorst was elected sergeant-at-arms. . . . Charles Beninati, owner and manager, Ritz and Car-Breeze Drive-In, Carlyle, Ill., recently assumed the managership of the Bond, Greenville, a unit of Frisina Amusement Company. . . . Mid-American Theatres announced that the former Mounds Drive-In, between Collinsville, Ill., and East St. Louis, will reopen with a new name, the Falcon. . . . The Granada was held up and robbed of approximately $300. . . . Frank Wagner, Columbia shipping clerk, returned from the hospital where he underwent surgery. . . . The Marquette Corporation is now operating the recently reopened Marquette, which was dark for three years. . . . Vincent O'Leary, manager, Majestic, East St. Louis, has taken over booking for Publix Great States in the St. Louis trade area. Izzy Weinshienk, formerly district manager, became manager, Grand, Alton, Ill.

SALT LAKE CITY

Several hundred patrons were routed at the Uptown by a small fire behind the screen. . . . C. W. Parry, Kanab, Utah, one time prominent motion picture exhibitor of Ogden, Utah, has repurchased his famed Parry Lodge, which has been used for location by many film companies working in the area. . . . Warren Butler, manager, Rialto, continues in a local hospital recuperting from a serious illness. His place is temporarily filled by Gene Walkingshaw. . . . The Ute Drive-In on the main highway between Salt Lake City and Provo has reopened after some heavy snows caused them to close for some days.

SAN ANTONIO

George M. Watson, city manager of the Interstate Theatre Circuit, and Jack S. Chalman, publicist for the circuit here, returned from a trip to the home office of Interstate in Dallas. . . . Egan Klein and Donald McConville, New York office of Columbia Pictures, were here to confer with Fernando J. Obledo at the local exchange on several big campaigns planned for forthcoming Columbia Spanish releases. . . . Sylvan K. Barry, owner, El Capitan Drive-In, reported that vandals broke into the snack bar of the drive-in and inflicted about $500 in damages. . . . The Texas, Hillsboro, Tex., has installed a larger generator and larger projection lamp to provide better quality screen fare for patrons showing returning interest in the theatre's offerings. New vent pipes also were installed, according to James Trantham, manager. . . . The West, George West, Tex., which had been closed, has been reopened for business. . . . Charles Knauff, Bandex, Bandera, Tex., has reopened the Plaze, Boerne, Tex., which he has leased from Leon Glasscock. . . . T. J. Jackson, builder of screen towers and Robstown, Tex., theatre operator, was in the city constructing a new screen tower for the El Charro Drive-In. The old screen tower was blown down recently when a squall line ripped through the city. . . . The Alameda has started a new screen game for its patrons called Fortunenado. . . . Statewide Drive-In Theatres, the Alamo, Mission Twin, Rigsby, and South Loop 13 held a five Lucky License Numbers Night, offering $500 in cash. . . . Tomas Garcia, assistant manager, Aztec, is a Boy Scout master and led his troop in a local parade. . . . A week's face lifting of the Palace, Jacksonville, Tex., was completed without disturbing the normal show schedule. Yet the theatre received all new carpeting, all seats were reupholstered, the house was repainted inside and out, and a new V-shaped marquee was installed in place of the old fashioned marquee. Frank York, city manager, East Texas Theatres, supervised the renovation program, which was carried on late at night and during morning hours. . . . The Carver, Austin, Tex., now operates three days a week. . . . Cass Edwards, 74, who built the first theatre in Alpine, Tex., died.



SEATTLE

Reinhold Loewe, veteran labor-union official, was appointed by Mayor Clinton to the Board of Theatre Supervisors to fill the unexpired term of Ralph Grossman who resigned to run for City Council. . . . M. Bolling has taken over the operation of the Dream, Sedro Woolley, from Joe Lilyquist. . . . Viewdale Drive-In, Wash., Wenatchee, will open March 17. . . . Don Conley, Buena Vista division manager, was up from Los Angeles. . . . Sale of the Egyptian Theatre Building, located in the heart of the University District, to accommodate expansion of an adjacent Pay 'N Save Drug store was recently announced. The theatre building was purchased by Northwest Investment Company who plan major remodeling in excess of $200,000 for the drug company. The Egyptian will continue in operation until construction begins, about Aug. 1. . . . The Music Box, Tacoma, one of the Hamrick chain, was temporarily closed. . . . Warren Slee, 20th-Fox publicist, was in Spokane and Portland working on publicity for forthcoming openings. . . . Opening of many northwest drive-ins were canceled because of the recent untimely snow storm.

Patricia Brooks, daughter of 20th-Fox office manager Jim and Mrs. Brooks, became the bride of Donald Greetsham at a home wedding. . . . Saffle's Theatre Service has been appointed by the R. A. Gardiner estate to do the booking and buying for the Lido, Mt. Vernon, and Oak and Blue Fox Drive-In, Oak Harbor.

WASHINGTON

Recent closings included the Easton Playhouse, Easton, Md.; Brookneal, Brookneal, Va.; Opera House, Frederick, Md.; Rex, Baltimore, Md.; and Strand, Staunton, Va. . . . Area reopenings and openings were the Lee, Richmond, Va.; Arcade, Waynesboro, Pa.; Red Run Drive-In, Red Run, Pa.; Walker, Richmond, Va.; Family Drive-In, Frederick, Md.; Tidewater Drive-In, Hayes, Va.; Stockade Drive-In, Williamsburg, Va.; Triangle Drive-In, Triangle, Va.; Blue Star Drive-In, Petersburg, Va.; Coswell Drive-In, Appamattox, Va.; Village Drive-In, Village, Va.; Fredericksburg Drive-In, Fredericksburg, Va.; York Drive-In, Tabbs, Va.; Kilmarnock Drive-In, Kilmarnock, Va.; Pitts Drive-In, Warrenton, Va.; Pitts Drive-In, Front Royal, Va.; Pitts Drive-In, Manassas, Va.; Pitts Drive-In, Culpeper, Va.; Pitts Drive-In, Orange, Va.; 340 Drive-In, Waynesboro, Va.; Opera House, Salisbury, Md.; Bellwood Drive-In, Richmond, Va.; Plantation Drive-In, Suffolk, Va.; Anchor Drive-In, Newport News, Va.; and Cavalier Drive-In, Elkton, Va.

Glen Grainer, recently of the Trans Lux, has accepted a position as assistant manager at Warner's Ambassador. . . . Harry Lohmeyer, manager at Warner's Ambassador, who was injured in an accident recently, is recuperating nicely at home. . . . Tommy Mudd, booker and buyer of Lust Circuit, is home recuperating after a recent illness. . . . Barbara Hines, the "Who Girl" in Columbia's "Who Was That Lady" was a visitor in connection with the film's opening at RKO Keith's. While in town she was escorted by Sid Zins, Columbia Exploiteer, who covered the press, radio, and television personalities getting a lot of exposure for the picture. . . . Frank LaFalce, Warner's district manager, reports that "Ben-Hur" will open on a reserved seat policy at the Warner on March 16. . . . Jack Halsley, former assistant manager at Warner's Metropolitan, has been moved into the publicity office under Frank LaFalce.

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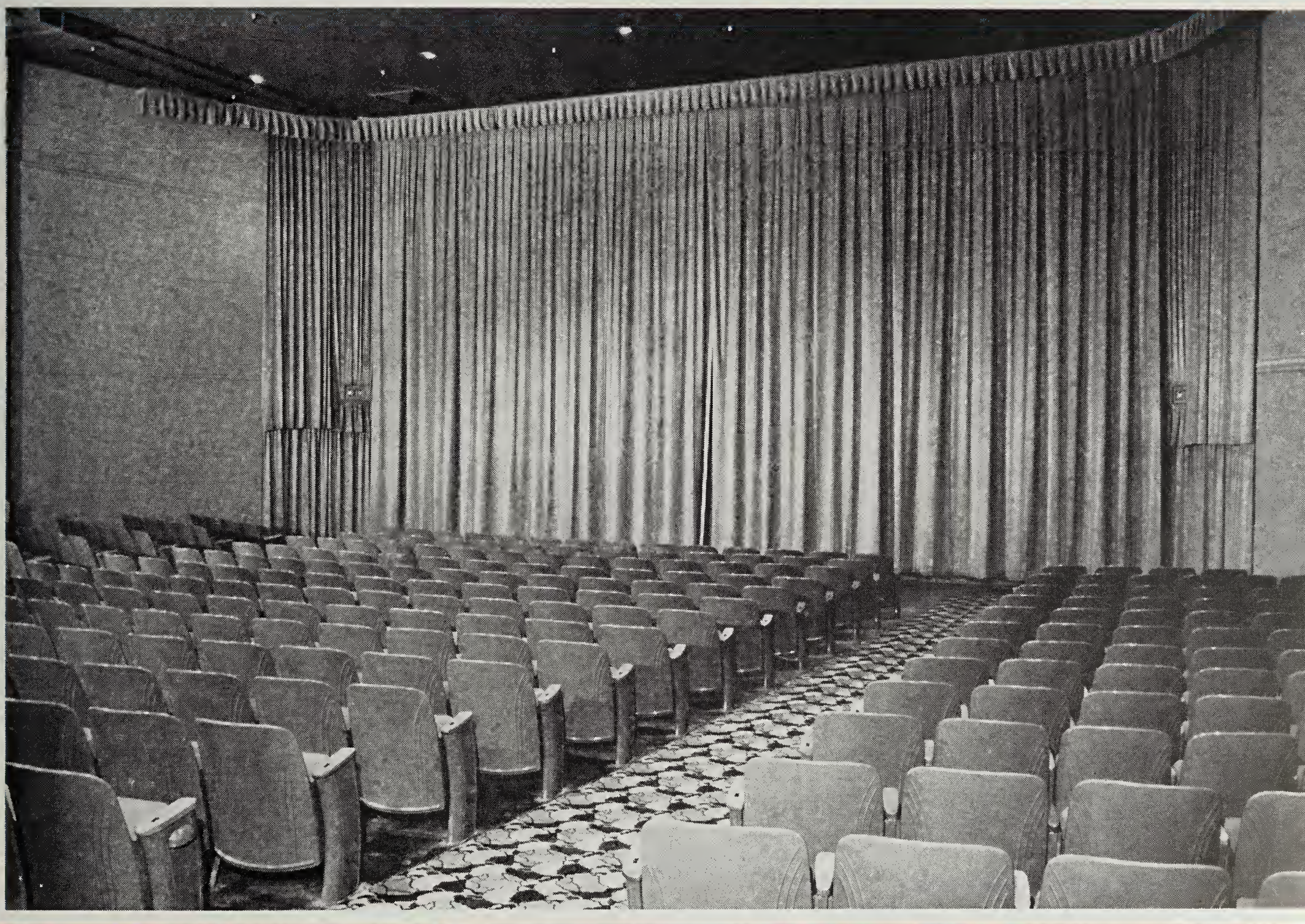
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PHYSICAL THEATRE • EXTRA PROFITS



REMODELED Beverly Hills Music Hall is described on page 27. Cover photo shows auditorium featured ceiling to floor curtain, recessed lighting, eye-catching carpeting, and plush seating. This Herbert Rosener theatre is an example of attractive and functional remodeling at reasonable expense.

Volume 15 **Number 3**

March 16, 1960

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section devoted to theatre refreshment operations and management.



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EDITORIAL

A Better Image For The Theatre

With the great hue and cry of mass communications about alleged "detrimental factors" concerning motion pictures and theatres, it must be realized that the theatre was, is, and will continue to be an integral part of the community. In fact, it is one of the most important parts of each and every community in this country.

Because of its unique ability to influence as well as to entertain, the motion picture has become an outstanding factor in the growth of our modern society. So in turn has the theatre.

Today, more than ever before, the movie theatre is essential for young people. It is in the theatre that the adult of tomorrow will seek his entertainment—and it will be good entertainment in a clean, healthy atmosphere.

Throughout the entire nation, theatremen are beginning to realize that their hard-tops and drive-ins are much needed as places where young people can congregate in decent, orderly fashion. And as these facts become known, more and more owners and operators are providing facilities for the youngsters.

Record hops, live disc jockey programs, and even high school senior prom dances are taking place in conjunction with the showing of films at local theatres. At drive-ins, playground and amusement centers are being operated for the benefit of the entire community, as well as the enjoyment of the children. Valuable drive-in land is being used for community activities during off-hours.

And the adults are also reaping the benefits of the community theatre. More charity shows and public tributes are taking place today than ever before. Theatremen are providing facilities for collections, and the donations are growing with the crowds.

What does all of this mean? Just this—that the image of the community theatre today is greater than ever before. That the community cannot do without its movie theatre.

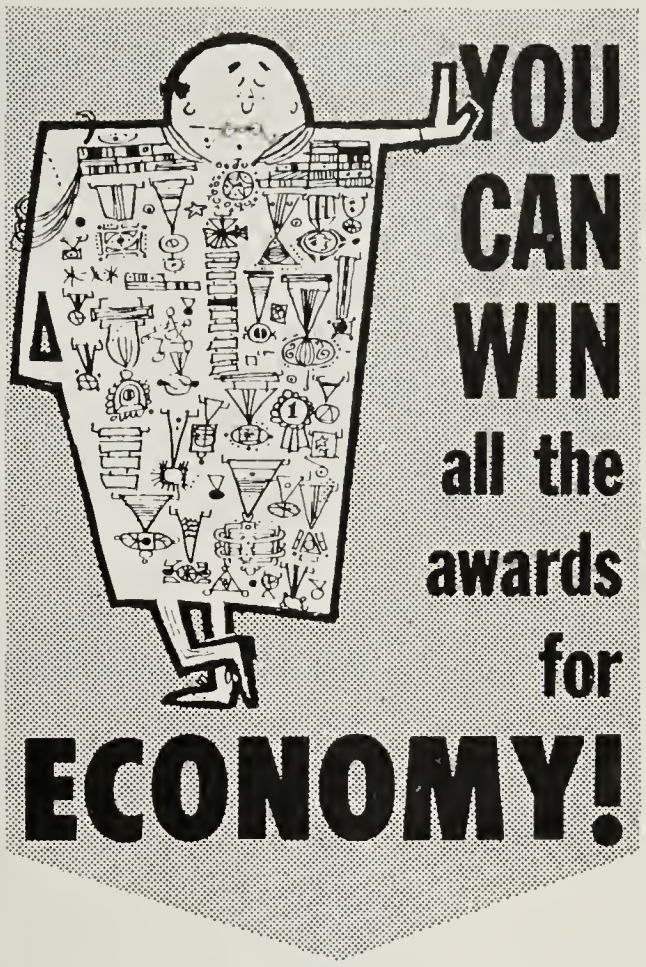
At this time, it is of the utmost importance for all showmen carefully to consider their theatre's image within the community. If it is not where it should be, then something had better be done, for reputation can both help and harm any institution, especially one of entertainment.

Building a better image is not a difficult task, but maintaining a good image requires constant work. It is with this thought in mind that we look toward our community image and question its present condition, for surely it will continue in the future.

Public relations, that nebulous phrase which serves as the image builder, must be considered with the greatest respect and interest. If you have effective public relations, your patronage will increase along with your status. Begin to campaign now. Work with local organizations. Start to plan tie-in showings with interest groups. Provide the youngsters with added recreational facilities.

Remember, your image will remain because your theatre is an important asset in the community as a whole, but THE TYPE OF IMAGE DEPENDS ON YOU.

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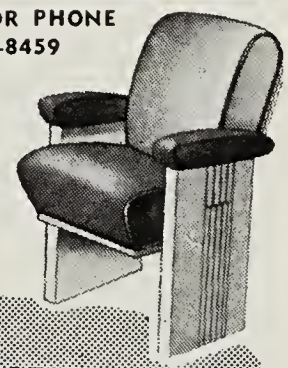
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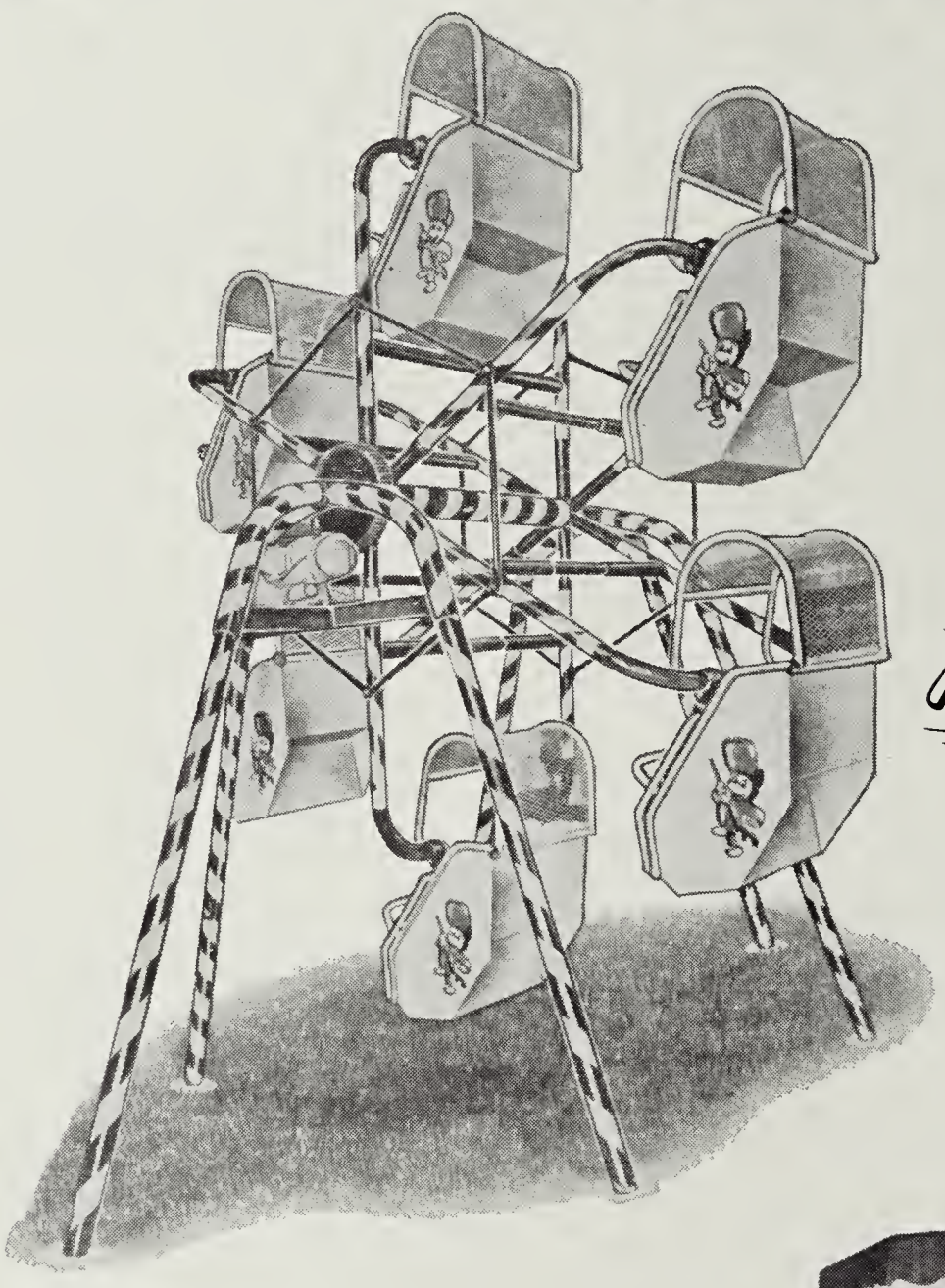


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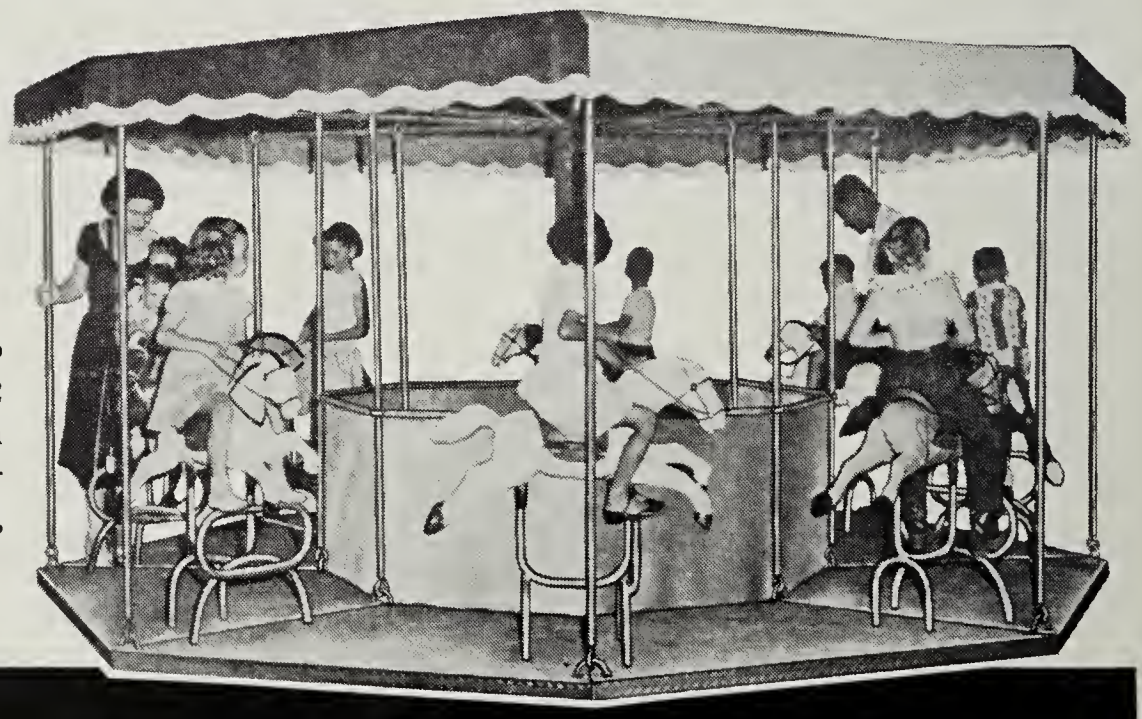


Keep the children happy and you bring more family business to your drive-in! MIRACLE has the playground equipment that keeps the kids happy, excited and anxious to return again and again. Get ready for your biggest season ever ... call your National man for more information on Miracle Playground Equipment—now!

MIRACLE STAR GAZER

The perfect ferris wheel for kids! Assembles in 1-2 hours! Each 26" wide seat accommodates 2 children. New driving mechanism eliminates troublesome V-belts and is safely located 8 feet off the ground. Entire unit is practically maintenance-free! Requires 25 sq. ft. of ground space.

Immediate Delivery!



MIRACLE PONY RIDE

A big 15′ diameter merry-go-round that can be set up in a few hours, requires little or no upkeep. Has (8, 12 or 16) ponies of colorful cast iron that outlast wooden ponies by years. Sealed in gears require no greasing or maintenance. All steel frame and platform are rugged, long lasting. Requires 25 sq. ft. ground space.

Write, wire or call...

NATIONAL THEATRE SUPPLY COMPANY
92 Gold Street, New York, N. Y. • BEekman 3-4170
SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

NATIONAL THEATRE SUPPLY | A GENERAL PRECISION COMPANY

THE BEVERLY HILLS MUSIC HALL recently remodeled, making it another outstanding theatre in the Herbert Rosener circuit. Incorporating modern design with excellent decorative taste, J. Arthur Drielsma, well-known California architect, supervised the complete remodeling, preparing the theatre for widespread patron eye-appeal.

Ed Budd, of the B. F. Shearer Company, supervised the installation of the new equipment and seats, while Abe Skler did the general contracting work.

Herbert Rosener, pioneer in art film exhibition and distribution on the West Coast, invested more than $125,000 for the complete refurbishing of the theatre.

The marquee features indirect, high power, all new 425 M.A. slim-line lighting. It is forty feet, with three exposed sides. The vertical sign is thirty feet long. Fifty recessed 150-watt floods under the marquee help spotlight the theatre front a block away.

The outside lobby features full-view glass doors and a new outside terrazzo floor. The front of the theatre has facing panels of colorful, precast, stone aggregate. Thirty by forty-inch encased shadow boxes are on each side of the theatre front, and a four by six-feet shadow box is located on the side of the lobby for advertising current attractions.

The box office is in modernistic red Italian glass mosaic, with a black marble base. Two ticket windows—one facing the street and the second on the side ready for road-show re-

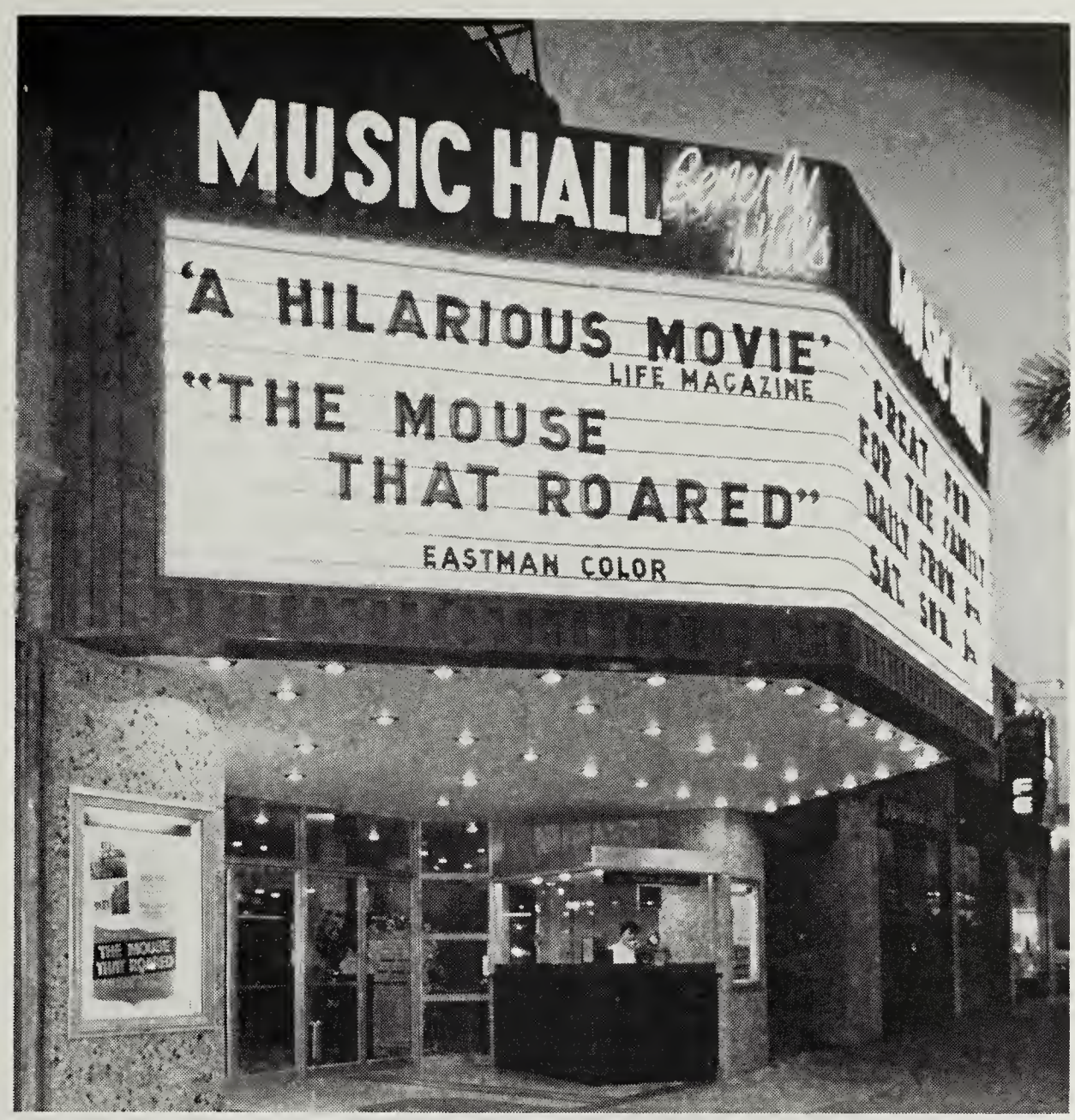


Photo shows remodeled marquee of the Beverly Hills Music Hall. Notice recessed lighting, attractive poster case, terrazzo floor, and precast stone aggregate panels

PHYSICAL THEATRE

Vol. 15, No. 3 March 16, 1960

served ticket engagements, were built.

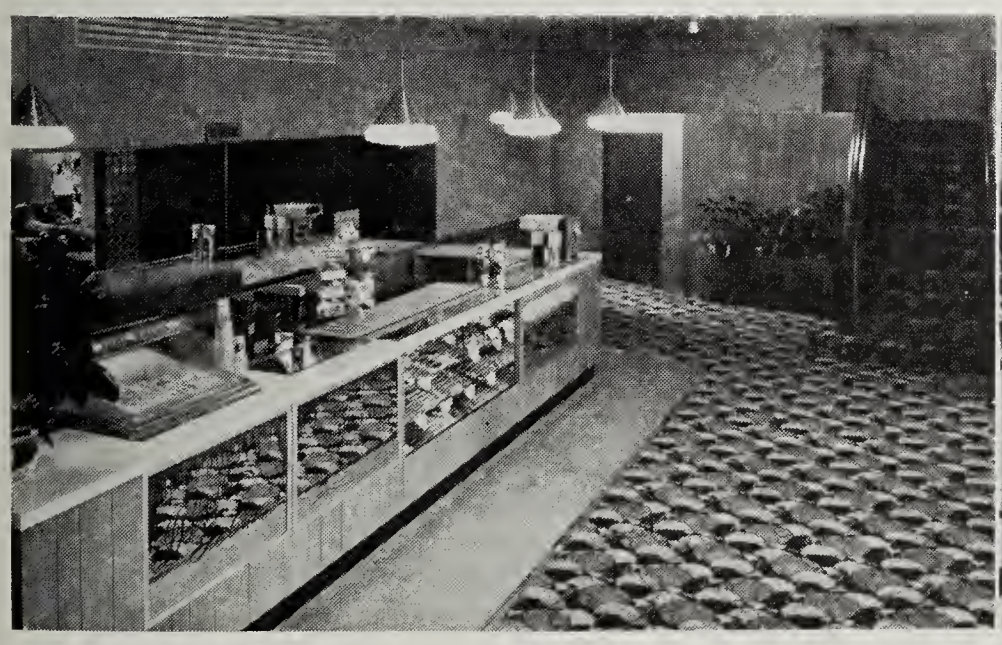
The luxurious carpet for the lobby and the auditorium was especially woven by the Alexander Smith Carpet Company, using special rich color selections to match the decor. Five-feet green Italian mosaic planters are on each side of the lobby, which is bordered by lacestone screens on both sides.

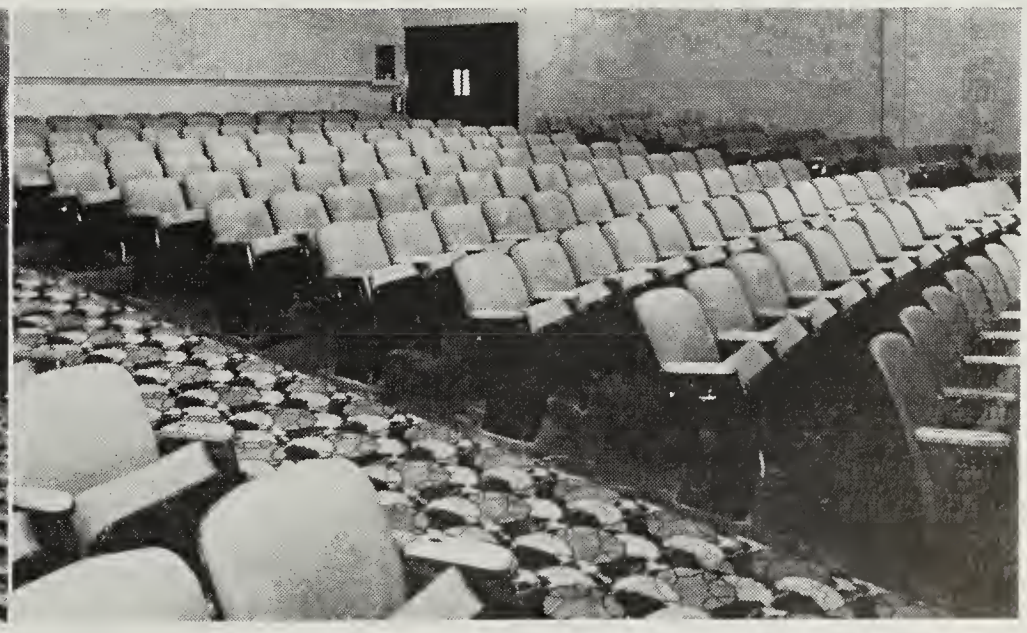
Most of the lighting throughout the theatre is modern recessed, giving a soft tone to all walls and interior space. Lightwells and doors were installed on the sides leading into the auditorium to prevent noise disturbances and outside light reflection on the screen.

Seating includes the latest innovation in the new Heywood-Wakefield relaxed recliner seats. New spring-filled back seats for utmost comfort were installed. The seat installation is staggered, thereby eliminating obstructions and the inconvenience of looking over the heads of people in front seats. Extra space was provided between rows, allowing more stretch room and passing space. The seating capacity was reduced from 900 to 725, permitting more leg-room and wider aisle space. All seats were numbered, in preparation for hard ticket sales.

The forty foot screen is a Stewart Trans Lux, with high reflective gain of 1.6 to 1 for even light distribution and better viewing. The stage curtain is gold hammered satin drapery from ceiling to floor. A draw title curtain, operated remotely by electric motor control,

(Continued on page 38)





Above photos show lobby and auditorium of remodeled Beverly Hills Music Hall. This Herbert Rosener theatre was designed by California architect J. Arthur Drielsma. Photo at left shows concession stand, attractive and modern lighting, and colorful carpet with lively pattern.

Notice how spacious the concession counter is, thereby providing extra room for patrons waiting for service. The carpet design was specially woven by the Alexander Smith Company. Photo at right shows Heywood-Wakefield seats, with adequate spacing between rows.

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

March 16, 1960

Training Theatre Personnel

JOHN Q. PUBLIC attends a motion picture theatre for maximum entertainment. From the moment he buys his ticket, until the time he leaves the theatre, he is a GUEST, and should be treated as such by all employees. The following article lists many of the important rules which employees must follow in order to serve the theatre and its patron guests.

GENERAL CONDUCT

All employees should be trained in general conduct as well as in the specific details pertaining to the duties of cashier, doorman, and usher.

First, personnel should be impressed with the importance of punctuality in reporting for work and then with the importance of good grooming. Appearance, in addition to being cheerful, should be correct: face and hands properly cleaned; hair brushed; clothes neat, and shoes shined.

General rules of conduct by which the public judges the theatre should be carefully observed. Employees should not converse with each other while on or off duty, as long as they are within eye or ear-shot of the public. Chewing gum and eating or drinking of any kind are not to be tolerated. Polite address must be used at all times to patrons: The terms "Yes, Sir," "Thank you, Ma'am," etc., reflect good will.

All employees should be thoroughly familiar with the operating policy of the theatre: know when the boxoffice opens and closes; what admission prices are charged; feature time; coming attractions, and all other subjects likely to be queried. Mastery of emergency procedures is of paramount importance.

CASHIER

The cashier has one of the most important jobs in the theatre. Because she (or he) is the first person, generally, with whom the patron comes in contact, it is imperative that this employee create a good impression by being courteous and polite.

Each cashier should be furnished with her own working fund or "bank," and this should be counted before entering the boxoffice. Also, before entering boxoffice the cashier should make sure that sufficient tickets of all denominations are on hand; that the right opening numbers are recorded on the box office report; and that the correct admission price sign is displayed in the front of the boxoffice. The cashier is obliged, when an admission pass, seasonal or other, is presented to check it against the authorized list and to mark the number and name of bearer, together with the number of tickets called for, on the back of the daily boxoffice record.

The cashier must be diplomatic in refusing to sell admission to drunks, or other undesirable patrons, according to the policy of the house. When the cashier cannot handle a situation, management should be available for advice. Diplomacy is also essential in handling the sales of tickets for children under 12 when there is reasonable doubt about the age of the prospective patron. Again, management should be called upon to iron out any difficulties that arise.

This boxoffice ambassador, to be worthy of that name, should be thoroughly familiar with price policy and times of price changes. The benefit of the doubt should be given to the last minute customer before a price change.

Drive-ins, as well as conventionals are favorite targets for holdups. The cashier must be alert at all times, and must be on the lookout for suspicious characters in the boxoffice area. She must also be careful when making change that the proper amount of money is received for that given out. Money bills should not be put in the cash drawer until proper change has been counted out and the person on the other side of the window has counted it. By following this procedure, claims of insufficient change for a larger denomination bill can be eliminated.

When closing the boxoffice for the night, the cashier should put on display the price sign for the following day's admission, together with a sign announcing opening and feature times. All cash should be transferred to the manager's office and the daily boxoffice record completed.

DOORMAN

The duties of the doorman call for diplomacy equal to that of the cashier. He must insure that no one enters the theatre without admission tickets; that all children except infants-in-arms have tickets; that all children over 12 have full price admission tickets, unless the situation offers a student rate; that only employees or other persons authorized by management are admitted without admission tickets, and proper recording of such pass-ins; that drunks or other undesirables are not admitted; and that no old or improper tickets are used.

The doorman, as the cashier, is part of the theatre's welcoming committee, and must create good will. Each ticket he accepts should be taken with a sincere "Thank you," and a smile.

His initial duties are to see that just before the boxoffice opens, all necessary house lights are on; that all front doors are unlocked, and that the front of the theatre has been swept clean. He should place a paper bag with the correct date in the ticket chopper for the day's receipts. A time schedule should be close at hand if his memory is inaccurate. He must be careful not to lay a hand on any person—if it should become necessary to eject anyone, the management should be called. The doorman also must be alert to suspicious persons. During hold-outs in the lobby, he must be careful to admit people from waiting lines in the order in which they have arrived.

During breaks, when patrons are leaving the theatre, the doorman should not allow them to leave through the entrance and hamper the flow of incoming traffic. If it should be necessary to clear the theatre in an emergency, it is the doorman's responsibility to see that all obstructions are cleared from the front doors.

The doorman should never leave the ticket chopper unattended. At the close of the boxoffice, he should stay at his post until the cashier has left the boxoffice, and until he has been relieved by another employee assigned to see that no one enters the theatre.

USHERS

Ushers, once impressed with the rules of good conduct, should be thoroughly drilled with the specific duties of their jobs.

To insure tidy appearance, ushers should understand that they are expected to take good care of their uniforms: that uniforms should be hung on a hanger when not in use and pressed frequently. A minimum amount of extraneous objects should be carried in the pockets for trim appearance.

Responsible for the proper direction and seating of patrons, the usher assigned to a specific aisle should patrol it regularly to count empty seats and to see that all patrons are orderly. He must see that the aisle is free of debris—a major hazard in seating patrons in conditions of darkness. When going from one place to another, the usher should walk with a brisk, business-like manner to give the impression that he is alert to his responsibilities. When using his flashlight, he should be trained to hold it in such a way that the light does not affect patrons already seated. He must also learn to modulate his voice to suit conditions. When addressing patrons in the auditorium, he must not disturb those seated and enjoying the show. When patroling his aisle, he must not permit talking or loud whispering between seated patrons.

The usher is also responsible for reporting all complaints to his superior and for being alert for any defects in the screen presentation, which should also be reported at once.

EMERGENCY INSTRUCTIONS

Employees and management together are responsible for the absolute safety of patrons in the theatre. If a serious emergency results in the loss of life or limb due to people being burned, trampled, or otherwise injured, the theatre management can be criminally prosecuted if it can be proved that they did not take proper precautions to protect their patrons. One of these precautions is the

(*Continued on page 38*)



Israeli actress Haya Harareet enjoys her first Coca-Cola and the magic modern automatic merchandising with an APCO Soda-Shoppe, in the Lobby of Loew's State, New York City. Haya is featured in the MGM production of "Ben Hur."

The APCO machine is a six drink model. APCO SodaShoppes come in three and four drink models as well. All are available with APCO's exclusive Ice-Maker unit that dispenses crushed ice in every drink.

Canada Dry Reports Record High Earnings

NEW YORK—Canada Dry Corporation and its subsidiaries reported record-high earnings for a three months period ending December 31, 1959. Net income for the period reached $1,227,102, as compared with $1,125,007 for the comparable period in 1958. This is equivalent after preferred stock dividends to $.50 per common share, compared with $.46 in 1958. Net sales were $25,348,645 in the first fiscal quarter, compared with $25,363,665 in the preceding year.

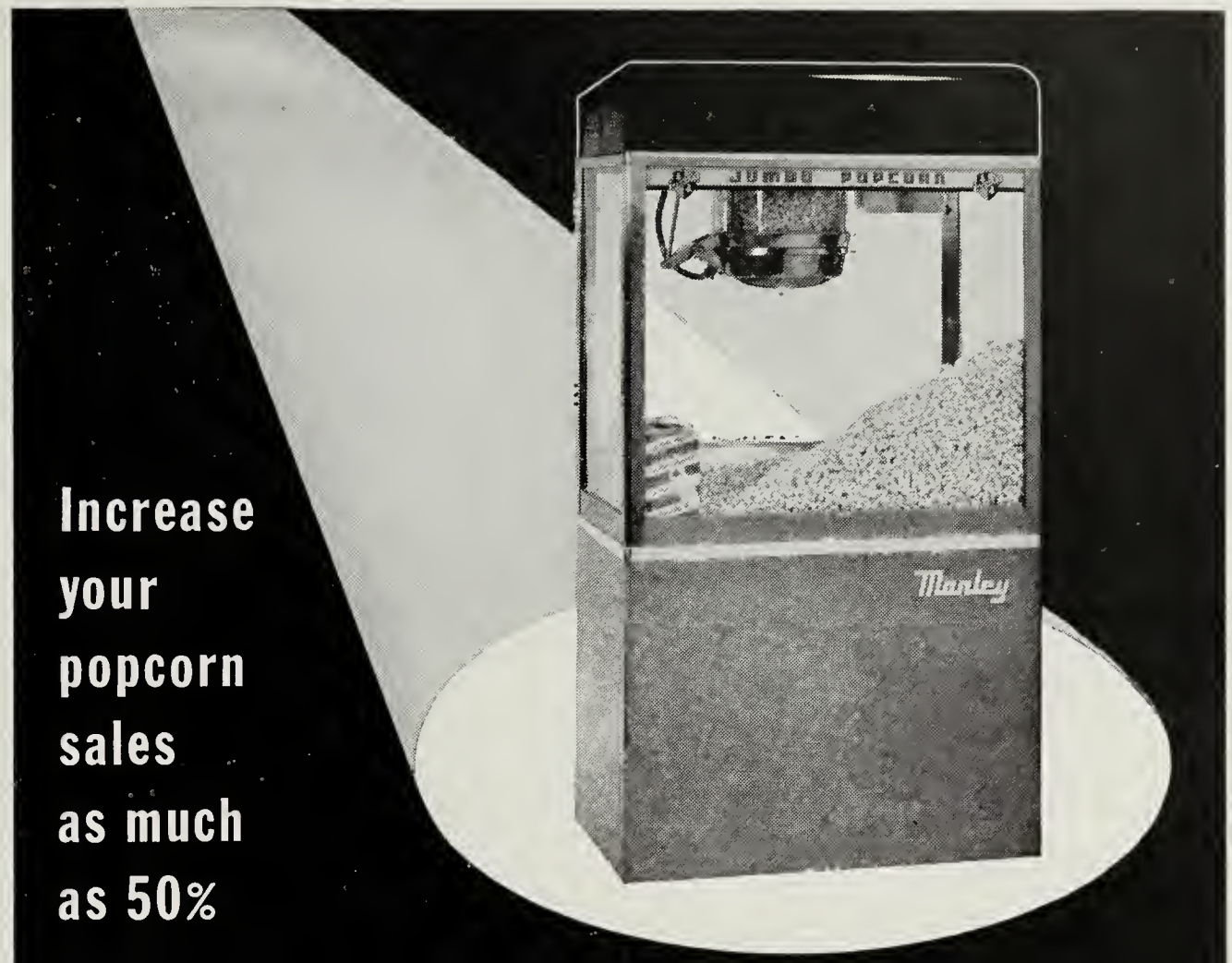
Houston Names Hannum

LOS ANGELES—Houston Fearless Corporation named James Hannum, formerly of Hughes Aircraft Company's communications division, to the newly created post of manager, communications research. Thomas C. Clark, general manager, Houston Fearless division here, said that Hannum would join the company immediately.

Clark also said that Howard Speer, of Hughes communications division, joined the company's communications research group as senior staff engineer. Both men will be located in the division's West Los Angeles facility.



Photo shows J. R. Johnstone, recently appointed administrative assistant in the office of William H. Feathers, president, National Carbon Company.



Increase your popcorn sales as much as 50%

...with Manley's Merchandising Program

Theaters using our program have increased their sale of popcorn up to 50% over previous performance records!

This kind of a sales increase is obtained through the use of new Manley Vistapop machines, Manley supplies and Manley Point-of-Purchase sales promotion material.

The New Manley VISTAPOP® SETS NEW SALES RECORDS BECAUSE IT...

- **HAS MORE EYE APPEAL.** Customers can see the corn popping in the famous Vistapop transparent kettle. Nothing else stimulates the sale of popcorn like a visual demonstration. Customers see its mouth watering goodness and they buy. You get **more** impulse sales.
- **CONTROLS PROFITS** with controlled popping volume. You are sure of getting the **maximum** volume inherent in the corn itself. Its controlled heat feature does it... eliminates all guesswork on the part of the operator.
- **PRODUCES A TASTIER PRODUCT.** "Hot air conditioned" warming pan keeps corn fresh, hot and crisp, even in humid areas.

Let a Manley representative show you how you can do more business than ever before . . . or if you prefer, write us direct . . . but either way, take action today

MANLEY, INC.
1920 Wyandotte St.
Kansas City 8, Mo.

TEAR OUT AND MAIL NOW!

Manley, Inc. Dept. EX360
1920 Wyandotte St.
Kansas City 8, Mo.

☐ O.K. Show me how to make more money with a Manley Vistapop and your Merchandising Program.
☐ Please have a representative call.
☐ Please send more information by return mail.

Name_____
Firm_____
Street_____
City_____ Zone____ State_____



Members of Board of Directors of the NAC inspecting the concession stand of the Majestic, Dallas, Texas, while attending the Southwest Regional Meeting of the NAC in February. Left to right are: Irving Singer, Rex Specialty Bag Corp.; Augie J. Schmitt, Houston Popcorn and Supply Co.; Charles E. Darden, Charles E. Darden Co.; Spiro J. Papas, Alliance Amusement Co., and H. E. Chrisman, Cretors and Company.

Durkee Discloses Plans For New Product, Promotion

William C. Durkee, vice-president in charge of marketing, Pepsi-Cola Company, announced plans for increased sales and new product for the company.

Durkee said that two product innovations are planned by the soft drink company. The first is proposed production of a full new range of flavors called "Patio." The new flavor beverages include orange, grape, and root beer, with more flavors to be added in the near future. Introduction of the flavors will be on an individual market basis. The second innovation is the introduction of a 16-ounce Pepsi-Cola bottle in certain markets.

Durkee also disclosed the fact that the company will include the largest advertising budget in its history, including a one and one-half million dollar network radio campaign.

Durkee said an $18 to 20 million automatic vending machine placement program by the parent company and its bottlers is underway.

Discussing the company's increased advertising-promotional program, Durkee said that $32-million would be spent during 1960, a company record. Direct parent company expenditures for advertising and promotion will increase $2-million during 1960. This figure is traditionally matched by franchised bottlers. The $32-million total will represent a $4-million increase over 1959's previous record of $28-million.

Ken Brock Succeeds Moor As American Mat Corp. Head

TOLEDO, Ohio—Ken E. Brock will succeed D. W. Moor, Jr., recently deceased, to the presidency of American Mat Corporation and the D. W. Moor Co., announced the boards of directors of the companies.

Brock, who has been vice-president and director of the companies since 1948, previously had been general manager of Hall Manufacturing Co., and affiliated with Konopak & Dalton and Ernst & Ernst.

He is a member of American Institute of Certified Public Accountants, National Association of Accountants, Chamber of Commerce, Exchange Club, and the Sylvania Country Club.

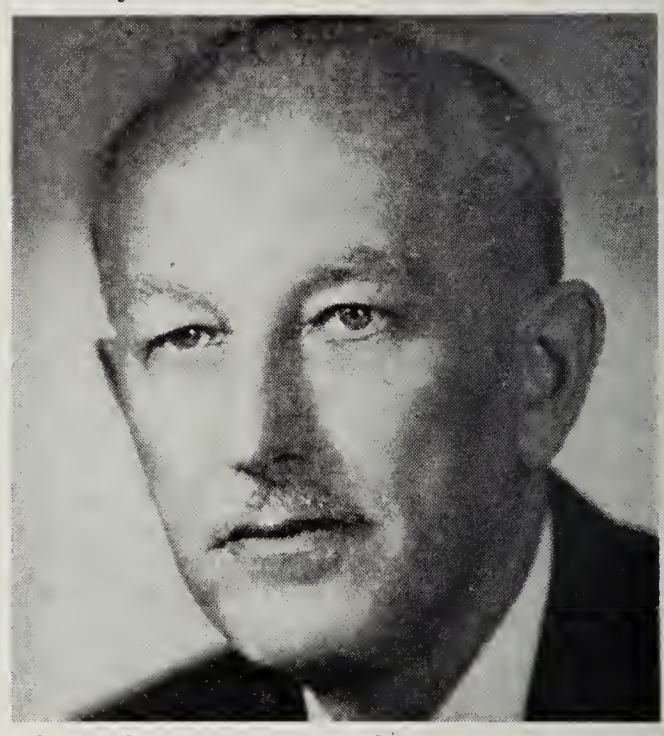


Photo shows Ken E. Brock, new president of American Mat Corporation and the D. W. Moor Company. Brock succeeded deceased D. W. Moor, Jr., from the positions of vice-president and director of the companies.



OUR 75th ANNIVERSARY

Up to $75 per Hour Earning Capacity in YOUR DRIVE-IN with this Cretors "OLYMPIC"

3 KETTLE SIZES

18 oz. Electric | 32 oz. Electric | 32 oz. Gas

CRETORS CORNDITIONER forces warm dry air through the stainless steel storage bin keeping popped and boxed corn hot, crisp and tasty at all times.

REGARDLESS OF WEATHER OR MOISTURE CONDITION

The Cretors Kettle features an extra heavy gauge steel bottom, lighter gauge steel walls which concentrates the heat under the corn for greater popping volume. Cretors guarantees you MORE PROFIT per pound of raw corn.

Cretors — SINCE 1885
POPCORN VILLAGE NASHVILLE, TENN.
FACTORY: CHICAGO, ILL.
MANUFACTURERS OF THE OFFICIAL WEIGHT VOLUME TESTER FOR THE POPCORN INDUSTRY.

Litton Industries Show 36% Increase Over '58

BEVERLY HILLS—Six months sales of $77,400,000, a 36 per cent increase over the same period of 1958, was announced for Litton Industries and subsidiaries by Charles B. Thornton, president. Before-tax earnings for the period totaling $6,020,000 with net earnings after provision for federal and foreign taxes totaling $3,248,000, or a 40 per cent increase over net earnings from operations during the corresponding period last year.



Photo shows Vincent H. Heide, newly appointed executive vice-president of Henry Heide, Inc. Vincent Heide was formerly vice-president and general sales manager.

Pepsi-Cola Dedicates New World Headquarters Of International Firm

Pepsi-Cola Company officially dedicated its new $7,799,000 world headquarters on February 1.

In brief ceremonies at the 500 Park Ave. location in New York City, Lynda Lee Mead, 1960 "Miss America" representing the American public, pushed the button which flooded with light a huge symbol of the Company's spectacular 10 year growth. Deputy Mayor Paul O'Keefe, of New York City, along with President Herbert L. Barnet and Executive Vice President Emmett R. O'Connell, of Pepsi-Cola Company also participated in the opening ceremonies.

The dedication was a part of the program of a national convention of Pepsi-Cola bottlers. More than 2,000 bottler personnel from across the nation, viewed the ceremony in their convention session at the Waldorf-Astoria Hotel via closed circuit television.



Pepsi-Cola Company's new $7,799,000 world headquarters building in New York City was dedicated in February. The eleven-story, gleaming glass-and-aluminum curtain wall building, serves as the nerve center for Pepsi-Cola bottling operations throughout the world.

The fully air-conditioned eleven-story glass-and-aluminum curtain wall structure, New York's newest and most modern office building, provides a direct reflection of the widespread advances that Pepsi-Cola has made on the world business scene since 1950.

Since 1950, with redesigned marketing themes, the introduction of dramatic new marketing equipment and other marketing innovations, the company has registered wide gains and a broad expansion program in the United States and abroad.

Skidmore, Owings and Merrill were the architects and George A. Fuller Company accomplished the construction for the structure.

The fully air-conditioned structure was erected on a 100 x 125 foot site, set back at the first floor 13 feet from the sidewalk on Park Ave., and 33 feet on East 59 St., to form a plaza. There is a planting area on East 59 Street, for trees, and shrubs.

Eight concrete columns reinforced with structural steel provide support for the structure. The building is cantilevered 13 feet on East 59 St. Six aluminum-clad columns are visible in the lobby and two are located on the Park Ave. side, under the overhang.

CORRECTION

In Physical Theatre, Volume 15, February 17, the story on page 41 titled Heyer-Shultz, Inc. Changes Price, Policy contained an error. The correct dimensions of the H-S Optical Alignment Test Plates are 6 inches long x 34mm wide x 0.50 inches thick.

BOOST CONCESSION SALES

EMBELLISH YOUR SCREEN APPEARANCE

GET SCREEN ADVERTISING PROFITS

BUILD REPEAT BUSINESS

Install a

UNIVERSAL ARC SLIDE PROJECTOR

Announee on the screen that you are about to photograph patrons in the concession area. You simply load a regular Polaroid Land Camera or a Graflex equipped with Polaroid back, using Polaroid Land Transparent Projection Film. Within two minutes you ean project some of the pietures and award complimentary tickets or frec refreshments to those who identify themselves. The slides can be prescnted as souvenirs.

★ ★ ★

Some exhibitors announce that the slides not shown that night will be projected the following week—which builds repeat business.

★ ★ ★

The projection of pictures of retail dealer's establishments, with advertising copy typed on the slide, is a source of much extra revenue.

★ ★ ★

The Universal Slide Projector is also ideal for projecting stage and sereen border surround decoration for aets or trailers.

★ ★ ★

The Universal comes complete with blower, slide carrier, arc lamphouse with motor-fed carbons whieh will burn continuously for 80 minutes without retrimming, ehoice of objeetive lens in the range of 6½ to 20 inches inelusive, four adjustable legs, and adjustable, self-regulating transformer whieh reduces 110-volt A.C. to a low arc voltage. No heavy rotating equipment is required.



THE STRONG ELECTRIC CORPORATION

21 CITY PARK AVENUE
TOLEDO 1, OHIO

( ) Please send free literature and prices on Universal Slide Projector.
( ) I am interested in free demonstration.
( ) I am interested in using for a trial period.

NAME_____
THEATRE_____
STREET_____
CITY & STATE_____

Consistent Maximum Light at Greater Economy

DIAMOND PROJECTION CARBONS

RINGSDORFF CARBON CORP. PLANT: East McKeesport, Pa.
SALES OFFICE: 15 W. 44th St., New York 36, N.Y. YUkon 6-1966

PROMOTION-OF-THE-MONTH

Wallace's Neyland Wins Contest

Ties In Kiddie Give-A-Ways With Candy Maker, Distributor

S. J. NEYLAND, JR., general manager, Wallace Theatres, Inc., Texas, is the winner of MOTION PICTURE EXHIBITOR's March Promotion-of-the-Month Contest for his outstanding tie-in promotion of candy and prizes for children. Neyland will receive the $25.00 monthly prize for this outstanding promotion.

As Neyland said in his explanatory letter, "there are two periods in the year when the curve based on concession sales dips down into a valley of 'low-gross.' The periods of time following the Christmas and the Easter holidays." During both holiday periods, John Q. Public consumes more candies and other sweets than usual. Because of this, John Q. buys less candy at the theatre concession counter. "This year," Neyland stated, "we have been able to hold the curve up."

In September of 1959, Neyland's candy supplier, The Dixie Company, made arrangements with the Johnson Candy Manufacturing Company to give premiums to Johnson candy buyers. Johnson, in conjunction with the Dixie Company, offered a choice of two premiums for every 15 cases of candy purchased. Either a 25-inch Doll or a 14-piece Gun Belt Set was given with every 15 cases purchased.

The candy did not, however, have to be purchased all at one time. It could be bought over a period of several months; between September 1 and December 15. Also, the purchase did not consist of only one kind of candy, but of several brands. It was not too difficult under these conditions, Neyland said, to push Johnson candy and be able to secure a premium for each of our theatres.



Originally, Dixie Candy thought that these premiums would make excellent giveaway items at the Christmas Kiddie Shows. However, Neyland began thinking of the "low gross" periods and made plans accordingly.

On January 10, Neyland established a program to issue to each of his concession stands free tickets to give to every customer who made a purchase. These tickets were to be signed and dropped in a box in the lobby. Printed heralds that described the giveaway items were also distributed.

The date of the drawing was set just before St. Valentine's day, Saturday, February 13. Each manager built his own display for his particular premium. The promotions were conducted in seven towns and at 12 theatres. Good saturation for an excellent promotion!

Concluding his letter, Neyland said, "I have noticed that some of the Johnson Candy Bars are still being ordered by our managers, even though the premium contest is over. It has served to introduce to us products that we formerly overlooked, and also has introduced these candy items to our customers."

This fine promotion is another example of what can be done to make the concession counter a "top notch" extra profit center in the theatre. Why don't you enter the EXHIBITOR contest now. You may be a $25.00 winner next month. Just send information concerning your particular promotion, plus photos, to: Promotion-of-the-Month, MOTION PICTURE EXHIBITOR, 246 N. Clarion Street, Philadelphia 7.









Bermuda Rosebank Opens

The Rosebank, largest theatre ever built in Bermuda, was recently opened. G. B-Kalee Division of Rank Precision Industries furnished and equipped the theatre for both film and live-stage presentations.

The projection booth is equipped with three Gaumont Kalee 21 projectors, fitted with Mole-Richardson arc lamps and water cooling gear. The Duosonic sound system includes three loud speakers, located behind the screen, and there are also sound monitoring facilities in the projection room.

Stage equipment includes a 16-way dimmer board of 36 k.w. rating and associated spot and floor lamps. There are also 40 stands and folding chairs for the orchestra pit.

The 930 Diplomat chairs are upholstered in Dunlopillo, and covered in blue-green leather cloth. Seats are counterweighted for automatic tipping.

The Perlux screen, which measures 52 feet by 22½ feet, is mounted on an electrically controlled three-line Magnascopic screen frame.

Curtaining is comprehensive, to cater for the large stage which measures 50 by 26 feet, and includes pairs of proscenium, intermediate and back curtains, as well as two pairs of wing curtains and five borders. The material is gold velour for the proscenium and wing curtains, and gold satin for the remainder.

Arizona Paramount To Remodel Indian

George M. Aurelius, vice-president and general manager, Arizona Paramount Corporation, recently announced the start of a refurbishing program for the Indian Drive-In.

Aurelius stated that in excess of a quarter of a million dollars will be spent to enlarge and refurbish the 40-acre theatre. About 50 per cent of the property will be used in the expansion program, with the remainder of property being slated for commercial development, Aurelius explained.

John E. Stephens and Associate, Phoenix, are the architects, and construction will be done by Homes & Sons, general contractors.

The Indian is one of six theatres operated by the Arizona Paramount Corp., an affiliate of American Broadcasting-Paramount Theatres, Inc.

One of the Arizona's first drive-ins, the Indian will have a capacity of 1,400 cars, and the state's largest screen (75 feet high by 125 feet wide). The latest and finest technical developments in projection and sound equipment will be installed, Aurelius claims, as well as many unique and luxurious comforts for the theatre's patrons. Landscaping uniqueness, following the Arizona desert motif, as well as a pattern of shrubbery and trees, will be part of the remodeling.

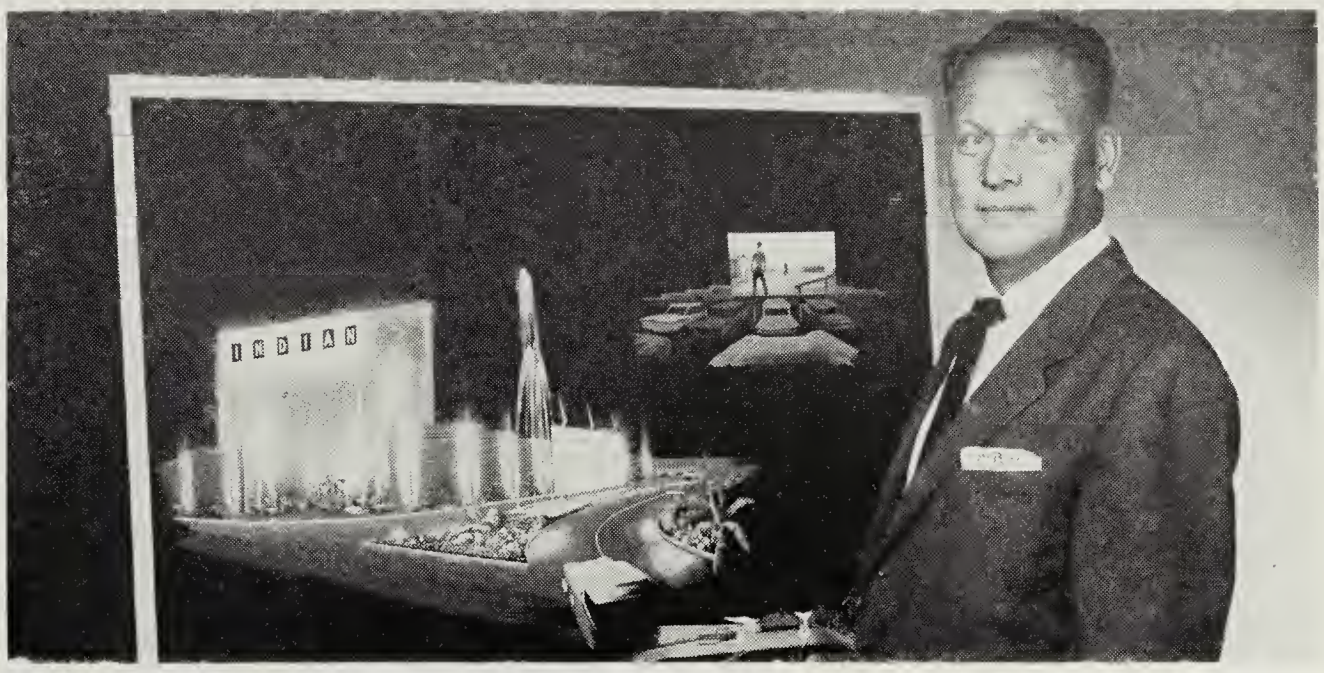
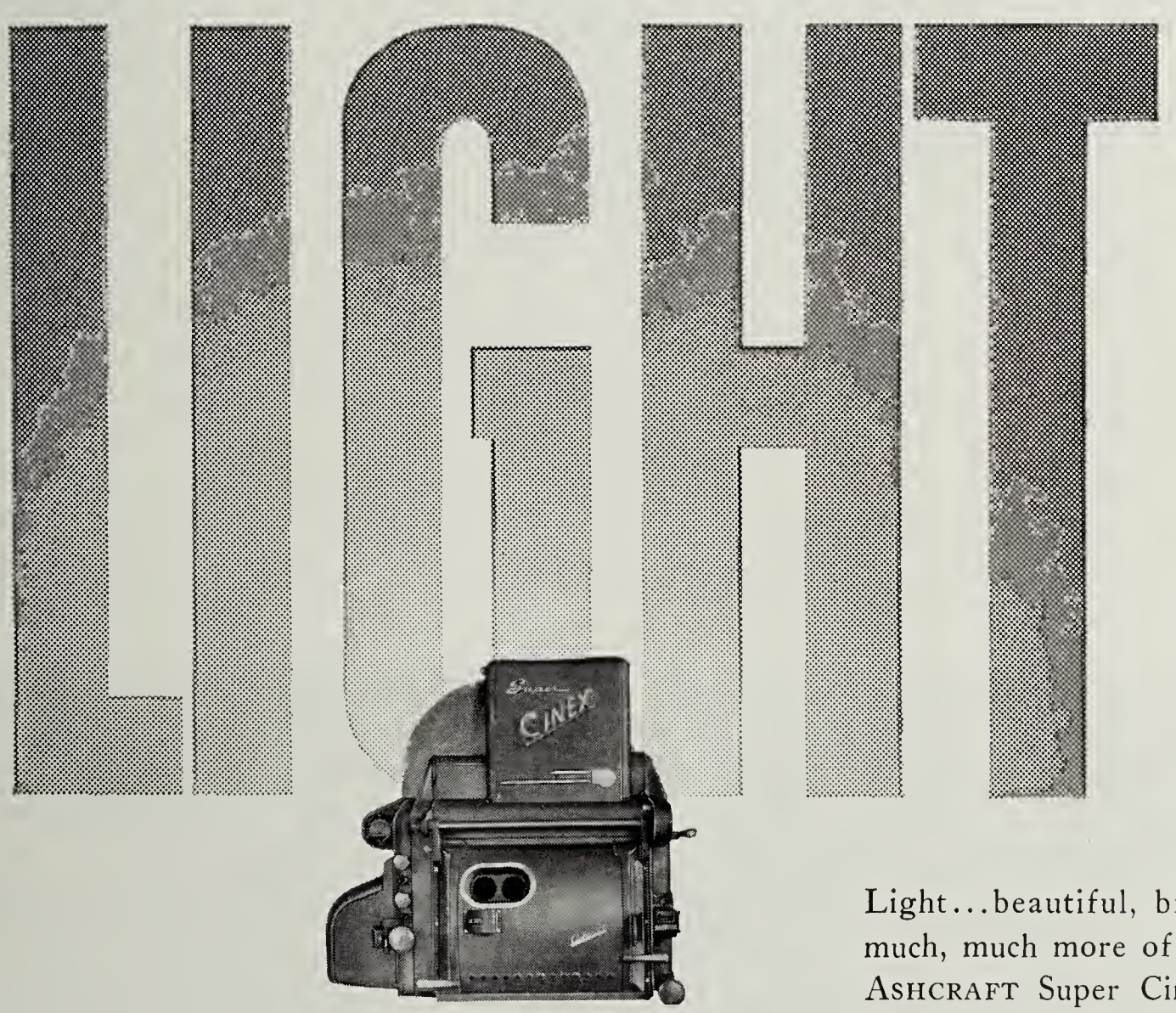


Photo shows George M. Aurelius, vice-president and general manager, Arizona Paramount Theatres, displaying architect's drawing for the remodeling of the Indian D-I, Phoenix.



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EXTRA PROFIT TIPS

This is the second installment of a series featuring important comments made by Industry leaders during the 1959 TOA-NAC Convention in Chicago, and at other important meetings throughout the country. Although the following comments do not necessarily reflect the views of this department, it is hoped that these provocative ideas will give theatremen new insight for more EXTRA PROFITS.

NEW IDEAS ON MEATS FOR CONCESSIONAIRES

By Moreland Martin
Of The Chicago Natl. Live Stock and Meat Board

"We realize that frankfurters are an important item in most of these concessions, as well as hamburgers, barbecues, etc. Did you ever stop to realize just how important frankfurters are? How many would you say were consumed in the United States last year? The 'average person' consumed approximately 57 frankfurters. They are approximately five inches long. If we would lay these frankfurters end to end they would reach from the earth around the moon and back, and then encircle the earth 14½ times at the Equator.

"You can tell a top quality frankfurter from one of mediocre quality. One of the guides of quality is revealed when it is cooked—it stays straight if it is high quality. If it tends to curl it is one of the cheaper variety. You be your own judge as to which one you use, because the red meat in these frankfurters has the same nutritive value.

"To get quality (whether it is frankfurters, ground beef or hamburgers) you will have to pay more per pound. When you skimp on quality, you get a less desirable product. Serve a good hamburger, dress it up and give it a special name such as 'Big Wheel.' Do not skimp on the meat! Put some relish or a little garnish with it—it always adds to the attractiveness of the plate. For ground beef, a good mixture recommendation is 20 per cent fat to 80 per cent lean. Definitely, you need fat in ground beef to make it flavorful, because the fat gives it juiciness and moisture when cooked.

"For cooking a hamburger, it is important to cook it at a relatively low temperature. You have seen many of the short order Chefs throw a hamburger on a red hot grill which drives off all the moisture. You may serve a relatively thin piece of ground beef but don't overcook it. You may consider building up a trade for an order of a hamburger that is medium or medium rare.

"In different seasons of the year, certain meats are more plentiful. You can buy beef at a lower price in the fall because of the number of cattle coming into the market. If you have a way to freeze some of these items, like ground beef, or meats that you intend to barbecue, you can buy when plentiful, freeze and store it for later use. In the summertime, steaks are not relatively cheap because everyone's cooking meat out-of-doors. You should take advantage of this seasonal trend and purchase these products in quantity when they are lower in cost."

THE 15-CENT CANDY BAR

By Frank Register
Of The Nat'l Confectioners Ass'n

"A recent news story in the 'Wall Street Journal' reported that the '15-cent candy bar is creeping into the economy. From movie houses, it's moving out to supermarkets and vending machines.'

"The National Confectioners Association has in the last month surveyed its membership to determine how many of its candy manufacturer members are producing 15-cent items. We were somewhat surprised to receive replies from 31 manufacturers all indicating that they produce one or more 15-cent candy units. Not all of these items are bars, however, and included are 15-cent bag items, which could conceivably be sold in conjunction with 15-cent bars. There are no doubt other 15-cent items being produced which are not included on the list we have provided for you. So, without a doubt, the 15-cent item is emerging as an important force in the candy industry.

"In an experiment conducted in a West Coast location, Canteen has found that sales of the 15-cent candy items held up as well as the 10-cent bars which were previously vended. While Canteen does not reveal the names of the 15-cent items vended, they report that these are 15-cent versions of the so-called standard nickel and dime candy items.

"When there is a display of nickel and dime versions of the same bar side by side, consumers seem to feel that they should select the lower-priced item. Therefore it would follow that the 15-cent items likewise should be kept in a separate section to achieve maximum results.

"For those interested in candy sales, the growing market for candy items that are not in the traditional price category is viewed as a healthy thing. It gives greater flexbility to candy sales. It enables us to maintain and expand our markets in the face of rising costs of ingredients and labor."

EXPERIENCE IS THE BEST TEACHER

By Leonard Pollack
Of Loew's Theatres

"Today you have candy from the small 5 cent bar or bags to the new offerings with 15 cents, 25 cents or 35 cents printed on the candy. From the old popcorn machines, today you have the big popcorn machines that really merchandise popcorn. You now have buttered popcorn in a 20 cent or 25 cent bag. From the old closed ice cream case, today you have the beautiful open ice cream cases, some of them self-service, and others closed. From the old vending machines that you had years ago where people had to shake them to get their candy or money back, you now have beautiful pieces of machinery. You have machines vending cigarettes, candy, soda, popcorn, ice cream, coffee, and many other things.

"I have found that the only way you can tell whether an item is worthwhile selling . . . is to try it. It doesn't mean that you have to continually try everything, and do everything. But the only way we are going to progress in this business is by trying new items—by merchandising these items in the best way possible.

"My belief is that we are only in the stage of infancy of this game and that many people will come up with newer and better items. I do not say they will all be acceptable, but I do say to you that five years from now we will look back at this time the same as we look back now to 10 years ago when only a few had drink machines when few people had these modern means of merchandising, when few theatres had concession stands head-on and took seats out. We will look upon five years from now the same as we look back 10 years ago now; and say to you, 'Have an open mind,' let's try these things, let's progress with the times, because, experience is the best teacher."

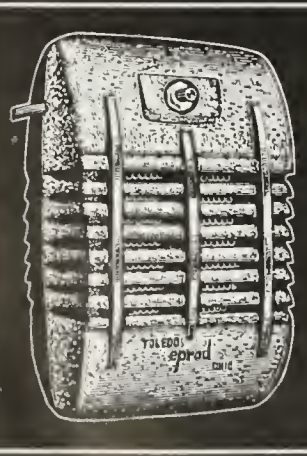
THE CORRECT METHOD OF POPPING CORN

By H. E. Chrisman
Of Cretors and Company

"Popcorn has been, and still is, your highest profit concession item. So much so, I think, that many times it is neglected because many popcorn machine owners feel popping corn is so simple and the profits so

(*Continued on page 37*)

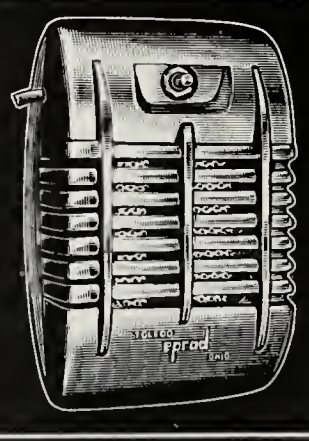
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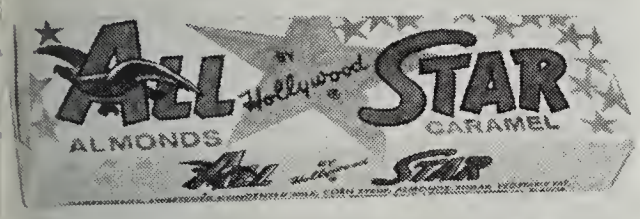
Suggested List Price

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NEW PRODUCTS

... that have Theatre interest

Hollywood Introduces New 10-Cent Bar



In line with its belief that the public is always eager for a truly new flavor combination, Hollywood Brands, Inc., has introduced the second newcomer to its line for 1960. . . . All Star, priced to be a profit maker at a 10-cent retail price.

All Star has a center of Hollywood's creamy caramel, interspersed with toasted almonds, and covered in milk coating. According to F. A. Martoccio, president, it is the perfect 10-cent companion for the recently introduced five cent Top Star.

Perfect protection and instant recognition are provided for All Star by its heavy foil wrapper with striking blue, gold and red colors on a white background. Attractive covers for self-display are on boxes of 12's.

New Wire Tie Saves Work

A new product for bundling and grouping wires has been introduced by Richco Plastic Company.

In the past, the company claims, tape, string, and cord have been used as a substitute for a Wire Tie. These substitutes require more work, material, and time to install than E-Z Wire Ties, it is said.

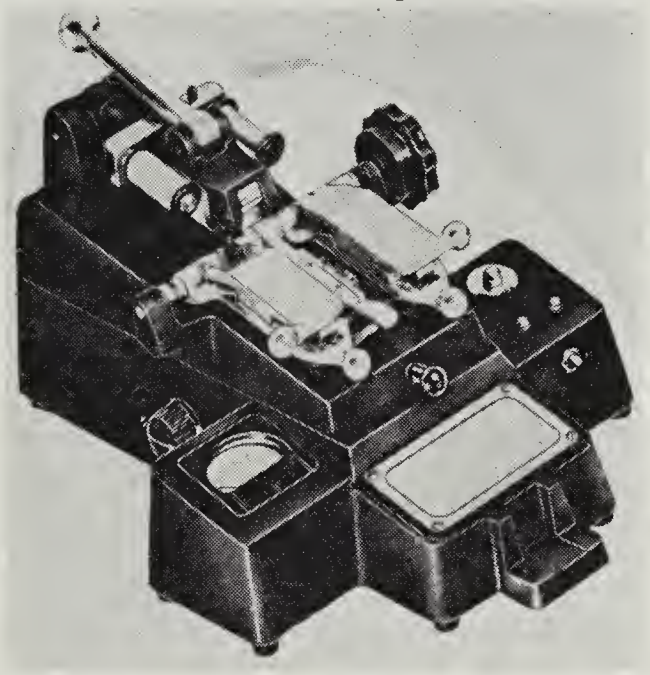
E-Z Wire Ties hold with a good grip, but are quickly removable for adding new wires. The same tie may be re-used after repair or addition of new wires. This eliminates the danger of cutting wires when removing tape or cord, and eliminates replacing tape after repairs have been made.

Polyethylene Wire Ties have exceptional strength, high dielectric properties, are chemically inert, heat resistant, and have a 45 lb. breaking point.

Prestoseal Improves Automatic Splicer

Prestoseal Manufacturing Corp. announced the availability of an improved electric automatic splicer designed to splice 16mm, 35mm or 70mm microfilm, motion picture film, magnetic film or tape and striped film without scraping or the use of cement.

The principal of the PRO Model Presto-Splicer is a combination of controlled heat and pressure applied in a precise, automatically controlled time cycle. The splice itself does not add any thickness to the film and the butt-welded ends produce a homogeneous bond with no loss of picture or sound.



The improvement of this PRO-2 Model splicer is that a ratchet assembly has been added which advances a teflon tape applying a new pressure surface for each splice. An additional improvement is the addition of a pre-plasticizing assembly which automatically pre-plasticizes the film prior to the splicing cycle.

The Presto-Splicer handles all types of safety-film bases including tri-acetate and mylar stock. It can be used for raw stock, short ends, color film, negative, prints, etc. for either motion picture or microfilm fields.

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- ☐ **COCA-COLA CO., THE**, Coca-Cala.
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Monroe Company Develops Luminous Floor Covering

The Monroe Company, Inc., announced the addition of another safety feature to their X-L Veneer non-slip floor surface. In addition to the colors of red, gray, and green, this safety topping, that can be used over concrete, wood, steel, tile, or terrazzo, is available in a luminous yellow that glows in the dark.

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NEW MELLOTONE

A quality speaker with long-lasting two-tone Fiberglas case (not plastic). 1.47 oz. "Alnico 5" magnet. 4 in. driver. **$4.95**

Suggested List Price

DOLLAR FOR DOLLAR EPRAD OFFERS MORE SPEAKER FOR YOUR MONEY!

Designed with you in mind, (EPRAD management operates drive-ins, too), EPRAD speakers give you what you want . . . better sound, longer life at a reasonable price.

All new speaker models include these quality features at **no extra charge.**

- Glass fiber tone pad
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SPEAKERS PRICED WITH STRAIGHT CORD (WHITE NEOPRENE)

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Drive-In Gets 70mm

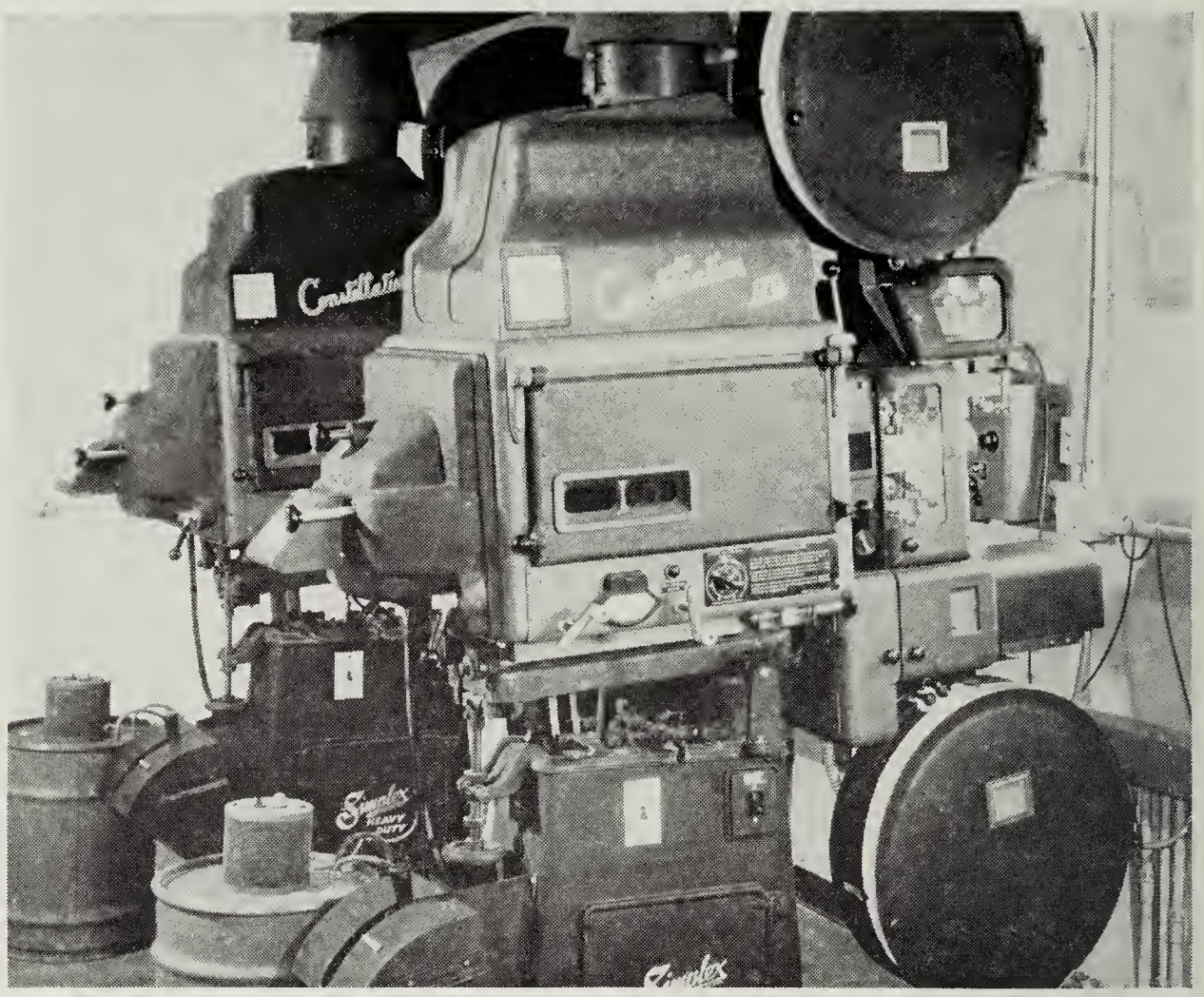


Photo shows first installation of 70mm projection equipment at a drive-in, Constellation "170" arc lamps mounted on Simplex projectors. The installation was made by National Theatre Supply at the Pacific Drive-In, San Diego, California.

S.O.S. Institutes Plan For Equipment Leasing

S.O.S. Cinema Supply Corporation, of New York and Hollywood, has instituted a Leasing Plan for almost all equipment to be found in the theatre. The company states that "anything from $300 up" can be leased.

"A single item of major equipment, or a complete installation, can be financed by leasing up to six years at a fixed price without using working capital or raising new money," claims S.O.S.

"Advance Rent on a three or four year plan is only 10 per cent, and at the end of the term, the Lease may be kept in force by paying only one per cent per year—an exclusive advantage of the S.O.S. contract," Joseph Tanney, company president, states.

For detailed information on the S.O.S. Leasing Plan, the company is offering an eight page booklet, available on request.



Photo shows Joe Tanney, president, and Dom Capano, vice-president, S.O.S. Cinema Supply Corp., closing leasing contract for Anamorphic Lenses with New York exhibitor.

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CARBONS INC., BOONTON, N. J.

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Free Carbon Chart

Casino, Phnom-Penh, Adds Perfume To Air

When a theater in the Asiatic nation of Cambodia recently remodeled and installed Trane Air Conditioning, they went The Trane Company one better and perfumed the air in the showhouse as well.

The air conditioning-perfuming was part of an extensive project which made the Casino, Phnom-Penh, a showcase. In addition to the air treatment, a cinemascope screen was installed and the building completely remodeled, repainted and, sound engineered with acoustical floor and ceiling paneling.

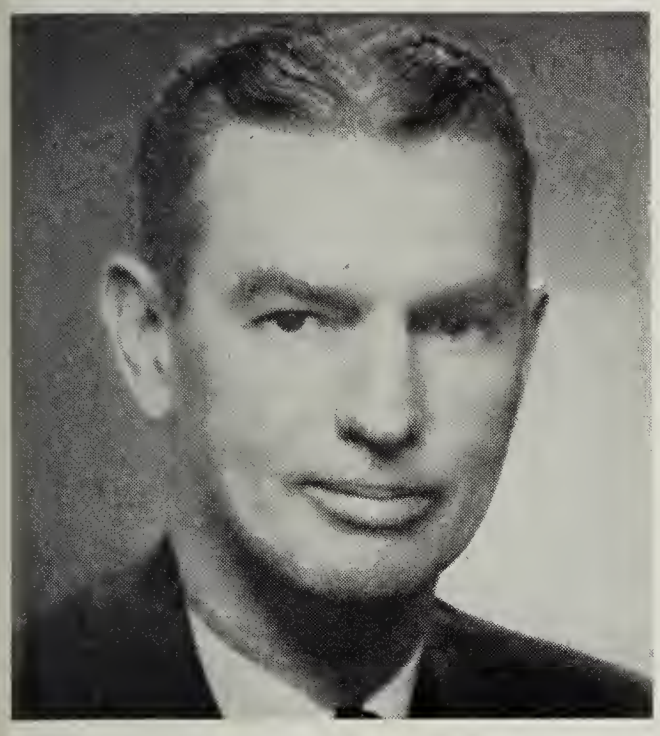


Photo shows Eugene E. Sullivan, who was recently appointed general sales manager of the Henry Heide Company. Sullivan replaces Vincent H. Heide.

Extra Profit Tips

(*Continued from page 34*)

large that only limited attention is required for this part of the concession.

"Why doesn't every concession stand sell good popped corn? We realize some of it may result from the fast turnover of young and inexperienced personnel, but most of these problems can be overcome with just a little effort, as it is easy to teach a person within minutes how to properly pop corn.

"All of us know that most equipment loses its efficiency as it gets older. That is true of some popping machines; and it's the rule, rather than the exception, that an inefficient popcorn kettle can cost the theatre from $15 to $25 profit per hundred pounds of raw corn. This means that a part of the progress made in hybrid corn is wasted because it is impossible to obtain full expansion from raw corn when the kettle is inefficient. So profitwise the theatres have an immediate loss in each pound of raw corn popped.

"This same inefficient kettle produces a smaller popped kernel than its normal expansion and it's hard—not tender and crisp. So, the taste is actually affected to some degree by the efficiency, or inefficiency, of the popcorn machine kettle.

"We have mentioned the two most popular oils as coconut oil and peanut oil, but strongly recommend coconut oil as it has many advantages over peanut and other oils. Peanut oil is especially undesirable if the popped corn is reheated for any reason.

"As the heat from the oil pops the corn, it is of utmost importance that the proper amount of oil be used so each grain is completely covered. If too little oil is used, the first popped grains take up most of the oil and there is not enough left to properly pop the remaining grains. This again results in smaller, untasty kernels, and a loss in expansion which of course is a loss in dollars and cents. Also, the greatly increased expansion of raw corn in recent years makes it more important than ever to use the proper amount of oil. Our tests and experiments over the years show 33⅓ percent as the best oil ratio for expansion, and also for taste.

"Some may want to know how much seasoning salt to use, and a "rule of thumb" is ¾ ounce to one ounce per pound of raw corn for the average taste. Some may prefer more, but it is not desirable to use too much salt in an effort to increase beverage sales. This will decrease popcorn sales.

"Our tests have shown the best popping time for a charge of corn is about 2¼ to 2½ minutes. But never under 2 minutes, nor over 3 minutes, as either extreme will reduce expansion and affect the taste."

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Unsurpassed

TOUGHEST CONSTRUCTION EVER!



Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

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New BALLANTYNE "Z" Series DUB'L-CONE

Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

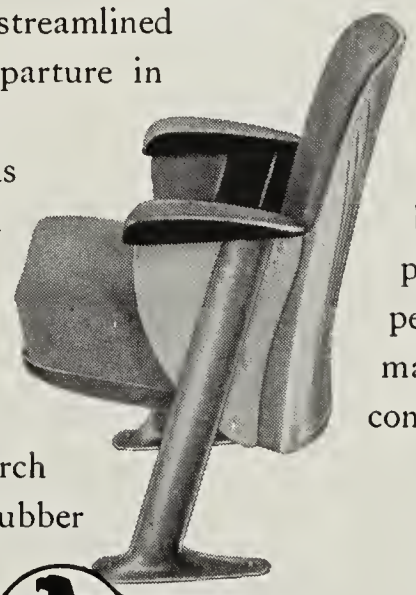
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a new concept in theatre chair styling

The "Futura's" modern, streamlined appearance is a new departure in theatre chair design. The graceful, sloping standards are heavy gauge, ovalized steel. Maximum comfort is provided by massive arm rests and by the heavily padded, deeply curved back and coil or arch spring seat with formed rubber or rubberized hair cover.



The deep-down solid comfort of Heywood-Wakefield seating helps you maintain a capacity box office . . . often at premium prices. Long, dependable service and low maintenance costs further contribute to your profits.

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NEWS NOTICES

CHICAGO—Less than a month after official registration applications were mailed, 35 per cent of all available booth space had been sold for the Motion Picture Industry Trade Show, to be staged in conjunction with its 13th Annual Convention at the Ambassador Hotel, Los Angeles, September 11 through 17, 1960.

NEW YORK—Andrew H. Heide, president, Henry Heide, Inc., announced the appointment of Robert A. Lewis as plant manager. Lewis has been with Heide for 23 years, serving most recently as assistant plant manager.

CHICAGO—R. O. A. Petersen, board chairman, Bunte Brothers Chase Candy Company, announced the promotion of W. H. Kelly from vice-president to senior vice-president and director of sales. In his new capacity as national sales director, Kelly's responsibilities will include the co-ordinating of all sales, marketing and merchandising functions of the company.

NEW YORK—William F. Kelley, president, Motion Picture Research Council, has been elected to the Board of Governors of the Society of Motion Picture and Television Engineers. Kelley is a Fellow Member of the Society.

HERNDON, PA.—Creative Playthings, Inc. is presently adding 27,000 additional feet to their plant. Completion is expected in June. The firm closed their New York office, but can still be reached by phone at the same number.

Beverly Hills

(*Continued from page 27*)

was also installed. Projection booth equipment includes the latest stereophonic sound equipment as well as projectors. The stereophonic system includes three speakers, and cellular horns surround the speakers in the auditorium.

Sydney Linden, veteran with the Herbert Rosener circuit, is general manager of the Rosener interests in Southern California. Milton Gross is manager of the Music Hall.

Training Personnel

(*Continued from page 28*)

drilling of all personnel. Every employee in the theatre should be thoroughly briefed in the procedure for handling several different kinds of contingencies.

Remember, in clearing a theatre because of an emergency, the greatest danger comes not so much from the emergency itself but from the panic it can create. All precautions should be taken to insure that patrons do not trample each other in frantic efforts to leave the theatre after being alarmed. A well-trained employee's cool head and manner can do much to eliminate the possibility of panic.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

Combined, the every second week yellow paper SERVISECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
VOL. 63 NO 17
MARCH 16, 1960

ALLIED ARTISTS

The Atomic Submarine (5919)

MELODRAMA
72M

AA

ESTIMATE: Okay programmer.

CAST: Arthur Franz, Dick Foran, Brett Halsey, Tom Conway, Paul Dubov, Bob Steele, Victor Varconi, Joi Lansing, Selmer Jackson, Jack Mulhall, Jean Moorhead, Richard Tyler, Sid Melton, Ken Becker. Produced by Alex Gordon; directed by Spencer G. Bennet.

STORY: Top officials in Washington call a top secret conference wherein a number of atomic subs and other ships which have disappeared are discussed. Captain Dick Foran, in charge of the latest in atomic subs, is ordered to proceed to the Arctic and investigate and eradicate the cause of the mysterious occurrences. Scientists Tom Conway and Victor Varconi are to accompany him. They spot a flying saucer operating under water which seems responsible for the tragedies, and it is figured that it gets its energy from the magnetic pole at the top of the earth. They lie in wait for it and ram it when they can't stop it any other way. Arthur Franz heads a boarding party and gets to talk to the thing at the controls, which informs him that an invasion of Earth is a possibility. A fellow officer is destroyed as he succeeds in temporarily disabling it, allowing Franz to get back and warn the others. As the saucer starts to get away heading for outer space, they are able to discharge a guided magnetic missile which destroys it. The earth is safe a while longer.

X-RAY: Interest is well enough maintained in this entry for the program with a fair yarn, okay performances, and adequate production and direction being present. The title can be sold in this day and age, which could result in a bit more attention and patronage than usual. Orville H. Hampton wrote the screenplay.

AD LINES: "Tomorrow's Battle To Save The World Explodes Under The Arctic Ice!"; "The Enemy That Dooms The Nation Lies Hidden Under The North Pole."

I Passed For White

DRAMA
93M.

Allied Artists

ESTIMATE: Satisfactory programmer lacks names.

CAST: Sonya Wilde, James Franciscus, Pat Michon, Elizabeth Council, Griffin Crafts, Isabelle Cooley, James Lydon, Thomas B. Henry, Max Mellinger, Phyllis Cole, Calvin Jackson, Lon Ballantyne, Temple Hatton, Freita Shaw, Ed Hashim, Ray Kellogg, Elizabeth Harrower. Produced and directed by Fred M. Wilcox.

STORY: Sonya Wilde, beautiful white-skinned Negress, frustrated by her coloring, decides to pass for white, changes her name, and goes to New York City from Los Angeles. She meets socially prominent James Franciscus, and they fall in love. Having found an office position, she tells new found friend and room-mate Pat Michon the truth about her race. When Franciscus proposes, Wilde consents although she realizes great problems may arise. She begins telling a web of lies, inventing a phantom family, etc. She gets away with things until after the wedding, even passing over a meeting with her dark-skinned brother, a jazz musician. When her baby is about to be born, she is frantic lest it be black. Although the baby is stillborn, Franciscus is now aware of her duplicity and accuses Wilde of being unfaithful She leaves him and goes back to her family.

X-RAY: Nicely produced, this story by Mary Hastings Bradley unfolds interestingly in True Confessions style and will serve on the programs nicely. It may have extra appeal to women and racially mixed audiences. The subject matter is tastefully handled and there is nothing objectionable or censorable. Although there are no known names in the cast, the leads acquit themselves finely, especially Wilde, Franciscus, and Michon. This has exploitation potential with its miscegnation theme adroitly handled. The unhappy ending is logical, as is most of the heartbreak encountered by the heroine, with whom one's sympathy remains despite her unsurmountable duplicity.

AD LINES: "A Dramatic Thunderbolt Introducing A New Screen Star—Sonya Wilde"; "The Heart Break Of Today's Racial Problems."

AMERICAN-INT.

The Angry Red Planet

MELODRAMA
83M

American-International
(Color) (Cinemagic)

ESTIMATE: Fair science fiction entry for program.

CAST: Gerald Mohr, Nora Hayden, Les Tremayne, Jack Kruschen. Produced by 'Sid Pink and Norman Maurer; directed by Ib Melchior; screenplay by Pink and Melchior.

STORY: Gerald Mohr and Nora Hayden return to Earth from Mars. Their fellow explorers, Les Tremayne and Jack Kruschen perished on the trip. Mohr suffers from a growth on his arm that defies analysis. Hayden, under drugs, tells of the trip. An intelligence on Mars directed the fantastic life of the planet against the Earth people, finally permitting Hayden and Mohr to escape. It is discovered that Mohr can be cured. A tape recorded message from the Martians warns Earth to stay away until mankind has advanced morally to a point where they will be welcome on other planets.

X-RAY: This is average science-fiction fare and contains some interesting special effects. An attempt to capture the other-world quality of Martian scenes via a photographic process is called Cinemagic. It's sort of a positive of a negative of a positive or something like that, and a red haze covers what is left. It's a bit harsh and hard on the eyes, but it is different. The monsters are frightening enough, and while there is a familiar ring to the proceedings, they should satisfy fans of science fiction adventures. Acting and production values are satisfactory.

AD LINES: "Live Spectacular Adventures Beyond Space And Time in Cinemagic, A Venture Into The Fourth Dimension"; "A Strange Eerie New World Unfolds On The Angry Red Planet."

COLUMBIA

Because They're Young

DRAMA
102M

Columbia

ESTIMATE: Good story of today's youth should hit the school-age target.

CAST: Dick Clark, Michael Callin, Tuesday Weld, Victoria Shaw, Roberta Shore, Warren Berlinger, Doug McClure, Linda Watkins, Chris Robinson, Rudy Bond, Wendell Holmes, Philip Coolidge, Bart Patton, Stephen Talbot, Kathryn Card, Paul Genge, Susan Odin, Frances Karath, guest stars James Darren and Duane Eddy. Produced by Jerry Bresler; directed by Paul Wendkos.

STORY: New high school teacher Dick Clark takes more than an ordinary interest in his students, although the principal would rather he kept more aloof. He is attracted to the principal's secretary, Victoria Shaw. Clark becomes involved in the extra-curricular affairs of tough and potentially delinquent Michael Callin; Tuesday Weld, old for her 17 years and trying to live down a sexual experience with Callin; likeable Warren Berlinger, whose mother is not the model of virtue the youth forces himself to believe; and others. To Clark, these kids are people, and he wants to help them all he can. The friendship of the rest of his class starts to soften Callin, but he becomes involved with a holdup ring headed by Rudy Bond. Callin wants out, but Bond forces him to participate. The holdup fails, and Callin escapes, seeking refuge in the school. He is tracked there by the criminals he deserted, and Clark comes to his rescue. Callin proves himself an honorable youth, and the principal comes to realize that perhaps Clark has the right idea about handling students. Clark and Shaw clinch.

X-RAY: There is considerable plot in this story of today's kids of high school age, the pre-sold name of Dick Clark should prove a potent lure to the youngsters, and he has been surrounded by some of the brightest young performers around. Some of situations are a bit adult for the younger set, but intelligent high-school students won't be bothered. Clark's performance is quite natural, and some musical interludes provide an additional lure. The story maintains interest although slightly more tightening could have helped. Screenplay by James Gunn. This will fit nicely in general situations.

TIP ON BIDDING: Better program rates.

AD LINES: "Take It From Dick Clark: This Is The Whole Bit About Today's Teenagers . . . And It's A Real Blast"; "The Most Delightful But Dangerous Age There Is . . . The Beautiful But Bittersweet Years Of Youth . . . The Whole Story Of Today's Teenagers Starring The Man Who Knows Them Best."

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PARAMOUNT

Conspiracy Of Hearts

MELODRAMA
116M.

Paramount
(Rank)
(English-made)

ESTIMATE: Potent, fine, and heart-rending drama.

CAST: Lilli Palmer, Sylvia Syms, Yvonne Mitchell, Ronald Lewis, Albert Lieven, Peter Arne, Nora Swinburne, Michael Goodliffe, Megs Jenkins, David Kossoff, Jenny Laird, George Coulouris, Phyllis Neilson-Terry, Rebecca Dignam, Josephy Cuby. Produced by Betty E. Box; directed by Ralph Thomas.

STORY: A group of nuns at a convent in Northern Italy during World War II, headed by Mother Lilli Palmer, help Jewish children escape from a Nazi transit camp. The Italian troops dislike being the children's jailers and their commander Ronald Lewis is heartsick over his job and turns a blind eye on the nuns activities. The Germans, however, begin a tightening-up process which brings Colonel Albert Lieven and his staff officer Peter Arne to take control and stop the escapes. Their investigation leads to a raid on the convent, the sentencing of Palmer and two other nuns to be shot. The Italian firing squad, however shoots over the nuns' heads, and as Lewis turns on Lieven and kills him, the soldiers shoot Arne. The nuns proceed with their work, as the Italians leave to join the Partisans. That the communion of hearts can overwhelm the powers of evil is proven as a truth.

X-RAY: Magnificently produced, directed, and enacted by the entire cast, including the children, this emerges as a most heartbreaking dramatic war incident that cries out for showing anywhere and everywhere. Palmer is magnificent and turns in an Academy Award rating performace. The episode where kindly rabbi David Kossoff is conducting secret Yom Kippur ceremonies for the children in a basement room of the convent only to be discovered and shot down by the Germans is one to be long remembered, as is the entire film. No too lavish praise can be given to this. It is a dynamic plea for brotherhood. Filmed on location in Italy, this has a screenplay by Robert Presnell, Jr., based on original material by Dale Pitt. All involved in its making can take well deserved bows. There won't be a dry eye in the house when this is played—that can be guaranteed!

TIP ON BIDDING: Top Rates, but will have to be sold.

AD LINES: " A Poignant, Dynamic Drama Of The Love For Little Children"; "A Reverent, Potent Drama That Will Tear Your Heart Out."

Heller In Pink Tights

COMEDY-DRAMA
100M

Paramount
(Technicolor)

ESTIMATE: Colorful yarn has "names" to help.

CAST: Sophia Loren, Anthony Quinn, Margaret O'Brien, Steve Forrest, Eileen Heckart, Edmund Lowe, Ramon Novarro. Produced by Carlo Ponti and Marcello Girosi; directed by George Cukor.

STORY: Two show wagons arrive in Cheyenne in the 1880's after escaping creditors from a neighboring state. They contain owner-actor Anthony Quinn, continental actress Sophia Loren, Margaret O'Brien and her mother, Eileen Heckart, Edmund Lowe, and bit player drivers. Their first show is a hit at which point a creditor arrives. Loren is attracted to gunman Steve Forrest, who kills several men on instructions from Ramon Novarro, who promised him a large amount of money for the assignment. Loren gets into a poker game hoping to win enough to pay off Quinn's debts. She puts herself up for security as a large amount is at stake and loses to Forrest. Before he can collect, the troupe sneaks out of town. The wagons are faced by hostile Indian country as Forrest catches up on his way to Novarro. He uses his guns against the would be redskin killers, guiding the company through the unfamiliar territory. The next incident has to do with a gunman sent out to kill Forrest so that he can't show up to collect from Novarro. The gunman wounds Quinn instead. The latter recuperates in a mission while Forrest persuades Loren to go on ahead and collect his money, hoping to meet her later. When she does get the money, she buys an abandoned building and turns it into a theatre named after Quinn. The show they put on is a hit. When Forrest arrives looking for his money, Novarro's men start looking for him. Quinn and Loren help him escape, and he leaves town hoping to collect the money another day.

X-RAY: To be found here is a colorful mixture of romance, action, comedy and histrionics as the performers stick to the axiom that the show must go on even in the early, unsettled west. Interest is well enough maintained because of the off-beat qualities of the story which keeps viewers guessing as to what comes next. The proficient cast does well by its assignments, and the direction and production values are good for the pace of the entry, which should do satisfactorily boxofficewise given a bit of a campaign assist. The presence of the quality cast should also be of assistance in the final accounting. The screenplay is by Dudley Nichols and Walter Bernstein, based on the novel "Heller With A Gun," by Louis L'Amour.

TIP ON BIDDING: Higher program rates.

AD LINES: "She Had A Way With The Men Of The Wild, Wild West"; "Looking For Something Different in the Way of Entertainment? Don't Miss This Tale of Show People In The Early West."

20th-FOX

Can-Can

MUSICAL
131M

20th-Fox
(Technicolor)
(Todd-AO-70mm.)

ESTIMATE: High rating musical.

CAST: Frank Sinatra, Shirley MacLaine, Maurice Chevalier, Louis Jourdan, Juliet Prowse, Marcel Dalio, Leon Belasco, Nestor Paiva, John A. Neris, Jean Del Val, Eugene Borden, Jonathan Kidd. Produced by Jack Cummings; associate producer, Saul Chaplin; directed by Walter Lang.

STORY: In 1896, in the Montmartre district of Paris, lawyer Frank Sinatra and judge Maurice Chevalier enter the cafe owned by Shirley MacLaine. When she signals for the start of the Can-Can, the police raid the place for putting on a lewd and lascivious performance and the girls are jailed. Chevalier winds up as chief judge at the trial where a new associate justice is introduced in the person of Louis Jourdan. The charges are dismissed for lack of evidence. Jourdan, irked by Sinatra's telling defense, goes to the cafe looking for evidence himself and almost gets more than he bargained for until MacLaine is tipped as to his identity. She thinks that she has his approval to proceed with the Can-Can but is arrested in a raid. She is attractive to Jourdan and Sinatra frames a foto showing him kissing her, hoping to get her off this way. It develops he was going to dismiss the charges anyway as he has fallen in love with her. She tries to get Sinatra to marry her since she is in love with him, but he has an aversion against marriage. When Jourdan proposes to her she agrees to become engaged to him, but Chevalier pleads that this will hurt his chances and career. He doesn't care. Sinatra decides to do what he can to interrupt the marriage plans of the pair and gets her to make a fool of herself at a sedate engagement party. She later tricks Sinatra into becoming owner of her cafe, whereupon she will do the Can-Can and he will be arrested and disbarred. He is arrested and tried, but MacLaine can't go through with the frame and the charges are dismissed. The woman head of the reform movement and the judges are persuaded to come over and witness a performance of the dance to see whether it is really evil, and it delights all who see it. Sinatra and MacLaine are reconciled and their affections for one another may yet be legalized—if he won't marry her, he may adopt her.

X-RAY: Full of fun, joy, laughter, tuneful songs and extraordinary dances, this musical seems sure-fire quality entertainment for adults. It's a treat for the eyes and ears with its colorful settings in magnificent Todd-AO and Technicolor, and the music that is familiar and pleasing. Word-of-mouth has built the entry to tremendous proportions and viewers will certainly not be disappointed by the result. The all-star cast does much to insure the success of the entry, while direction and production are very good. Shirley MacLaine gets the lion's share of audience attention, and Louis Jourdan really will impress femme viewers. Naturally, Sinatra and Chevalier are in their element, seemingly enjoying every minute of what transpires on the large-sized screen. The choreography is out of this world, as are the costuming and other bits and pieces that go into the making of the film. Some of the costumes really get down to the bare facts. The screenplay is by Dorothy Kingsley and Charles Lederer, based on the musical comedy by Abe Burrows. Some of the Cole Porter songs heard are "Montmarte," "C'Est Magnifique," "Live And Let Live," "It's All Right With Me," "I Love Paris," "Let's Do It," "Just One Of Those Things," "You Do Something To Me."

TIP ON BIDDING: Higher rates.

AD LINES: "The Most Talked About Musical Of Them All"; "It's Naughty But Nice."

When Comedy Was King (008)

COMPILATION
81M.

20th-Fox

ESTIMATE: Compilation of silent comedy reels makes cute entry.

CAST: Charlie Chaplin, Buster Keaton, Laurel and Hardy, Ben Turpin, Fatty Arbuckle, Wallace Berry, Gloria Swanson, Mable Normand, The Keystone Cops, Charlie Chase, Edgar Kennedy, The Sennett Girls, Stuart Erwin, Andy Clyde, Chester Conklin, Snub Pollard, Produced and written by Robert Youngson; narrated by Dwight Weist.

STORY: Charlie Chase and family visit a neighborhood theatre in the 1920's and run into all kinds of difficulties as the various films are seen. All of the aforementioned comedians appear in a number of their old efforts that show off their talents nicely.

X-RAY: A fine entry for the lower half of the program, this can serve both as a novelty and curiosity piece for old and young alike. Its accent on comedy makes it readily acceptable, and its unusual aspects make it easily marketable. The large cast of "names" from yesteryear is a good selling point, and the narration ties the various subjects together as does the expert editing. This has been put together by the same producer who made "The Golden Age Of Comedy" several years ago. It is in similar vein. The compilation is divided into parts such as "The Good Old Days At Keystone", "The Immortal Baby" with Harry Langdon; "Hal Roach—In and Out Of The Twenties"; "The Great Stone Face" devoted to the talents of Buster Keaton; "The Wacky World of Mack Sennett"; and "The Fiddle and The Bow" devoted to Laurel and Hardy.

AD LINES: "The Big Parade of Comedy In The Fastest, Funniest Film Of All Time"; "The All-Time Greatest Comedy Cast In The Fun Fest of the Century."

UNIVERSAL

The Glenn Miller Story

MUSICAL DRAMA
116M

U-I
(Technicolor)

ESTIMATE: High rating reissue.

CAST: James Stewart, June Allyson, Charles Drake, George Tobias, Henry Morgan, Frances Langford, Gene Krupa, Ben Pollack, Archie Savage Dancers, The Modernaires, Marlon Ross, Irving Bacon, Kathleen Lockhart, Barton MacLane, Sig Ruman, Phil Garris, James Bell, Katherine Warren. Produced by Aaron Rosenberg; directed by Anthony Mann.

X-RAY: When first reviewed in January, 1954, it was said of this reissue: "A warm tune-filled film, this is headed for the higher grosses. It is strong in star values, and has an interesting story, plenty of tunes, and the Miller music, among other things. Stewart as Miller is again superb, while Allyson, as his wife, helps bring an added glow to the film. Production values are high and direction is of the same calibre. It is a picture that ought to attract young and old."

TIP ON BIDDING: Better rates for re-release.

AD LINES: "The True Story Of One Of America's Great Musicians"; "James Stewart As Glenn Miller—A Biographical Drama With Music."

FOREIGN

Angry Island

MELODRAMA
90M.

(Kajikko)

Bentley Films
(Eastman Color)
(CinemaScope)
(Japanese-made) (English titles)

ESTIMATE: Off-beat, hard-hitting drama concerning exploitation of children.

CAST: Kazuo Suzuki, Shigeo Tezuka, Teruo Shibata, Yasuo Tsuchiya, Shigeaki Goto, Yukio Akiyama. Produced by Masafumi Soga; directed by Seijki Hisamatsu.

STORY: Boys are literally sold by burdened parents to brokers who resell them to fishermen on an island off the main coast of Japan. Others also come from the reformatories as a means of supposed rehabilitation. The story concerns seven newly arrived boys who are put to hard work, beaten at the slightest provocation, underfed, and ill-clad. They find one of their predecessors imprisoned in a tiny cage where he is being starved. The others try to smuggle him food. They also decide to try and get him to a doctor on the mainland during a festival when the owners are away from their homes. By this time, the boy has died and his closest friend refuses to abandon him and tries to get him to the boat stolen by the others. They make it to the mainland and disclose the inhuman conditions that exist, whereupon police, newsmen, and welfare officials invade the island to investigate the claims. The result is an end to the child slave market and betterment of conditions for those who want to work the boats.

X-RAY: This screenplay by Yoko Mizuki is based upon stories in the Japanese press in which reported similar incidents. Some of the scenes depicting the cruelty of the boy-buyers are hard to take, and the story is depressing. It is well-enacted and well-mounted, with color and Cinemascope effective aides in the presentation, which is limited to the art and specialty spots. Direction and production are good.

AD LINE: "Boys For Sale To Do Anything"; "A Hard-Hitting Expose Of Yesterday's Slave Market Off Japan."

Breakout

MELODRAMA
98M

Continental
(English-made)

ESTIMATE: Interesting prison camp meller peopled with English names.

CAST: Richard Todd, Bernard Lee, Michael Wilding, Richard Attenborough, Dennis Price, Donald Houston, William Franklyn, Vincent Ball, Peter Arne, Peter Jones, Ronnie Stevens, Terrence Alexander, Andrew Foulds, Steve Norbert, Cyril Shaps, Eric Lander, John Dearth, Robert Bruce, Harold Siddons, Ian Whittaker, David Williams, David Graham, Howard Williams, Dino Galvani. Produced by Colin Lesslie; directed by Don Chaffey.

STORY: Captive officers and men in an Italian prisoner-of-war camp have one thought in common—to escape. They tunnel all over the place, but are frustrated at all turns by camp commandant Peter Arne. They realize an informer is among them, but continue with their escape plans, finally making it after binding up the informer, whom Arne kills accidentally while belatedly investigating what is going on.

X-RAY: Once it gets going this is an interesting melodrama of its type. The all male cast is peopled by well-known English names and they perform well. Suspense is well maintained throughout, and although nothing drastically new is found here, the film will pass in most spots. Supposedly based on a true incident, this is from a novel by Michael Gilbert. The mass escape seems incredible, and perhaps the film would have been more plausible had some of the prisoners remained behind. In most spots this is being sold with the documentary "Blitzkrieg."

AD LINES: "A Shocking Story Of Men Condemned To Hell"; "A Tense, Tingling War Thriller."

Blitzkrieg

DOCUMENTARY
91M

Continental
(English version) (German made)

ESTIMATE: Lower half filler.

CREDITS: Introduction by Lt. Gen. Sir Brian Harrocks. A Certus Film production.

STORY: This shows World War II through German eyes. The film has been edited from countless thousands of feet of film taken on the front lines by over 200 Nazi cameramen. Included is the Russian campaign, Rommel in Africa, submarine warfare on the Atlantic, the death struggle of Berlin, etc.

X-RAY: In both surprisingly well preserved photography and many shots that are pretty terrible photographically, this German-made history of the war is not too interesting to those other than historians. It is carefully explained for what it is in an introduction by Lt. Gen. Sir Brian Harrocks, who was one of the Allied Generals, and animated maps try to keep the action clear. Many of the scenes are pretty brutal and Hitler has himself a time in many shots, but it is all a rehash and of limited interest. This is being paired in most spots with "Breakout," and although its running time seems much too long we suppose it can be sold along exploitation lines, and will prove lower half filler for the other feature.

AD LINES: "The Raging Inferno Of War"; "The True Story Of War As It Really Is—Inhuman, Ferocious, Ugly!"

Nude In A White Car

DRAMA
87M

Trans-Lux
(French-made)
(English titles or dubbed in English)

ESTIMATE: Highly interesting import.

CAST: Marina Vlady, Robert Hossein, Odile Versois, Helena Manson, Henri Cremieux. Directed by Robert Hossein.

STORY: On a dark summer night as Robert Hossein walks along a road on the French Riviera, a white car pulls along side, and a feminine voice asks directions after which he is offered a lift. The car turns onto a side road and Hossein is engulfed in an intimate embrace. Moments later, he is ejected from the car, and when he protests, the stranger emphasizes her request with a gun. He manages to catch a glimpse of the license, which takes him to a villa occupied by Odile Versois and her half sister, Marina Vlady, confined to a wheel chair since a polio attack at the age of 15. Hossein is welcomed and persuaded to remain the night. The next day he is offered the job of managing a record shop which the sisters are to open shortly. He is puzzled and accepts. He is attracted to Versois, but uncertain as to the identity of the mysterious driver of the car. He breaks with Versois when he thinks that she is lying to him, but he later discovers that Vlady has been faking at being an invalid. She can walk and it was she who drove the car that night. He walks out of the house as Vlady falls down a flight of steps, really incapacitating her.

X-RAY: The title, of course, refers to the first few minutes of the film where the hero is romanced by the nude driver of a car in the dark of night. His efforts to learn her identity result in a suspenseful and interesting yarn that keeps interest alive until the surprising climax. The cast is good as are the direction and production, and the use of titles and/or English dialogue makes the entry playable anywhere adult audiences congregate. There is a back-up campaign to be put into effect by the distributor, and curiosity aroused by the title and subject matter could result in impressive returns where it catches on. The screenplay is by Robert Hossein, based on a novel by Frederic Dard.

AD LINES: "He Had To Find Out Who She Was Ever Since That Night On The Beach Road"; "You Must See This Film From The Beginning And Come Prepared For The Unusual."

Rosemary

COMEDY-DRAMA
105M

Films-Around-The-World
(German-made) (English titles)

ESTIMATE: Sharp, biting satire on German manners and morals.

CAST: Nadja Tiller, Peter Van Eyck, Mario Adorf, Carl Raddatz, Gert Frobe, Henne Wieder, Jo Herbst, Werner Peters, Karin Baal, Erich Von Loewis, Arno Paulsen, Tilo Von Berlepsch, Hubert Von Meyerinck, Helen Vita, Ruth Hausmeister, Horst Frank. Produced by Luggi Waldleitner; directed by Rolf Thiele.

STORY: A group of German industrialists discussing a huge business deal in which the Bonn Government is interested are interrupted by streetwalker Nadja Tiller and two strolling musicians. One of the businessmen promptly makes her his mistress. She enjoys the money and position and agrees to assist French Peter Van Eyck in gaining information on the doings of the German cartel. The businessmen, attracted to her bed, confess all their business secrets, which she tape-records. All powerful now, Tiller represents a threat to the Germans' home lives and businesses. She has made many important enemies, and her former protectors have her mysteriously strangled. The street singers, meanwhile, have already found a new street walker to carry on where Tiller left off.

X-RAY: Another example of the bitter German comedy-drama done in a highly stylized, cinematically fascinating fashion, this is a natural for art houses. Sharp acting and excellent production and direction make it one discriminating filmgoers won't want to miss. Tiller is a sultry new comer who generates plenty of heat, and she is ably assisted by a host of good male players. In the nature of "Threepenny Opera," satiric musical accompaniment by the street singers advances the story. Again, the Germans take a hard, bitter, satiric look at themselves, and the result is excellent art house fare, biting, sometimes hysterically funny, but always interesting. This is based on a true case history. Screenplay by Erich Kuby and Rolf Thiele.

AD LINES: "Another Satiric Masterpiece From Post-War Germany"; "Love And Business Clash With Serio-Comic Results That Etch The Screen With Acid."

MISCELLANEOUS

Justice And Caryl Chessman

DOCUMENTARY
45M

Sterling World Distribution

ESTIMATE: Highly exploitable featurette is boxoffice natural.

CREDITS: Terrence W. Cooney Production; directed by John Jacobs; written by Jules Maitland; narrated by Quentin Reynolds.

STORY: The story of Caryl Chessman's 12 years in the shadow of California's gas

(*Continued on next page*)

ALPHABETICAL GUIDE TO 198 Features Reviewed

This Index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A

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Angry Island—90m.—For 4687
Angry Red Planet, The—83m.—A-I .4685
Aren't We Wonderful—120m.—For. 4667
Atomic Submarine, The—72m.—AA .4685

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Babette Goes To War—103m.—Col. ..4681
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Bridges At Toko-Ri, The—103m.—Par.—RE. 4646
Brink Of Life—82m.—For. 4667
Broth Of A Boy—77m.—For 4679
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C

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Career—105m.—Par. 4641
Carry On Sergeant—84m.—For 4657
Cash McCall—102m.—W8 4663
Chance Meeting—96m.—Par. 4674
Circus Stars—61m.—Par. 4681
Comanche Station—74m.—Col. 4681
Conspiracy Of Hearts—116m.—Par. ..4686
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par.—RE 4646
Cousins, The—112m.—For. 4682
Cranes Are Flying, The—94m.—WB . 4663
Crimson Kimono, The—82m.—Col. ...4637

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Dog's Best Friend, A—70m.—UA 4670
Dog Of Flanders, A—96m.—Fox 4666
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Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—A-I .4644
Giant Leeches, The—62m.—A-I 4657
Girls Town—90m.—MGM 4641
Glenn Miller Story, The—116m.—U-I-RE 4686
Goliath And The Barbarians—88m.—A-I 4665
Gunfighters of Abilene 67m.—UA ...4670
Guns Of The Timberland—91m.—WB .4675

H

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Hatikvah (The Hope)—90m.—For....4653
Have Rocket, Will Travel—76m.—Col. 4633
Hell Bent For Leather—82m.—U-I 4670
Heller In Pink Tights—100m.—Par. ..4686
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House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For 4659
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I'm All Right, Jack—104m.—For. 4682
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It Started With A Kiss—104m.—MGM 4634
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Jayhawkers, The—100m.—Par. 4646
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Look Back In Anger—99m.—WB 4635
Lotna—95m.—For. 4672
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Rebel Set, The—72m.—AA 4633
Rise And Fall Of Legs Diamond, The—101m.—WB 4674
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S

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Snow Queen, The—70m.—U-I 4658
Solomon And Sheba—139m.—UA 4666
Speaking of Murder—80m.—For. 4655
Suddenly, Last Summer—114m.—Col. 4661
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Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—For 4635
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Subway In The Sky—86m.—UA 4634
Swan Lake—81m.—Col. 4673

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Take A Giant Step—100m.—UA 4663
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Tall Story—91m.—W8 4678
1001 Arabian Nights—76m.—Col. ...4661
Tarzan The Ape Man—82m.—MGM .4646
Terror Is A Man—89m.—Misc. 4674
That Kind Of Woman—92m.—Par ...4634
Third Voice, The—79m.—Fox 4673
—30—96m.—W8 4650
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Wreck Of The Mary Deare, The—106m.—MGM 4649

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636
Young Have No Time, The—95m.—For 4660

JUSTICE AND CARYL CHESSMAN

(*Continued from page 4687*)

chamber is told by policemen, court officials, a psychiatrist, a juror, the mother of the girl Chessman allegedly raped, the man who prosecuted the case, and Chessman's attorneys. The convict himself is seen hard at work on the legal aspects of his case and at his writing.

X-RAY: Headlines all over the world have made the story of Chessman's fight for life a hot one everywhere, and this well-made documentary featurette is a highly exploitable piece of film. Chessman, who never speaks, is seen working on his case while a host of the people involved explain their feelings about the man and whether or not he should go to the gas chamber. While the narration and the bulk of the testimony is pro-Chessman, a certain objectivity is strived for. It is as timely an item as has ever been produced as Chessman nears the end of another reprieve from the gas chamber. It will get a wide playoff and considerable public attention. This is being handled in some situation by American-International.

AD LINES: "The Real Story Behind Caryl Chessman's Fight For Life"; "The Story Behind The Year's Most Sensational Headlines."

The Shorts Parade

THREE REELS

Color Novelty

GALA DAY AT DISNEYLAND. Buena Vista. 27m. This Technicolor subject takes the viewer on a trip through Disneyland during the opening festivities in 1954. Scenes of various entertainment features of the amusement park include short dedications, under-water ride in model submarine, parade with folk dancers and music from various countries, and monorail ride. GOOD.

ISLAND OF THE SEA. Buena Vista-Disney Special. 28m. The Technicolor cameras reveal life on the remote islands scattered over the broad expanse of the ocean. Sparsely inhabited and devoid of human habitation, many have escaped the march of progress and on them forms of wildlife, strange and rare, continue to exist. GOOD.

MYSTERIES OF THE DEEP. Buena Vista-Disney Special. 24m. In Technicolor we see the beauty and denizens of the sea. Means for survival as well as wonders of reproduction are shown. The color is beautiful and this is both instructive and entertaining. EXCELLENT.

For Theatre-Tested and Approved

THEATRE FORMS AND SYSTEMS

write to EXHIBITOR BOOK SHOP!



MARCH 16, 1960 SECTION THREE
VOL. 63 NO. 17

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

A | CIVIC-CLUBS

NUMBER A34
How To Sell A Gangster Pic
THEATRE: **State,**
ADDRESS: **Sioux Falls, S. D.**
MANAGER: **Cliff Knoll**

We tried to screen Allied Artists' "Al Capone" in the State Penitentiary which is located here; but failed due to a political snag. The next best thing was done with a screening at the theatre on a Saturday morning five days in advance of opening for City and County officials, Police and Sheriff, U.S. marshals and F.B.I. agents, judges, the Highway Patrol, the press, radio and TV, and representatives from the local colleges. During this screening comment cards were handed out and tape recordings made of interviews with several picked officials. These were used to advantage in selling the film.

Radio, television and newspaper campaigns were most extensive; while several street bally gags were used. One starting three days in advance and running through our opening day was the use of a bannered car with a public address system which concentrated in areas where there were crowds such as high schools, colleges, downtown streets, etc. Another had one of our ushers dressed as a "hood" carrying a toy tommy gun and bearing a sign on his back reading "See Al Capone". Now At The State Theatre."

We wanted to use a finger printing gag for this picture and to accomplish this we contacted the local Civil Defense authorities and worked out a tie-in with them. Weather permitting, we set up a special table and display manned by Civil Defense personnel on the street outside the theatre. During this time we took finger prints and gave the people their own identification card. Of course, a special three sheet on the picture was placed beside a card reading: "Get Your Free Identification Card Here" and placed next to the table. This service was plugged several days by disc jockeys on every station and created plenty of talk.

B | KIDS' MATINEES

NUMBER B57
"Toby Tyler" Gets in School
THEATRE: **Paramount,**
ADDRESS: **Austin, Minn.**
MANAGER: **Karl Lindstaedt**

I started my campaign on Buena Vista's "Toby Tyler" two weeks in advance of showing on the local television station. They gave us three plugs at the cost of only one shot. These shots played up a local French poodle dog dressed up like "Mister Stubbs", the chimp in the film. Two of these shots were with the poodle while the other shot was a week in advance at the end of the Walt Disney program.

For about three years we have not been able to get any help from the public schools of Austin in plugging a good, clean family bit of entertainment. So I decided to call on the head of the local schools to at least give it a try. Using the angle that we have patrons ask us why the producers do not make more family pictures, I in turn told the superintendent of schools that at one time we could get help from the schools in selling this kind of entertainment; and that I now wanted some help.

He called this to the attention of the principals of the grade schools and they cooperated 100 per cent. They picked a boy or girl from each room in the grade schools from Grades two through five. These children were invited to a special screening the day in advance of the opening of the picture. They took a supply of color charts that I had made up on the picture back to school the next day; and also gave a report on the picture to the rest of the class. Since these color charts had the dates and time of shows this was just like putting heralds in the grade schools. This was not only done in the public schools but in the Catholic grade schools as well.

The color charts were passed out and since this was in the nature of a coloring contest with three cash prizes for the best returned to the theatre over 500 were mailed or brought in to the theatre—a surprisingly high percentage. The prizes were $3, $2, and $1.

Special after school matinees were held each weekday at four P.M.



A photo enlargement of Columbia's "Our Man In Havana" was prominent in the Hoover Company exhibit booth at the Philadelphia Home Show in Convention Hall recently, where it was seen by an estimated 500,000 people.

NUMBER B58
Scotch Stunts For Children
THEATRE: **Ritz,**
ADDRESS: **Edinburgh, Scotland**
MANAGER: **John L. Smith**

To celebrate our Minors' Birthday Program, the Chief Constable was invited to nominate deprived children from children's shelters and a spastics home to be our guests at the show. Approximately 100 were named and the S.M.T. Bus Company provided coaches to convey them free of charge.

The Edinburgh College of Domestic Science baked and iced a cake for the occasion and this was displayed at the theatre for three days. Our regular members were invited to contribute candy and three tray loads were collected for the guests.

A news-agent provided a quantity of paper hats and balloons and a number of small prizes were promoted for the competitions which were held on the stage before the screen show.



In cooperation with Coca-Cola, Dale F. Tysinger, manager, Weller, Zanesville, Ohio, is creating plenty of good-will by holding 'teen age dancing on stage every Saturday from 12.00 to 1.00. A local disc jockey from radio station WHIZ brings the recordings; the local Coca-Cola bottler gives free Coca-Cola to each boy and girl; and cash prizes are awarded. It's on the order of TV Band Stand.

At another Minors Matinee the Scottish Society for the Prevention of Cruelty to Animals provided a representative to talk to members on the care of pets. The talk was supported by the personal appearance of a Malayan Gibbon ape, which amused the audience with its repertoire of tricks. One thousand throwaways were distributed through schools plugging the program and a foyer display was also provided.

On another occasion, the winner of a national contest sponsored by an ice cream manufacturer was presented on the stage with a bicycle. All minors on entering the theatre were handed a pencil, boomerang, ice cream booklet, toy novelty and Indian style headband by the sponsors. An excellent press coverage resulted and this spotlighted the theatre most effectively.

D | MERCHANTS

NUMBER D66
Photographer Tie-Up
THEATRE: Schine's Strand,
ADDRESS: Hudson Falls, N. Y.
MANAGER: Grace Day

We have lined up two photo studios, whereby the photographers had cards printed with places for 20 punches. These cards are given out to adults buying tickets at the theatre. One adult ticket means one place punched on the card. Two children rate another punch.

When an adult has a card completely punched out, he or she may go to either studio and for $1.50 get a professional photograph, with all the touching up, etc., which would cost considerably more without the theatre thrift card.

Heralds were made up on the tie-up and distributed, and other advertising on the stunt was circulated.

This idea may be worked very well in any situation. There certainly are no complications to it, and it should mean some extra business for both theatre and photographer.



As an exploitation stunt for 20th-Fox's "Seven Thieves," Gene Welch, manager, Trans-Texas' Capri, Dallas, Texas, had this lobby contest to see who could open a safe. Passes to see the film were offered to anyone successful.

NUMBER D67
Supermarket Tieup
THEATRE: Starlite Drive-In,
ADDRESS: Quakertown, Pa.
MANAGER: Charlie Poorman

We recently effected a tie-up with Acme Markets whereby movie tickets good for one admission, value 99 cents, when accompanied by one paid admission to the drive-in, were given out in area markets with the purchase of $5 or more in merchandise.

Throughout the fall and winter all markets within a 10 mile radius of the drive-in distributed thousands of these "guest tickets."

Plugged on window cards placed in all the markets were the new in-car heaters.

While this promotion by no means proved a panacea for winter operation, it did help, since every ticket returned had to be accompanied by a paid admission; and the stores' advertising mentioned the tie-up and, of course, mentioned the drive-in in copy similar to that on the window cards.

G | STUNTS-BALLY

NUMBER G90
Dogpatch Contest For "Li'l Abner"
THEATRE: Koltown,
ADDRESS: Norton, Va.
MANAGER: Robert N. Dain

Here is an exploitation on Paramount's "Li'l Abner" with a different twist that got us the best house since 1950! It is an exploitation where everyone got into the act, from young girls in Daisy Mae costumes, to old men, well, at least young men sporting beards, standing around a moonshine still, whittling and talking of whisky running of years ago.

Starting two weeks in advance of playdate we played recordings from the picture before show time, between features, and a trailer was also shown.

About this time we announced a "Daisy Mae and Li'l Abner Look-A-Like" contest on a local basis, tieing it in with Paramount's national contest. Prizes were announced for the best "Li'l Abner" and "Daisy Mae" costume in the theatre on the last night of the run. Local merchants were contacted for prizes and were happy to participate.

Starting on Sunday before playdate, a very attractive young lady dressed as Daisy Mae started acting as ticket taker. On each day following, more of the employees were in costume until by Friday the inside of the theatre was a little Dog Patch.

An authentic 20 gallon moonshine still was obtained from an anonymous donor and a Dog Patch was set up outside under the marquee as a "front". Pure "corn" was given away. This, of course, was shelled corn in a brown bottle, but crowds collected to see the individual's face when he tried to drink it.

Handbills advertising the contest and the picture were given out in the down-town area on a Saturday by 10 of the best looking girls in town all in Dog Patch costumes. They were protected by bearded, rifle carrying "Scraggs." All teenage gathering places were visited and we estimate 2,000 people were talked to on the street.

Saturation radio was used the day before and on opening day on both of our radio stations. Spot announcements of 1½ minutes were used on the half-hour on one station and on the other station announcements on the hour were used.

The local newspaper was glad to run a feature story on our contest; because even in a moonshine area, not many people ever saw a real still, and "genuine hill billy" characters. A photograph of the Daisy Mae and Li'l Abner contestants was run before playdate and really boosted our contest, which again, added interest in the film.

For the opening day of "Li'l Abner" we had standing room only. Girls dressed as Dog Patch femmes ushered: and all other employees were in costume. The people loved it, and kept coming.

This was all done on a very small budget and 23 young people excluding employees, participated. They really put it over, and our patrons felt they got more than their money's worth.

H | LOBBY DISPLAYS

NUMBER H27
Encourages Safe Crackers
THEATRE: Capri,
ADDRESS: Dallas, Texas
MANAGER: Gene Welch

We recently used a most effective gimmick to attract lobby attention to 20th-Fox's "Seven Thieves".

(*Continued on page EX 208*)





Robert N. Dain, Koltown, Norton, Va., recently had himself quite a time exploiting Paramount's "Li'l Abner." On the left, is his "Dog Patch" front complete with hillbillies and still; while, on the right, are seen entrants in the "Li'l Abner and Daisy Mae Look Alike" contest he held in conjunction with showing the picture.

THE NEW 1960
"Showman-of-the-Year"
CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.



Saks Fifth Avenue



Chase Manhattan Bank



Woolworth's

"Ben-Hur" Under Glass

ONE of the basic tools of promotion is the window display.

And when the film being promoted is as spectacular as MGM's "Ben-Hur," the window displays take on an aura of prestige tie-ups and the windows become "spectaculars."

Illustrated on this page are some of the dozen key locations of the "window spectaculars" in Manhattan plugging the reserved seat engagement of the film at Loew's State.

These displays have a penetration encompassing all walks of life and all degrees of interest.

Top, left, the one in Saks Fifth Avenue dresses up a men's fashion window with the "Ben-Hur" motif, while center, left, Woolworth's, 44th and Broadway, hit their customers with "Ben-Hur" displays boosting the sale of "Ben-Hur" products, games, books, etc.

The dazzling window display at the Chase Manhattan Bank in the RCA Building, above, featured a blowup of the chariot race. This was seen daily by the thousands of New Yorkers and tourists who visit and conduct business in Rockefeller Center.

Below, left, is the dignified display at Harper's, the book publishers, at 33rd and Park Avenue; center, the display in the office of the American Express Company ties-in with an "All Roads Lead To Rome" idea; while, on the right, with the film a sell-out attraction, tickets are in demand at the theatre ticket agencies, and the Liberty agency in Shubert Alley put up a big sign featuring it above attractions current elsewhere.

Of course, what is shown here is definitely big time, big city stuff, but with a bit of ingenuity exhibitors everywhere should be able to emulate the artistic and attractive windows garnered by their New York City brethren and come up with some "window spectaculars" on their own.



Harper's Book Publishers



American Express



Liberty Ticket Agency



United Artists and the Cocoa Marsh division of the Taylor Reed Company have set a national merchandising promotion involving more than 10,000 supermarkets and food stores, 357 TV stations and key theatres around the country on behalf of "The Boy and The Pirates." Above, young Charles Herbert, who has the title role in the film, helps himself to some Cocoa Marsh.

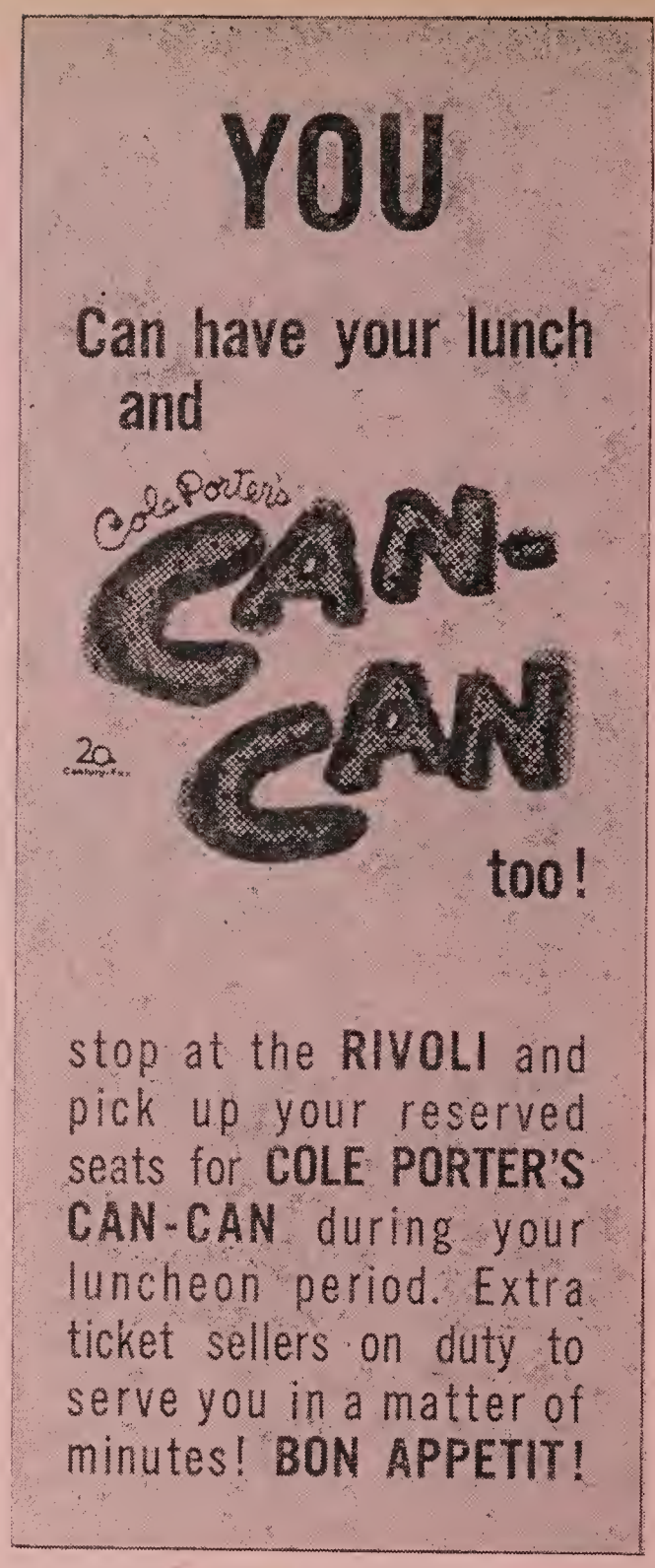
COMPANY ASSISTS

COLUMBIA has arranged a nation-wide tie-up with the Empire State Building centered around "Who Was That Lady?" The tie-up, featuring posters and a national mailing, asks travelers to visit New York and the fabulous Empire State Building, one of the "stars" of the hilarious comedy. The world-famous 102 story building, tallest in the world, is the scene of the climax of the picture. A color poster with full credits for the film is being sent to more than 4500 travel agencies around the country. Cover letters will describe the tie-up and explain the building's role in the film.

UNITED ARTISTS has set many national merchandising promotions on "The Boy and The Pirates." Participating in advance exploitation drives are Dell Comic Books, World Wide Watch Company, Victoria Products "T" Shirts, Town and Campus Clothes, Agency Tile Company, Aurora Plastics Pirate Ship, Fleers Bubble Gum and the Cocoa Marsh Division of the Taylor Reed Corporation. Each promotion is designed to penetrate and develop a vast children's and teenage market for the film. In all cases extensive use will be made of co-operative advertising, radio and television spot announcements aimed at the family market, store and theatre displays, contests, giveaways and special local level promotions via retail outlets.

20TH CENTURY-FOX and Bantam Books have entered into a nationwide paperback tie-up on behalf of Mervyn Le Roy's "Wake Me When It's Over" which will see 250,000 copies of the novel being distributed to outlets in every state in the union. Specialty shops, department stores, airline and bus terminals, and wherever paperbacks are sold, will be equipped not only with the book, but with streamers, counter-cards and various display items distributed by Bantam. In addition, Bantam fieldmen in key cities will work with 20th-Fox's regional advertising-publicity managers in local-level exploitation with exhibitors as well as the previously-mentioned outlets.

Complete back seasons of these pink exploitation sections are available to subscribing theatres at 52¢ per set.



The Rivoli, New York, inserted the above ad off the movie pages in the metropolitan newspapers. It called attention to the fact that lunch-hour shoppers could pick up their reserved tickets for 20th-Fox's "Can-Can" at the boxoffice without loss of time as extra treasurers and their staffs were ready and waiting.

ENCOURAGES

(Cont. from page EX 206)

We promoted a safe from a local dealer, and had a sign made stating that, in effect, we would give a season's pass good for two people, to anyone who could open the safe. The sign also gave the information about the starting date of the film, etc. This was placed next to the boxoffice, mounted on the safe, one week prior to playdate, and was kept there during the run of the picture.

Not only did the gimmick land us an art break in the local newspaper, but it also proved an eye-catcher, and even though few tried to open the safe, they did stop to read the copy to find out what it was all about. After all, that's what we wanted.

This stunt should prove inexpensive and a cinch to duplicate even in the smallest situation. It is a 'natural' since the film tells about a raid on the Monte Carlo money vaults.

DO SAVE . . . EXPLOITATION
Published at every-second-week intervals, these classified and indexed promotional stunts are cumulatively numbered and indexed, and are punched for permanent filing. Establish your own encyclopedia on exploitation!

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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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PROJECTIONIST, 14 years experience, married, veteran, 42, sober, reliable, dependable. Our theatre closed. I need your help. **ROBERT S. EARNHART, 49 Wilbur St., Weotherly, Penno.** (32)

MANAGER, now employed by large southeastern circuit. Started as projectionist. 18 years experience, nine years with present circuit. Would like to relocate in southeast. **BOX A32, c/o M. P. EXHIBITOR, 246 N. Clorion St., Philo. 7, Pa.**

MANAGER AVAILABLE, conventional or drive-in. 30 years experience. Married, no children. Prefer southwest. **Write BOX A39, c/o M. P. EXHIBITOR, 246 N. Clorion St., Philo. 7, Po.**

PROJECTIONIST, 7 years experience, dependable, 24 years old. Interested in steady work. Central Illinois preferred. **W. R. JACKSON, 717 Roilroad St., Beordstown, Illinois.** (39)

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CITY OR DISTRICT MANAGER position sought by manager. 15 years experience first run theatres. Specialist in advertising, promotions and staff supervision. Replies confidental. **BOX C316, c/o M. P. EXHIBITOR, 246 N. Clarian St., Phila. 7, Pa.**

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MANAGER WANTED for Negro theatre in large mid-west city. Good salary. Will consider experienced assistant. Interested in "house" manager, not "office sitter." Send resume and references to **BOX B39, c/o M. P. EXHIBITOR, 246 N. Clorion St., Philo. 7, Pa.**

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MOTION PICTURE

EXHIBITOR

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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MARCH 23, 1960 | Volume 63 | Number 18

IN TWO SECTIONS • THIS IS SECTION ONE



Jack Cummings (top) and Walter Lang have delivered a winner to waiting theatremen with the highly acclaimed musical, "Can-Can," which opened to huge advance sales for 20th-Fox in its first hard-ticket engagements.

Toll TV In Canada, Success Or Failure?

(See Page 10)

Exhibs Should Share TV Residuals—Allied

(See Page 11)

editorial: The Battle Nobody Wins . . . see page 7

ENTERED AS SECOND CLASS MATTER MARCH 15, 1939, AT THE POST OFFICE AT PHILADELPHIA, PA., UNDER THE ACT OF MARCH 3, 1879

New York

theatre after theatre...
smash after smash...
New York hails 20th's
parade of hits!



Goes 20th!


RIVOLI
oorter's
AN-
AN
Todd-AO
IN
by TECHNICOLOR
ROXY
the Wind CAnnot ReAD
COLOR by DE LUXE
DEMILLE AND BARONET
A DOG OF FLANDERS
CINEMASCOPE
COLOR by DE LUXE
RKO THEATRES
THE ROOKIE
CINEMASCOPE
IN THE NEIGHBORHOODS
JULES VERNE'S
JOURNEY TO THE CENTER OF THE EARTH
CINEMASCOPE
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THE SENSATIONAL SPY STOR

it's shot with real bullets...AND

WITH THE BIGGEST MULTI-STATE

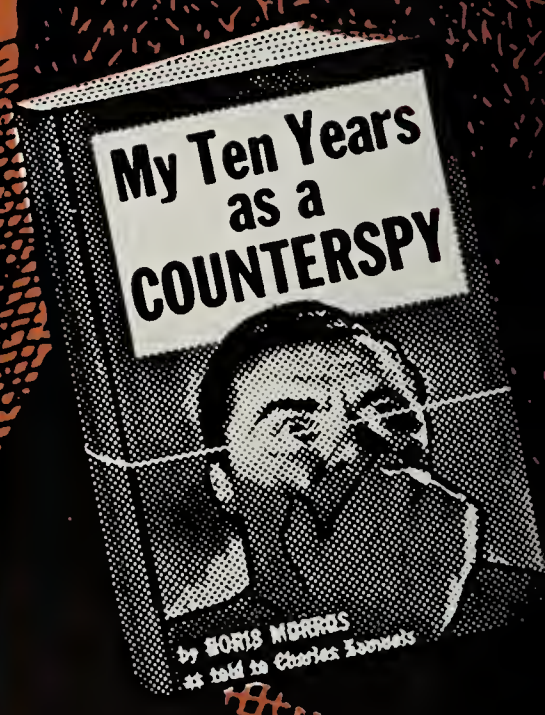
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★ FREE Teaser Trailer–
available at Columbia Exchanges!

PLUS

★ A Sensational Personal Appearance
Tour by Borris Morros—The Man
On The String Who Actually
Lived The Most Shocking Spy
Story Of Our Time!

TRUTH,
NOT FICTION!
FROM
THE AUTHENTIC
BEST-SELLING DIARY
OF A
DOUBLE AGENT!



HAT ACTUALLY HAPPENED...

SHOOTING FOR RECORD GROSSES

RATION CAMPAIGN OF THE YEAR!



MAN ON A STRING

ERNEST BORGNINE

KERWIN MATHEWS

COLLEEN DEWHURST · ALEXANDER SCOURBY · GLENN CORBETT

Screenplay by JOHN KAFKA and VIRGINIA SHALER

From the book "Ten Years a Counterspy" by BORIS MORROS in collaboration with CHARLES SAMUELS

Directed by ANDRE de TOTH · Produced by LOUIS de ROCHEMONT · An RD-DR Production

ABOUT MERVYN LEROY'S

Wake Me When It's Over

SELL IT WITH THE SENSATIONAL REACTIONS

DINAH SHORE:
"Wake whom when it's over? This is the liveliest one yet."



BOB HOPE:
"'Dr.' Bob Hope is happy to prescribe this for anyone who needs some good laughs –and who doesn't?



SELL IT
with the big array of free TV and radio spots!

SELL IT
with the terrific ANDY WILLIAMS title recording!

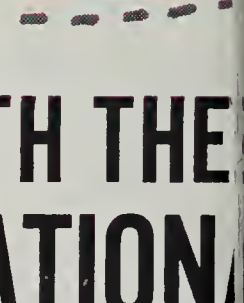
SELL IT
with the smash theatrical trailer!

SELL IT
with the huge paperback special. First printing will be read by millions!

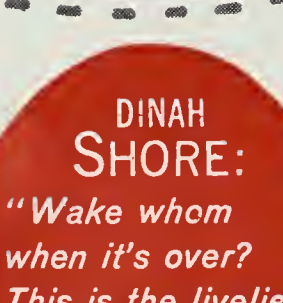
BING CROSBY:
"It's like sailing to outer space on a Laugh Rocket!"



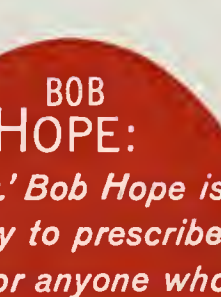
JACK BENNY:
"Mervyn LeRoy has concocted a new tranquilizer– a real Laugh Pill



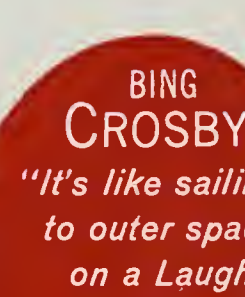
RED SKELTON:
"Asking for new faces? Pick any one of these talents and you have a new comedy star."



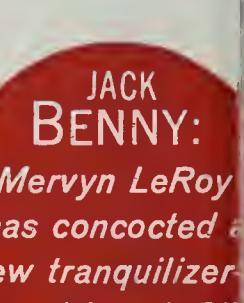
DEAN MARTIN:
"Anyone who takes this picture for a laugh riot makes no mistake."



DANNY THOMAS:
"WAKE ME WHEN IT'S OVER– a dream of a comedy."



DICK SHAWN:
"This is the funniest picture I've ever been in—it's also my first."



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MOTION PICTURE EXHIBITOR

VOLUME 63 • NO. 18

MARCH 23, 1960

THE BATTLE NOBODY WINS

One of the more unfortunate signs of a troubled business is the continuing practice of exhibitor under-reporting of grosses on percentage films and the resulting unpleasant and embarrassing legal wrangling.

Sargoy and Stein represent distribution in such legal actions, and the 30 years we have followed their activity have brought only one court loss, to the best of our recollection (and that one was on a "fluke").

The guilty exhibitor will point to unconscionable film rentals to explain away his crime (stealing is an ugly word, but what else ean it be termed). The industry conditions that force men who have made their mark in business and civic affairs to dishonesty are to be deplored, but this is no exeuse.

Even more surprising, perhaps, is the fact that after exposing them, distributors continue to sell the ehiseling exhibitors. In any other line of endeavor, such turnabout would be unthinkable.

Universal Pictures at one time refused to sell film to such an exhibitor for a year.

Knowing his situation, his probable gross, his expenses, the honest theatreman makes the best deal he can for a film and still keep his economic head above water. Having done so, he sometimes watches the picture go to someone else whose high pereentage offer is more acceptable to distribution.

A man with a lifetime in the business generally knows an unrealistic bid when he hears one. Still, we have been told by exhibitors whose honesty can not be doubted that they have time and again been the middle man in such deals, caught in the squeeze of dishonesty and greed.

You would think the experienced distributor would be just as apt to recognize an unrealistic bid. This doesn't always seem to be the case. The exhibitor who couldn't possibly stay alive living up to the contract he has "won," resorts to underreporting. Enter Sargoy and Stein; exit another chiseler.

The most unfortunate aspect of the whole untidy situation is that these generally are not dishonest men. With a lifetime of effort devoted to his business, it is understandable that he can rationalize under-reporting into simple business strategy. We repeat that this is no excuse for dishonesty, but it is true, nevertheless.

It is a eommon practice now to demand 40, 50, or even 60 per cent terms for pietures that can't possibly perform that well at the boxoffiee. Demands for double playing time, double weekends, no review, and other sales gimmicks, unless justified by exeeptional quality, are just as discouraging for the man seeking to keep his business and integrity at the same time. Add to that distributor favoritism to selected circuit customers at 25 per cent and holdovers at no cost at all at the expense of smaller accounts, and the picture is clearer still. We have seen evidence of this in no uncertain manner.

Who's the winner when such practices as forced bidding in situations where bidding is suieidal become fact? Is it the distributor, with his other eye on a pot of gold at the end of a TV rainbow? It seems to us that more realistic live-and-let-live policies could only add to his films' playing time and grosses.

High-pressure sales terms equals bitterness equals dishonesty. That seems to be the equation of the times. The men who should be leading this industry to its greatest days, at times seem to be pushing it toward its bleakest days.

So Sargoy and Stein keep busy and run up an imposing list of legal victories. Let's hope that future historians won't look back at this troubled time and say, "They won every battle, but lost the war."

The dishonest exhibitor can't win. The shortsighted distributor can't win. Against odds like that, cooperation makes awfully good sensc.

But doesn't it always!

FOOT-IN-MOUTH DEPARTMENT

Every so often, a producer at a press conference concerning a picture that is little more than a possibility will attack theatremen in an effort to garner industry headlines and a little extra personal publicity.

The attack always is the same—the phvsical appearance of theatres discourages attcndance and exhibitors are more interested in selling popcorn than in showing films.

The looscly organized exhibitors are forced to take this criticism without reply sinee no one bothers to eheck the accusations. The truth is that, like most sweeping generalizations, it is unjustified and untrue.

Certainly, there are theatre opcrations that are sub-standard. There are also producers whose fast-buek efforts are no credit to the industry. Neither group is indicative of the entire motion picture world.

Some rescarch will prove that theatre improvements in the past few ycars have taken placc at a record paee, both in first-run operations and neighborhood houses. The record shows that 75 per cent of the conventional theatres do not operate their own concessions. They receive a simple percentage of concession business. They do not keep inventories; they do not furnish the labor; they do not purchase supplies. These mcn are in show business, not in the food business.

The public wants a place to buy a snack to enjoy with the show, and the theatre provides it as a service.

The headline seekers have never operatcd theatres. They know nothing of the problems of the exhibitor. The next time one shoots off his mouth about theatre operation, flood him with letters to prove how little he knows.

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

The following exchange of correspondence is made public with Mr. Rembusch's permission to show the possibilities in local branch autonomy.

From FRANKLIN, IND.

Have read your editorial "LOCAL AUTONOMY IS PAYING OFF" in the issue of Feb. 17, 1960. In the piece you state that 129 engagements of SOUTH PACIFIC properly paced so that a few theatres, etc. delivered about the same gross as 500 engagements of PEYTON PLACE. Did the 129 engagements include 70mm. engagements? If so, is this a fair comparison? If your statement was based on 35mm. engagements of SOUTH PACIFIC against 35mm. engagement of PEYTON PLACE—I don't believe it. I don't believe it for I have knowledge of what spoilage did to SOUTH PACIFIC'S old age 35mm. engagements in this territory and several other territories. If it did happen I can assure you that it was no criterion for the rest of the country.

Additionally, how can you speak of local autonomy in the same breath with SOUTH PACIFIC? I have numerous letters on my desk right now and from personal experience Fox's branch managers' local autonomy stops when Magna productions are involved.

TRUEMAN T. REMBUSCH

Based on considerable research and the cooperation of Fox personnel, we replied as follows:

The territory we have in mind is naturally the one about which we know best, our own Philadelphia one. As a result, today I personally inspected the records in the local Fox branch and found we were wrong to the tune of only 126 engagements on South Pacific, showing total billings of $532,330.44, of which only $10,141 of current billings stand unpaid. I am assured that this does not include the returns from the two 70mm. engagements in this territory, namely at the Midtown in Philaphia and the Virginia in Atlantic City.

By comparison a total of 547 engagements on "PEYTON PLACE" showed total billings of $519,968.47, but included the first runs in Philadelphia and Atlantic City and, in fact, all first runs in the territory. There doesn't seem to be much question about the clear lead referred to in our editorial.

I also checked the "local autonomy" possessed by the local branch manager in regard to "SOUTH PACIFIC" deals and theatres and he tells me that he has yet to have even one deal rejected by Magna or by his home office. At the inception of this play-off he cleared the manner of play-off with his superiors, who in turn cleared it with Magna and it was approved with their wholehearted support. Now we don't claim that all Fox branch managers have handled themselves in the same way or have been equally successful with the application of "local autonomy." We do know that some have.

It is quite possible that Philadelphia is developing something that has not yet spread to the rest of the country. While checking the above I asked to see other figures and was favored with them. "WOMAN OBSESSED," starring the Academy Award winner and star of "BEN HUR," played 342 bookings for gross billings of $37,468. "HOLIDAY FOR LOVERS," with Clifton Webb and some pretty strong star strength, played 288 bookings for total billings of $32,-596. By contrast, "FIVE GATES TO HELL," a little picture with nobody in it but handled with a local saturation booking, heavily advertised, through TV, radio and newspapers, from a budget split between Fox and its theatre dates in 251 bookings to date, has had gross billings of $41,279. Following the same pattern of heavily advertised saturation, "THE ROOKIE" in the first 56 situations only a week ago developed gross billings of $24,000 and the branch manager is confident that he will eventually end up with $40,000.

Our answer brought the following note from Mr. Rembusch:

The information you relayed concerning the Philadelphia results on "SOUTH PACIFIC" as compared to "PEYTON PLACE" are amazing, and to the best of my knowledge are unusual. Thank you for going to the trouble of gathering this information and forwarding it to me.

My statements concerning the breakdown of "local autonomy" as pertains to Magna Productions are based on widespread information reaching this desk. It does not concern the initial terms demanded, it does concern the local Fox branch managers' inability to secure firmly indicated adjustment on SOUTH PACIFIC engagements. In such instance the Fox branch manager and top sales echelon of Fox assert that they have no jurisdiction, hence in this instance "local autonomy" is nullified.

TRUEMAN T. REMBUSCH

EDITOR'S NOTE: It seems to us that there is no reason why the Philadelphia story can't be repeated elsewhere with the same aggressive showmanship.

From HOLLYWOOD, CAL.

I want to thank you for the wonderful edition you put out on my picture "WAKE ME WHEN IT'S OVER." It is things like this that will make our industry greater and greater.

I consider that you have been the backbone of the industry for many years, and I congratulate you on a job well done.

I also want to thank you from the bottom of my heart for the beautiful scrapbook you sent me containing the original letters from the exhibitors. I really appreciate all of this.

MERVYN LEROY
Mervyn LeRoy Productions, Inc.



Mervyn Le Roy receives handsome scrap-book of exhibitor comments from MPE's Paul Manning. Seen in the background are some of the Laurel Awards won by the famous producer-director.

From ORWIGSBURG, PA.

Quite recently I read a review or an opinion that really rubbed my fur the wrong way! The picture in question is a block-buster and the person writing the article said it gave rise to "fitting profanity."

We all know that profanity stems from a shallow vocabulary. When we hear it from the screen it places one in the grog-shop class where profanity runs rampant. Is it not enough that kids and decent adults must hear it on the street corners? It seems we now must pay to hear it from motion pictures!

So we now read about "fitting profanity" in pictures. It's just too bad we have sunk to such a low level pushing us faster into the inevitable gutter!

A. H. EDWARDS
Orpheum Theatre

From BROOKLYN, N. Y.

Merci beaucoup for your kind note and your publication's generous and gracious gesture in welcoming baby Patrick Aumont to the American film fold. When I showed your letters and the clipping to Jean Pierre Aumont, his spontaneous comment was "How sweet." Like any other proud parent, our Parisian honorary was delighted that his son should be honored so soon by a clipping from the trade press. Since this should surely be a scrapbook item for not only JPA but for his father who lives in N.Y., as well as for our club, is there any way in which we might purchase several more copies? It's an item worth keeping from our sentimental viewpoint.

The American press has always been most cordial to M. Aumont, and he has been appreciative. We, too, are most grateful for your display of good will toward our Gallic favorite, and to fan clubdom.

The next club convention is due in October, in Detroit, and for the record, so is Aumont's new play, only in March much to the Convention's disappointment.

CAY McGOWAN
Jean Pierre Aumont Fan Club

EDITOR'S NOTE: Pasdequoi!

NEWS CAPSULES

Lewis Heads Mont. Exhibs

SALT LAKE CITY—Finus Lewis was re-elected president of the Montana Theatres Association last week at the joint convention of the MTA and Mountain States Theatre Association.

Officers also retained were Cris Gorder, vice-president, and Robert Suckstorff, secretary-treasurer. Carl Anderson was reelected TOA representative and Tom Grady stays on as MPTA representative on COMPO.

Albert M. Pickus, head TOA, addressed the convention on the effect of the current strike. He also urged that attacks on the industry be vigorously fought, saying this can be done only through powerful exhibitor organizations.

BROADWAY GROSSES

Holdovers Keep Up Pace

NEW YORK—Things were generally okay in the Broadway first-runs last weekend with holdovers keeping a good pace.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"SEVEN THIEVES" (20th-Fox). Paramount ($39,435)*—The second session was announced as $37,000.

"HOME FROM THE HILL" (MGM). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $80,000, with the third week bound to tally $120,000. Stage show.

"THE WIND CANNOT READ" (20th-Fox). Roxy, with no stage show, claimed $20,000 for the second week.

"HELLER IN PINK TIGHTS" (Paramount). Capitol claimed the opening week would reach $27,000.

"BEN-HUR" (MGM). Loew's State on reserved seat policy with extra performances stated the 18th week was $45,163.

"ON THE BEACH" (UA). Astor reported $18,000 for the 14th week.

"OUR MAN IN HAVANA" (Col.). Forum claimed the eighth week at $14,500.

"SUDDENLY LAST SUMMER" (Col.). Criterion reported the 13th week as $25,500.

"CAN-CAN" (20th-Fox). Rivoli with hard ticket policy announced the second week as a capacity $40,500.

**Figures in parentheses represent 1960 averages as compiled by* MOTION PICTURE EXHIBITOR.

Some Progress Seen During Strike Talks

HOLLYWOOD—The SAG and the AMPP reported "progress" after recent meetings with hopes for an early settlement of the studio strike expressed by some.

Meanwhile, the SAG refused to permit resumption of work on eight films at major studios until it was more certain that negotiations would produce "an equitable deal."

A discussion at a meeting of the Guild and the AMPP related to the following unexplored areas: "The Guild's proposals for five per cent non-contributory health and welfare and pension plan; no discussion of a payment formula for post-1948 pictures; but consideration of a past-service credit of a fixed payment, in an amount to be mutually determined, into a proposed pension fund to place the actors in a position comparable to the other guilds and unions which have been in the existing motion picture industry pension plan since October, 1953; negotiations are continuing for a solution to the problems of TV exhibition of post-1960 pictures."

Following other sessions last week-end, further meetings were scheduled for this week.

Anna M. Rosenberg Associates, engaged as public relations consultants by the MPAA for one year, stated that it will not engage in labor-relations activities under its contract. Mrs. Rosenberg, who left for the west coast, said she would meet with MPAA head Eric Johnston in Hollywood to discuss possible public relations activities.

BEN AMSTERDAM

The death of Ben Amsterdam is a loss to the entire industry.

"Uncle Ben" as he was popularly known had just passed his 80th birthday. He was an outstanding citizen interested in industry and civic affairs, and was held in the highest esteem by all who knew him.

Active in Variety Club, he sponsored shows for shut-ins.

Experienced in all phases of the industry, he operated Masterpiece Film Exchange in Philadelphia, Equity Theatres, and at the time of his death headed Atlantic Theatres.

His loss will be felt. He was a good friend.

—JAY EMANUEL.

FILM FAMILY ALBUM

Arrivals

Dudley Wilkinson, MGM talent department, became the father of a boy, **Robert**, born on March 10.

Sick Call

E. E. Whitaker, vice-president and operations manager, Georgia Theatre Company, Atlanta, suffered a broken hip in an automobile accident last fortnight. He is in Piedmont Hospital, where in an operation a pin and a plate were placed in his hip.

Obituaries

Ben Amsterdam, 80, industry veteran in both distribution and exhibition, who headed Atlantic Theatres of southern New Jersey, and at one time operated Masterpiece Film Exchange, Philadelphia, died after a brief illness in University Hospital. He is survived by his wife and son, **Gus.**

Mrs. Maurice Chalfen, wife of the owner of "Holiday On Ice," and three children were killed in a plane crash last fortnight. **Chalfen** is a prominent member of the Minneapolis Variety Club Tent and Mrs. Chalfen was Women's Committee Chairman of the Tent. Through their efforts $30,000 was raised in one show of the ice extravaganza for the Minneapolis Heart Hospital.

Harry Chertcoff, 72, Lancaster, Pa., owner of a chain of movie theatres, including the Hill, Camp Hill, Pa., died in Miami, Fla. He had suffered a heart attack a month ago. He had operated theatres in Lebanon, Middletown, Elizabethtown, Mount Joy, Lititz, and Lancaster. He is survived by his wife and two daughters.

W. E. Hellums, 49, city manager, Interstate Theatres in Austin, Texas, since 1952, died in a hospital there. He formerly managed the old Hancock, Austin, and joined the Interstate Circuit in 1932.

William H. Storey, 74, auditor for Evergreen Theatres, Seattle, died at his home. Before joining the Evergreen organization, he had been auditor for John Hamrick Theatres and Sterling Theatres. Survivors are his wife, a son, and two brothers.



The world premiere of 20th-Fox's "Can-Can" in Todd-AO at the Rivoli, New York City, was in the nature of a benefit for the Olympic Fund. Among those on hand were, left to right, Arthur Krim, president, United Artists; Mrs. Krim; 20th-Fox president Spyros P. Skouras; Mrs. Skouras; Eric Johnston, president, MPAA; Mrs. Johnston; and Magna Theatres president George Skouras and wife.

Toll-TV In Canada—Success Or Not?

Harling, Novins Debate New Toronto Operation; TOA Unit Will Oppose Telemeter In Queens, N. Y.

NEW YORK—Phil Harling, chairman of the Theatre Owners of America Anti Toll TV Committee, reported at a press conference following a trip to the Toronto suburb of Etobicoke to observe the Telemeter experiment in action, that he and his committee will continue to oppose the invasion of the rights of the public with every means at their disposal. Not only will opposition be voiced to the Telemeter operation, but to any system of toll TV.

Exhibitors everywhere will be urged to get out and seek support of the Harris Bill, which is in committee in Congress, and would stringently regulate all forms of pay TV in the public interest. It will safeguard free TV.

Regarding the Telemeter test, he opined that it was what the public is getting today so why should they have to pay for it. It's too early to judge whether pay TV will be successful, but he thought that in view of Skiatron and Zenith having indicated a possibility of selling advertising during their presentation, he wouldn't be at all surprised to see Telemeter also include advertising in a possible search for extra revenue.

Harling said that he spoke to ordinary citizens in Toronto who didn't know whether the experiment was good or not, but most did say it was too expensive and they wouldn't take it on.

He compared the Toronto experiment to the one in Bartlesville, Okla., which was a failure. He thought that this one would go by the boards as well.

He conferred with theatre organization representatives in Canada. They were very anxious to adopt a pattern of similar opposition there except that they don't have a regulatory agency on the order of the FCC. If they had better regulation there, things such as the Telemeter experiment would not have come to pass. A possible appeal to public spirited groups may yet see some sort of regulation coming into the picture to help keep free TV, Harling said.

He didn't know how the film companies felt about the project despite their providing film for the test. He didn't think that they were ready to abandon their theatre runs in favor of toll TV at present. The film that was provided so far was not a true test of pay TV versus the theatre because practically all of the films had already played theatres in the area.

Harling felt that if the Telemeter experiment gets underway in the borough of Queens in New York City, it is expected that pressure will be brought to bear to seek enforcement of covering city regulations.

He knows that the film companies are out to make money, but there's still two and a half billions invested in theatres. This deserves some protection, he said.

The Other Side Of The Coin — Novins

Louis Novins, president of Telemeter, reported that requests for new installations are still coming in large numbers, with the total already in operation put at over 3,000. The only thing holding up further installations at a more rapid rate was a shortage of time and trained personnel, not units, which are in adequate supply. He estimated that come fall, 40,000 units should be in operation.

He expected the Queens operation to get underway within a year.

Novins discounted the reaction of Harling to the Canadian operation stating that he was not exactly unprejudiced in his appraisal. He preferred the competent opinions of qualified reporters on the scene, who have termed the operation as successful.

Regarding the rallying of exhibitors, Novins stated that it was about time that exhibitors stopped being made into suckers by TV interests which are giving away the product for nothing. Instead, they should look ahead and extend their theatres electronically to include Telemeter's entertainment at home.

As regards to use of advertising on Telemeter, Novins stated that there is a clause in every agreement covering franchise operations which specifically prohibits the use of advertising.

Regarding the Harling comparison with Bartlesville, Novins opined that if he's so certain that the Telemeter operation will be as unsuccessful, then why doesn't he conserve his money and energy for his theatre operations. The two systems, Bartlesville and Toronto, are as different as are motion pictures and television, Novins stated.

Strike Worries Exhibitors But Product Still Flows

PHILADELPHIA—Realizing that exhibitors are justifiably concerned over a product shortage in the wake of the strike, MOTION PICTURE EXHIBITOR last week tallied the releases scheduled by the major film companies for March, April, and May and came up with the following statistics: Allied Artists, four; American International, three; Buena Vista, one; Columbia, seven; MGM, three; Paramount, eight; 20th-Fox, 12; United Artists, seven; Universal, five; and Warners, five.

These are all new releases and do not include a half a dozen reissues scheduled by the various companies, or the U.S.-U.S.S.R. cultural exchange films.

MGM's "Hill" To Cannes

NEW YORK — Metro-Goldwyn-Mayer's "Home From the Hill" has been selected by the Motion Picture Export Association as the official nominee to represent the American film industry at the 1960 Cannes Film Festival.

The selection of "Home From the Hill" marks the second MGM film that will be shown this year at Cannes. "Ben-Hur" had previously been chosen to inaugurate the Festival on May 4.

Berlin Festival Set

BERLIN, GERMANY — The X International Film Festival Berlin is scheduled to take place from June 24 to July 5.

The official deadline for entering films is May 15, and 32 countries have already promised to participate with a film.

Ad-Pub Directors Study Ad Censorship

NEW YORK—A special meeting of the MPAA Advertising and Publicity Directors Committee was held last week in the Presidents' Room at the Harvard Club. Silas Seadler, committee chairman, presided. The meeting was called to review and discuss recent developments concerning the increasing volume of newspaper censorship of motion picture advertising.

Gordon White, MPAA Advertising Code administrator, opened the meeting with a full report on the situation as revealed by his records and contacts with the press. Following White's report, Seadler called upon representatives of each of the nine MPAA member companies present to give their companies' individual position concerning the volume of newspaper changes demanded in their advertising, and recommendations concerning the steps to be taken by the industry to improve relations with newspaper advertising departments throughout the country. Advertising chiefs of three major theatre circuits also outlined their own experiences with press censorship.

The committee unanimously agreed that the chairman appoint a special committee on advertising practices to review the entire problem and report back to the full committee within two weeks with their recommendations.

Seadler announced the appointment of the following to serve on the advertising practices committee: Jonas Rosenfield, chairman (Columbia); Roger Lewis (United Artists); Martin Davis (Paramount); Ernest Emerling (Loew's Theatres); Gordon White (MPAA); and Charles McCarthy, ex officio (COMPO).

UA To Acquire TV Stations

NEW YORK—Arthur B. Krim, president of United Artists Corp., announced the formation of a special division for the acquisition of television and radio stations, in whole or in part, throughout the United States and overseas.

At the same time, Krim announced that Bruce Eells has been named director of broadcast station acquisitions, effective immediately, with headquarters at United Artists offices at Samuel Goldwyn Studios in Hollywood.

Krim declared that United Artists' decision to explore the acquisition of broadcasting stations represents a logical step forward in UA's expansion in television, following its purchase last week of the stock of Ziv Television Programs, Inc.

Jacon Heads Zenith Sales

NEW YORK—Bernard Jacon, veteran distribution executive, will join Zenith International Film Corp., effective March 21, in the capacity of national sales representatives.

After 16 years in exhibition, Jacon joined Universal in 1938 where he remained for eight years. From 1946 on, he has continually been identified with the distribution throughout the United States of foreign imports. His activities gained national attention when he became vice-president of Lux Films and I.F.E. Releasing Corp. Jacon also has been identified with D.C.A.

Gov't Asked To Speed Prosecution As Block Booking Case Creeps Along

NEW YORK—Judge Archie O. Dawson stated in Federal Court that if the Government would speed up its case and only call a dozen witnesses instead of its announced 126, it would have a better chance of winning its "block booking" suit against six motion picture and television companies.

He criticized Department of Justice anti-trust attorneys for "cluttering" the record, belaboring minor points, and generally failing to expedite their case with enough speed to please the court. The Judge suggested that one witness from each TV station would be sufficient, but Leonard Posner, chief government counsel, countered by stating he will require corroborative testimony from various personnel of the same companies.

The Government charges in the years-old suit that TV stations across the country were "block booked" with product by C & C Super Corporation, Screen Gems, National Telefilm Associates, United Artists, Associated Artists Productions, and Loew's Inc. (MGM).

Judge Dawson voiced the opinion that the Government case has been "improperly prepared" and demanded that Posner "stop fencing around."

Commenting on a statement made by Ewell K. Jett, WMAR-TV, the Baltimore Sun station, that "'we do not ask for renegotiation, but if this trial results in renegotiation we want to get on the gravy train," Judge Dawson commented that buyers of old theatrical features for television had better not count on "a gravy train."

So far all witnesses said that to get pictures they wanted for their TV programs their stations also had to buy stuff they did not desire.

V.C.I. Honors Podoloff

MINNEAPOLIS—Joseph Podoloff, Variety International regional representative and immediate past chief barker, Variety Club of the Northwest, was honored at a dinner last week at the Hotel Pick-Nicollet. Charles Winchell, president, Minnesota Amusement Company, was chairman and toastmaster.

The dinner marked Podoloff's 25 years as an active Variety member. He was chairman of the original charity committee which led to the construction of the Variety Club Heart Hospital at the University of Minnesota.

George W. Eby, Pittsburgh, Variety International chief barker, and Edward Shafton, Omaha, International board member, were the principal speakers.

Telemeter Names Winik

NEW YORK—Louis A. Novins, president of International Telemeter Company, a division of Paramount Pictures Corporation, announced the appointment of Leslie Winik as a vice-president of International Telemeter.

Winik started in the motion picture industry as a film distributor with home offices in London and branches throughout the world. He also has owned and operated several theatres in London.

In 1939, he founded Official Films, Inc., which became the "Official Motion Picture Photographers" of the New York World's Fair. He produced over 50 films for seventeen foreign governments, as well as a variety of industrial films.

Si Fabian Elected M.P. Pioneers' President

NEW YORK—Si Fabian, president of Stanley Warner Corp., was elected president of the Motion Picture Pioneers for a two-year term. He succeeds Ned Depinet.

Fabian, who began his motion picture career in 1914, is also president of Fabian Theatres and chairman of the American Congress of Exhibitors.

The board of directors of the Motion Picture Pioneers also reelected the following: Marvin Kirsch, vice-president; William J. German, treasurer; and George F. Dembow, secretary.

Registering a vote of thanks to Depinet for his untiring efforts as president, the board tabled proposals for increasing its numbers until a future meeting.

Writers Strike TV Firms

HOLLYWOOD—The Writers Guild of America last week directed members who write free lance scripts for films television to strike against the broadcasting networks. Also hit will be two network subsidiaries, CBS Film Sales and NBC's California National Productions.

This strike order will extend the film TV walkout which began on Jan. 16 against the Alliance of Television Film Producers and the major studios producing TV pictures.

Not affected by the strike will be staff news and continuity writers or free lancers operating under the WGA's radio or live-TV contracts. At issue is a demand by the writers for payment for foreign use as well as increased payment for domestic re-runs of TV film shows. Pay TV is not an issue.

U-I Earnings Soar After Previous Loss

NEW YORK—Universal Pictures Company, Inc., reported net earnings of $1,857,039 for the 13 weeks ended Jan. 30. This figure is after provision of $1,875,000 for Federal income taxes. After dividends on preferred stock, earnings are equal to $2.03 per common share on 893,390 shares outstanding.

Universal the same period of last year sustained a loss of $864,575 on ordinary operations, amounting to 98 cents per share, after preferred stock dividend provision, on 927,254 common shares then outstanding. Loss was exclusive of a profit of $3,676,510 net of taxes on the sale of the Universal studios.

Meanwhile, Decca Records, Inc., which in its report for 1959 consolidates for the first time the results of Universal Pictures Company, Inc., had a net profit for the year of $2,321,923, equal to $1.81 per common share.

On a comparable basis, Decca's consolidated net income in 1958 was $2,776,382, equal to $1.82 per share. Outstanding shares on Dec. 31, 1959 totaled 1,285,701, compared with 1,527,401 on Dec. 31, 1958. Income for 1958, it was pointed out, included a non-recurring capital gain on the sale by Universal of its studio facilities.

Decca owns 777,985 shares or 87.1 per cent of Universal common, and with Universal's fiscal year ended on Oct. 31, the Decca report for 1959 includes U's results for the 10 months to that date, and the first two months of the film company's 1959-1960 operations.

Intense competition and the upward trend of costs affected earnings of Decca's record division in 1959, Milton R. Rackmil, president, explained, but he said there has been some improvement since the beginning of the current year, including greater representation on the lists of best-selling records.

Decca's annual meeting will be held at the home office on April 12, at which time management will propose reelection of the present board of directors, which comprise Rackmil, Leonard W. Schneider, Martin P. Salkin, Albert A. Gartwaite, Harold I. Thorp, and H. R. Vallance.

Exhibs Deserve Share Of Residuals, Allied Claims In Analysis Of Strike

WASHINGTON—Allied States Association of Motion Picture Exhibitors in a bulletin issued last week analyzing the Hollywood strike of the Screen Actor's Guild and the Writers' Guild suggests that the exhibitors of the country have a greater right to claim a share of "the loot when post '48 pictures are sold to television."

The bulletin suggests that theatremen have a better case than the labor organizations. The films were produced specifically for showing in their theatres. If the theatres had not been there to exhibit them the pictures would not have been made and the writers, actors, technicians and laborers would not have been hired. The producers would have remained in whatever business they were in before and would not have grown wealthy on film rentals."

The bulletin continues, "If the strike is successful and the films are sold, everybody stands to gain but the exhibitors, who, together, constitute the Atlas that has carried the industry through the years. If the exhibitors are left out when the spoils are divided, a great wrong will be done. But it will be more than a mere act of omission. The exhibitors will not merely suffer the loss of something they never had and never expected to receive. The act that makes a division of the spoils possible—the sale of the films to television—will deal the exhibitors a stunning blow from which many will not recover.

"Not having the protection of our indulgent labor laws," the bulletin points out, "the exhibitors can not call a strike (i.e. a nation-wide boycott of films). And if legally unobjectionable, it would be impossible to persuade all exhibitors to act in unison. To be fair, we should concede that some who might like to join in such a movement could not do so because the moment they close their theatres their income ceases. There are no strike benefits for businessmen. Nevertheless, with equities greater than other parties to the strike, spokesmen should not hesitate to advance the exhibitors' claims. Parties to the strike should be advised that exhibitors must be included in the division of the proceeds of any sale of post-1948 pictures to TV . . . "

THE Film DAILY

Editorial

"Names Make News"

...also box office success

Read and Compare What is COMING FROM...

Universal International®

UNIVERSAL-INTERNATIONAL

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Hans Christian Andersen's

THE SNOW QUEEN

FULL-LENGTH FEATURE CARTOON IN EASTMAN COLOR



WITH PROLOGUE STARRING

ART LINKLETTER ★ SANDRA DEE

AND FEATURING THE VOICES OF

TOMMY KIRK STAR OF "SHAGGY DOG" ★ PATTY McCORMACK

Cartoons, Animation and Screenplay by Soyuzmultfilm Productions

English Dialogue Version • Prologue and Adaptation written by ALAN LIPSCOTT and BOB FISHER

Produced by ROBERT FABER • A Universal-International Release

FOR SUMMER RELEASE

LANA TURNER
ANTHONY QUINN
SANDRA DEE
JOHN SAXON
LLOYD NOLAN

as Matthew Cabot

A Ross Hunter Production

PORTRAIT IN BLACK

in Eastman Color

co-starring **RAY WALSTON**

VIRGINIA GREY · ANNA MAY WONG

and also co-starring

RICHARD BASEHART

directed by MICHAEL GORDON · produced by ROSS HUNTER

screenplay by IVAN GOFF and BEN ROBERTS

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TONY CURTIS

"THE GREAT IMPOSTOR"

★

DORIS DAY
REX HARRISON

"MIDNIGHT LACE"

ROCK HUDSON
KIRK DOUGLAS

"DAY OF THE GUN"

★

JOHN HUSTON'S

"THE FREUD STORY"

INTERNATIONAL STUDIOS

CARY GRANT
DEBORAH KERR
ROBERT MITCHUM
JEAN SIMMONS

"THE GRASS IS GREENER"

★

RICHARD WIDMARK

"SECRET WAYS"

SUSAN HAYWARD

"BACK STREET"

★

ROCK HUDSON

"THE SPIRAL ROAD"

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GREGORY PECK

"THE EXECUTIONER"

★

PETER USTINOV
SANDRA DEE
JOHN GAVIN

"ROMANOFF AND JULIET"

ROCK HUDSON
GINA LOLLOBRIGIDA

"COME SEPTEMBER"

★

JOHN HUSTON'S

"THE MAN WHO WOULD BE KING"

INTERNATIONAL STUDIOS

TONY CURTIS

"WINE OF YOUTH"

★

SANDRA DEE

"TAMMY, TELL ME TRUE"

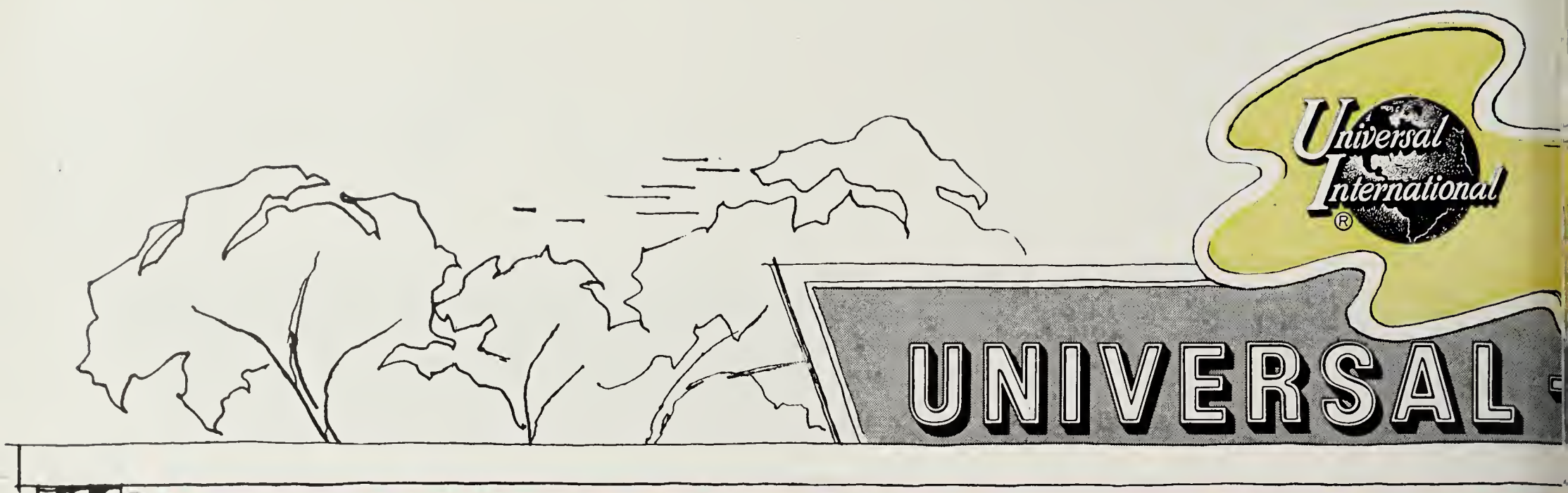
MARLON BRANDO

"THE UGLY AMERICAN"

★

WILLIAM WELLMAN'S

"THE S.O.B.'s"



FOR FALL RELEASE IN SELECTED

KIRK DOUGLAS

LAURENCE OLIVIER

JEAN SIMMONS

CHARLES LAUGHTON

PETER USTINOV

JOHN GAVIN

AND

TONY CURTIS

as antoninus

Directed by STANLEY KUBRICK

Music Composed and Conducted by ALEX NORTH

NTERNATIONAL STUDIOS

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SPARTACUS



Produced by EDWARD LEWIS • Executive Producer KIRK DOUGLAS

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The NEW YORK Scene

By Mel Konecoff

DARRYL F. ZANUCK, one-time chief of production at 20th Century-Fox and presently an independent producer releasing through that company, was in town from abroad with a print of his latest, "Crack in the Mirror," and for home office conferences, and also to show us a battery operated electric razor he had acquired.

Regarding the strike, he thought that the issues were very shocking. He was astounded that producers who have gambled heavily should be subjected to an action of this sort. Also, he was astonished that the actors who are dependent on so many people did not take them into consideration.

The action of the Guilds was not well conceived and shows a lack of understanding on their part, Zanuck said. The strike is "not well thought out and not well conceived." The demands are "ridiculous," something that is better realized now.

The timing is also poor in that almost all the companies are encountering severe difficulties. TV has kept a number of them alive, in his opinion. Also, he brought out a little considered fact, namely that some of the companies don't have direct control of their backlogs, having had to put them up as security for loans with the banks to make new pictures. He estimated at least three companies are so involved, with banks in control.

He didn't think it possible to negotiate on the past, but rather talks would have to hinge on future productions. The pension plan idea offers a bood basis for settlement, he thought.

Zanuck forecast some very "radical changes" if the strike goes on, but he preferred not to elaborate further. The big studio operation could, he estimated, give way to individual picture projects with contract people and players totally eliminated. Perhaps the studios may even welcome the changes except where money is being made. Then, the status quo is always best.

The producer volunteered that he is against any form of blacklisting, not having participated in the "Waldorf agreement" of years ago. He can't hire anyone he pleases because he is subject to company control by contract, but he would like to hire people strictly for the talent they possess.

Getting back to "Crack in the Mirror," he spent $1,850,000 on it, and naturally this price does not include prints and advertising. It was shot entirely in France with cameraman William Mellor and director Richard Fleischer the only American technicians.

It takes longer to shoot abroad, and there is no advantage to making pictures in Europe unless the location demands it. What you save one way you have to spend another. The crews don't have the Hollywood tempo although they are perfectionists. They start work at noon and go straight through until seven p.m., which is good for the artists, who can sleep longer and who can go through make-up at a more leisurely pace.

He is stymied with regard to future production by the strikes, which are holding up filming of an Irwin Shaw original, "The Big Gamble," to be made in Ireland and on West Africa's Ivory Coast. He'll have to start shooting May 2 or forfeit a good deal of money for signed studio space, technicians, etc.

"Ballad of the Red Rock" by Meyer Levin will have to be postponed until the end of the year, and it will be filmed in Israel. There are also two half-completed scripts, "Sanctuary" and "The Chapman Report," which are being delayed by the writers' strike.

Zanuck has a play, "Settled Out of Court," opening in London in the fall, to which he also has the picture rights, which can be exercised at any time. Naturally, he prefers to wait and see whether or not it will be a hit on stage.

Incidentally, he had some words for the prices being paid "so-called stars," labeling them "idiotic." If they were able to bring in the money spent on every picture, it would be a different matter.

THE METROPOLITAN SCENE: Eileen Delaney, for the past 16 years secretary to Ernest Emerling, Loew's ad-pub vice-president, has resigned to become personal secretary to Elia Kazan. We shall miss her cheery voice and efficient manner. . . . MGM has arranged with the Telephone Answering Service Industry whereby three billion telephone calls in 1960 will be answered with the line, "Bells Are Ringing," to plug the picture, naturally. We wish they wouldn't confuse our service any more than it is now. The messages we get at present sound like gleeps from outer space. . . . Professional gamblers are invited to come see "Seven Thieves" at the Paramount. Be prepared to show gamblers' tax stamps. . . . The Russian envoy to the UN sneaked into the Rivoli the other night to see "Can Can." Wonder what Mr. K will have to say about that.

Meiklejohn Leaves Para.

HOLLYWOOD—William Meiklejohn, head of talent and casting for Paramount Studio in Hollywood for the past 20 years, has resigned, it was announced by Jack Karp, studio head.

Simultaneously, Karp announced the appointment of former assistant casting director Bert McKay to the vacancy.

Bar-Mitzvah Note

NEW YORK—Arthur Ellis Benjamin, son of Mr. and Mrs. Seward I. Benjamin, Woodmere, L.I., was Bar-Mitzvah last fortnight at the Congregation Sons of Israel. The proud father is a vice-president and secretary of United Artists Corporation.

Citation Names Lewis

NEW YORK—Bernard Lewis, advertising-publicity director for Kingsley International Pictures, has been appointed by Alfred W. Schwalberg, chairman of Citation Films, Inc., to handle promotion for "Private Property," Hollywood-made film employing new style techniques, which is set to have its American premiere at the Paris.

Cleveland Critic Shifts

NEW YORK—Arthur Spaeth, long-time motion picture critic of the now defunct Cleveland News which merged with the Cleveland Press, has been appointed amusements editor of the Cleveland Sun-Press, a large circulation weekly newspaper.

N.Y. Film Fee Cut Okayed By Assembly

ALBANY—The Savarese-Marchi bill to increase the fee for the original film, which is actually reviewed, from $3 to $4 per 1,000 feet, but decrease the fee for additional prints from $2 per 1,000 feet to a flat figure of $6.50 per print, passed the N.Y. State Assembly by a vote of 90 to 38.

Spyros P. Skouras, president, 20th-Fox, stated that the fees in the bill are still, in his opinion, too high, but the reduction does serve to put the cost to the industry on a more equitable basis.

Balaban Inaugurates Para. "Austerity" Plan

NEW YORK—Barney Balaban, Paramount president, last week moved to meet what he viewed as a crisis which if left unchecked could "adversely affect" the company's future, and told employees the company is taking "drastic steps" to cut down its expenditures and organization ""sufficiently to meet this challenge."

Balaban told the employes that "a re-examination of our whole structure becomes an immediate necessity" and that "we now must reappraise every function of this company so that our operation be quickly reduced to a complete austerity basis, both as to manpower and its utilization."

He said it was "incumbent upon every employee to do everything in his power to limit the expenditures of money to only those activities absolutely essential and vital to survival."

Among his orders were those stating that every department head must eliminate every function and position not absolutely essential to the operation of the business, and no employee leaving the company is to be replaced.

Osborne Heads Cinerama

NEW YORK—Cinerama Productions Corporation last week concluded its acquisition of 21 Florida real estate and construction firms in exchange for 425,000 of its shares.

Ivan E. Osborn, one of four owners of the Florida properties, was elected president and a director of CPC. John N. Osborn and A. Parker Bryant, two other owners, were named directors, as was A. L. Ellis, Florida banker. Irving Margolin, former CPC president, was elected vice-president and treasurer.

Miller Joins Trans-Lux

NEW YORK—The appointment of Robert L. Miller as administrative assistant to Richard Carlton, vice-president in charge of sales, Trans-Lux Television Corporation, was announced by Carlton.

In assuming the duties of primarily administrative functions, Miller relieves Leo Brody of this phase of the Trans-Lux operation, in order for Brody to devote full time to sales activities as eastern division manager.

Technicolor Earnings Dip

NEW YORK — John R. Clark, president, Technicolor, Inc., reported to stockholders last fortnight that estimated consolidated earnings of the company for 1959 are 12 cents a share on the 2,027,000 shares outstanding, compared to 28 cents a share on a net of $558,172 in 1958.

Consolidated net sales in 1959 were $27,-250,407 as compared with $26,778,621 in 1958.

NT&T Reverses Trend; Theatre Income Up

BEVERLY HILLS, CAL.—B. Gerald Cantor was reelected president of National Theatres and Television, Inc., by the board following the annual stockholders meeting last week. All other officers were also reelected.

William J. Friedman, Chicago, was elected to the board succeeding Burt Kleiner.

The improvement in theatre attendance which started last May reversed a 10 year declining trend, Cantor told the stockholders.

Cantor stated that despite a decline in production, there has been a considerable improvement in quality pictures with major box office appeal. He cited that during the 1958-59 season, 92 less movies were available for exhibition although the number of pictures with major box office appeal increased from 62 to 75. In the present year, he said, subject to the effect of the Screen Actors Guild strike, approximately 220 pictures are expected, 15 less than last year, but about 95 of these should be major box office attractions.

NT&T's theatre operations reflect an improvement due in part to a concentrated program of disposing of marginal and undesirable theatres, he said. In the past 18 months, NT&T has disposed of 81 theatres. Currently, the company is operating 241 theatres. At the same time, he said, the company is presently studying and actively pursuing the expansion of its theatre circuit and continuing its theatre modernization program.

Commenting on other operations of the company, Cantor stated that WDAF and WDAF-TV, Kansas City, in the first complete year of operations as a NT&T property, increased gross revenues over the previous year and this trend is continuing in the first quarter of 1960.

WNTA-TV, New York, is now making steady progress and has also gained wide recognition for its many programming innovations.

Stockholders approved amendments to the company's certificate of incorporation calling for an increase in the authorized stock from 3,750,000 to 5,000,000 shares with no change in the $1 par value; a limitation of the company's right to defer sinking fund payments under its 1958 indenture and an extension of the termination date for granting stock options to key company personnel.

Long Leaves Fox Midwest, Acquires Three Theatres

KANSAS CITY—Richard P. Brous, president, Fox Midwest Theatres, Inc., announced the resignation of district manager James J. Long as of March 31.

Long has acquired the Fox company's interest in the Plaza, Ottawa; Iola, Iola; and Fox, Ft. Scott, Kansas.

Long said, "I have always had the desire to operate my own theatres and look forward expectantly and enthusiastically to the opportunity to operate as a sole propriator in these fine communities. The three theatres have been under my supervision for about three years and I feel a very close attachment to them. They will serve as the nucleus of my future operation. My new business will be incorporated under the name of Long Enterprises, Inc. and I will maintain my principal office in the Plaza, Ottawa, Kans."

CANADIAN Highlights

By Harry Allen, Jr.



WHILE CANADIAN FILM PRODUCERS haven't received any tax support from the Government, they certainly have been the recipients of sweet handouts from the Canadian Broadcasting Corporation, a government agency. According to the Dominion Bureau of Statistics, the CBC spent $2,750,000 with private producers; while the producers had a gross revenue of $3,962,780 in 1958. The CBC's total budget for film production was $3,500,000. A contrast with the National Film Board's budget for private producers is exigent here. The NFB had a total budget of $6,116,216, of which the government agency spent $3,483,551 on film production. Six of its 368 productions were produced for it under contract by commercial film companies.

The Association of Motion Picture Producers and Laboratories of Canada meantime has placed a proposal with the government asking that something like 25 per cent of NFB production be placed with private producers.

The Canadian Broadcasting Corp. is examining with a representative board of the producers, the producers' relationship with the CBC. But the producers are fortunate for the CBC policy which is "Throughout the history of Canadian TV, the CBC has encouraged and helped support private film business, as well as undertaking some internal production. The Corporation has engaged in several combinations of production sharing with Canadian film producers in both languages."

While the CBC has been generous with film producers, the same may not be said of the film buying department. Distributors have had to bide their time while little cogs in the wheel of the CBC even make up their minds to see them or answer their telephones. Distributors have had to cool their heels ever since the CBC went into the TV business.

THE 19TH ANNUAL MEETING of the Ontario branch of the Canadian Picture Pioneers attracted the largest turnout in years. During the meeting 28 members were initiated and the 1960 directors elected. Four new members of 11-man board of directors elected were George Altman, Charles S. Chaplin, Lionel Lester, and Lloyd C. Pearson. Those returned to office were Len Bishop, Frank Fraser, Dan Krendel, Russ McKibbin, Harold Pfaff, Martin Simpson, and Frank Vaughan. The meeting also saw the initiation of 28 members, including Gurston Allen, Larry Allen, Lorne E. Arnold, Lou Appleby, Dave Axler, Myer L. Axler, W. A. Birchall, Walter Blondell, Jim Chalmers, Irvin Coval, George M. Davey, Charles S. Duhig, Marcel V. Eynde, George J. Forhan, Jim Harrison, Robert Innes, Ed McCormack, H. C. D. Main, Bob Myers, Michael Reidy, Irving Siegel, William Stewart, A. L. Travers, Hatton F. Taylor, George Temple, Ernest W. Warren, Stanley Williams, and Jack Weiser. Ceremonial director was David Ongley, with Rube W. Bolstad, president, and vice-president Frank Fisher welcoming the initiates. Archie Laurie co-ordinated the meeting and Len Bishop the entertainment.

REEL CLIPS: United Artists weeks in Canada for 1960 will commence June 26 and extend to July 9. Charles S. Chaplin, general manager, in making the announcement, said, "The securing of bookings for UA pictures during these weeks gives the branch staffs an opportunity of winning prize money.

LONDON Observations

by Jock MacGregor



HOLLYWOOD STUDIOS may be strike bound, but far too many stages here are idle. Less than a dozen pictures are actually on the floor here and not more than half would appear to be in the international class. Due to start shortly are "Oscar Wilde," "The Grass is Greener," and "The Long, The Short and The Tall," but Walter Wanger's "Cleopatra" is being switched to Rome.

This is an ironic situation and there's no apparent reason. British pictures are enjoying an unprecedented boom with the public, beating all comers save the hard ticket shows at the boxoffice. The lines waiting to see such pictures as "Carry On, Constable," "Sink the Bismarck," "Two Way Stretch," "Conspiracy of Hearts," "Battle of the Sexes," and now "The Angry Silence" are inspiring and would not suggest that anything is wrong with the industry.

THE CINEMA EXHIBITORS ASSOCIATION has produced an impressive memorandum on the need to speed up releases through a revision of bars and the provision of more prints. The holding up of prints for three day bookings until the six and seven day runs are completed is criticized while the advantage of road shows and extended runs to the few at the expense of the many is also queried . . . Before the new Films Act has even been passed by Parliament a strong delegation of Italian producers, headed by Dr. Eitel Monaco, Geoffredo Lombardo, and Dino de Laurentiis, came to London to discuss co-production with British producers organizations. That is probably not the correct description, from what I gather. It would probably be nearer the point to suggest they arrived with their plans as to how it should be worked and then bulldozed them into acceptance. They have still to be agreed to by the Board of Trade and the unions. While not many producers may now be interested in such joint set-ups, things could be different in the future.

Shaping UP AS 1960

Columbia's

Who was that Lady?

is off to a roaring start with 38 solid hold-overs in its first 38 dates!



s BIG COMEDY CHAMP!

Check these
long-stem
engagements!

CHICAGO, State Lake... **BOSTON,** Orpheum... **PHILADELPHIA,** Randolph **DETROIT,** Michigan... **CLEVELAND,** Allen... **WASHINGTON, D.C.,** Keith's **DALLAS,** Majestic.... **SAN ANTONIO,** Majestic.... **BUFFALO,** Center.... **PITTSBURGH,** J. P. Harris... **BALTIMORE,** Hippodrome... **MILWAUKEE,** Warner..... **INDIANAPOLIS,** Circle..... **KANSAS CITY, MO.,** Roxy..... **KANSAS CITY, MO.,** Avenue.... **MEMPHIS,** Warner.... **PROVIDENCE,** Majestic... **DES MOINES,** Des Moines... **RICHMOND,** Byrd... **RICHMOND,** State... **NORFOLK,** Loew's State... **WORCESTER,** Capitol... **MIAMI BEACH,** Beach.. **MIAMI,** Olympia.. **CORAL GABLES,** Gables.. **TAMPA,** Britton.. **PALM BEACH,** Paramount... **ST. PETERSBURG,** Florida... **FT. LAUDERDALE,** Florida.. **KANKAKEE,** Luna.. **MORGANTOWN,** Metropolitan.. **ROCKFORD,** State... **LAWRENCE,** Warner... **ST. JOSEPH,** Missouri... **NEW BEDFORD,** State... **FITCHBURG,** Saxon... **FALL RIVER,** Durfee... **NEWPORT,** Opera House

TONY CURTIS · DEAN MARTIN · JANET LEIGH



Co-Starring
JAMES WHITMORE · JOHN McINTIRE · BARBARA NICHOLS
Written and Produced by NORMAN KRASNA · Based on his play, "Who Was That Lady I Saw You With," as produced for the New York Stage by Leland Hayward
Directed by GEORGE SIDNEY · AN ANSARK-GEORGE SIDNEY PRODUCTION

Who was that Lady ?

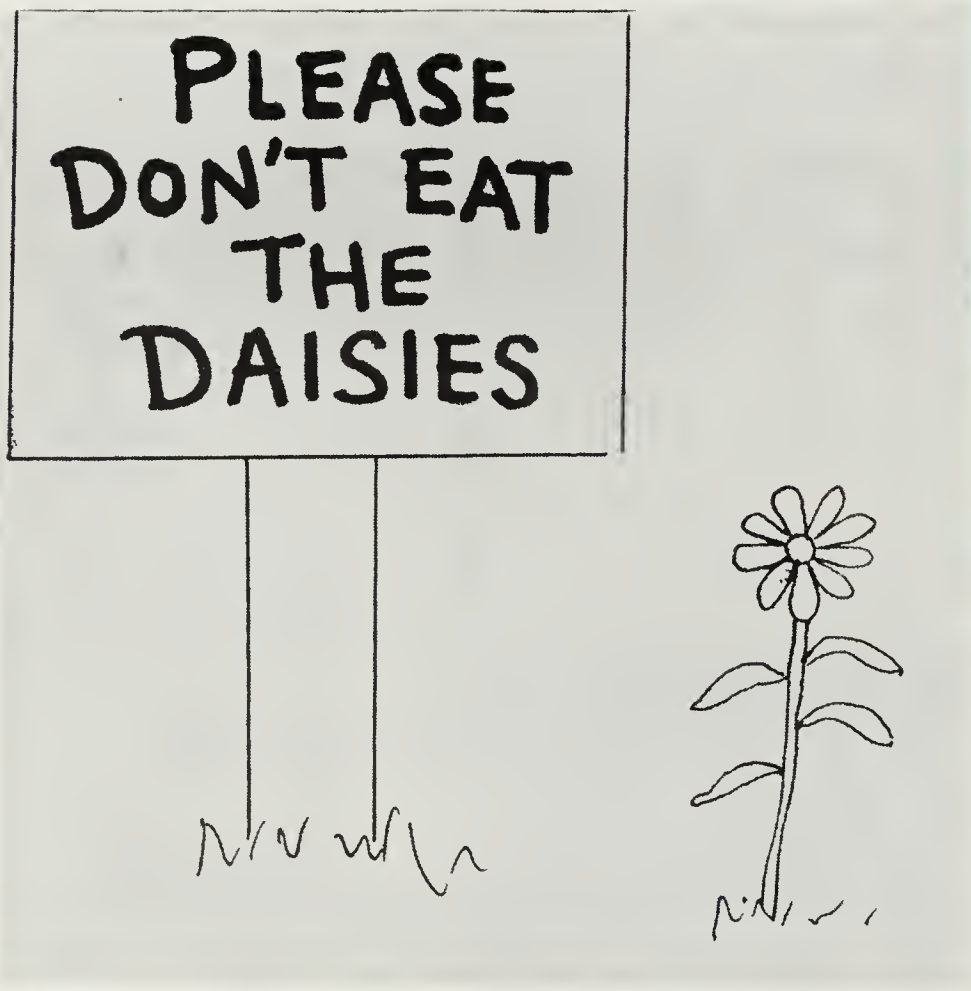
"How I Would Sell . . .

PLEASE DON'T EAT THE DAISIES

MGM's Laugh Riot Based On Top Book For Family Trade

"PLEASE DON'T EAT THE DAISIES" is the answer to a showman's dream. It is the kind of delightful entertainment that is a natural to sell and a pleasure to exhibit. The world likes to laugh and laughter is the most saleable of all movie entertainment. This big package of movie fun might be favorably compared to last year's successful laugh-maker, "PILLOW TALK," and if properly exploited with similar vigor, the box office should have the same happy ring in ticket sales to crowds of laugh-seeking moviegoers. Actually, this new laughter should prove more profitable than "PILLOW TALK," since "PLEASE DON'T EAT THE DAISIES" is more of a family picture.

The merchandising of "PLEASE DON'T EAT THE DAISIES" should be a pleasure because the selling angles are virtually endless. It is a natural for every situation, and the exploitation can be effectively accomplished with comparative ease. Just pour on the effort and let the showmanship roll. Since this delightful new comedy can be recommended to the entire family, smart merchandising should bring excellent results from all media used in the selling campaign.



MADE UP the same size as a "For Sale" sign, accompanied by a single daisy, these signs are sure to garner attention displayed on lawns of new and attractive homes (with owner's permission, of course).

Early press material indicates that Metro Goldwyn Mayer is ready with a block buster national advertising campaign, and the press book along with all selling aids are of exceptional merit; therefore, it remains only for the theatre manager to pick up the national promotions and put on a good hard hitting localized campaign to finalize the overall effort.

An Exclusive **SHOWMANALYSIS** Prepared by—

E. M. MARKS, general manager, Wilmington, N. C., division of Tarheel Theatres, Inc., owned and operated by Stewart & Everett Theatres, Charlotte, N. C.



E. M. Marks

ABOUT THE AUTHOR • Eddie Marks, age 34, began his movie theatre career at the age of 13 as a theatre sign writer for three Wilby-Kincey houses in Burlington, N. C. After a brief period of ushering, doorman, popping pop corn (and still sign writing), at the age of 15, he was promoted to assistant manager with the Tom-Little-A.B. Craver houses in Charlotte, N. C. During World War II, he served three years with the U. S. Air Force (B-29 gunner and repairman) and saw duty with the Army of Occupation in Europe. During his Air Force service, he managed two Army theatres in Texas while he was on temporary duty awaiting other assignments. After his discharge in 1947, he returned to theatre business beginning as assistant manager with Wilby-Kincey and served in several houses in Charlotte, N. C., where he was promoted to manager in 1948 at the age of 22. In 1949, he accepted the management of the Center theatre in Charlotte for H. B. Meiselman theatres. In 1953, he became affiliated with Ernest G. Stellings and managed two houses, the Center and the Manor in Charlotte. In 1955, he was assigned to supervise five theatres in the Wilmington, N. C., area. In his present capacity, he continues to busy himself with the operation of one indoor and four outdoor theatres. He lives with his wife and two year old daughter (Patty and Patricia) in Wilmington. In his spare time, he goes to a movie, goes fishing in the Atlantic, or relaxes at home with his two girls and listens to stereo recordings. He owns no television.

NEWSPAPER

All of the ad mats are very good, and I would suggest that in preparing all ads, care be taken to include the dog and the children. Some thought might be given to eliminating the curvacious pose of Janis Paige from all ads. This rear view exposure of a "sex-pot" seems to add nothing to the selling effect of the ads, and it could be misconstrued so as to actually discourage some family patrons.

All large ads should carry the titles of the three songs sung by Doris Day, and special emphasis should be put on the repeat performance of "Que Sera" by Doris Day, since this proved to be such a big hit with children a few years ago when Miss Day sang it in another film. I will use mat 308 as part of the advance teaser campaign and use mat 306 for opening day (or mat 407 if the budget permits). The Parent's Magazine Special Merit Award will be mentioned prominently in all ads, and this recommendation sells tickets.

It might be wise to change "Little Monsters" to "Little Rascals," since many people object to the word "monster," particularly in reference to children.

COLORING CONTEST

"PLEASE DON'T EAT THE DAISIES" seems a perfect picture to have a coloring eontest. The press material provides art work from which to make up a coloring contest entry blank type herald. In addition to the herald, we will tie the coloring contest into the elassified section of the loeal paper. Substantial prizes will be promoted for the first three winners and guest tickets will be awarded the runners-up. Coloring contests usually cause plenty of talk, and entries will be posted in the lobby with a notation on the winning entries. This will be done two weeks prior to our opening day of the picture.

RADIO-TV-MUSIC PROMOTION

M-G-M spot announcement and star interview recordings will be used with saturation spot announcements three days before and three days after opening. The three songs from the film will be planted with all three local radio stations for extensive playing prior to playdate. We have found that 10 seeond TV spots are our best buy and we will use saturation TV spots around the opening day. Window displays will be arranged at all local record outlets plugging the tunes and the picture. Juke box cards will be installed in area juke boxes plugging the songs and the picture. Thc record "PLEASE DON'T EAT THE DAISIES" will be played at every intermission at all five theatres starting two weeks prior to opening date.

BOOK PROMOTION

We will take the fullest advantage of the Crest book promotion and will tie in with the local news dealers to utilize all of the book selling materials. Special raek cards, window streamers, and posters, as outlined in the press material, will be used at all of the outlets where the Crest books are on sale. Window displays will be arranged where possible in connection with the sale of the book promotion. In addition, special book marks will be distributed at the book outlets, at the library, and handed out to school students. All news distributor trucks will be bannered with "Read the Book-See the Movie" posters.

USEFUL TIEUP

M-G-M has tied in neatly with Quaker Oats for a spectaeular national promotion and we will do everything possible to tie-in with every local grocery retailer to take full advantage of the Quaker Oats advertising promotion. We will begin by writing the area district manager for Quaker Oats telling him that we will co-operate 100 per cent on the "free" admission offered in each box of Quaker Oats and we will ask his help making the best possible tie in on the local level.

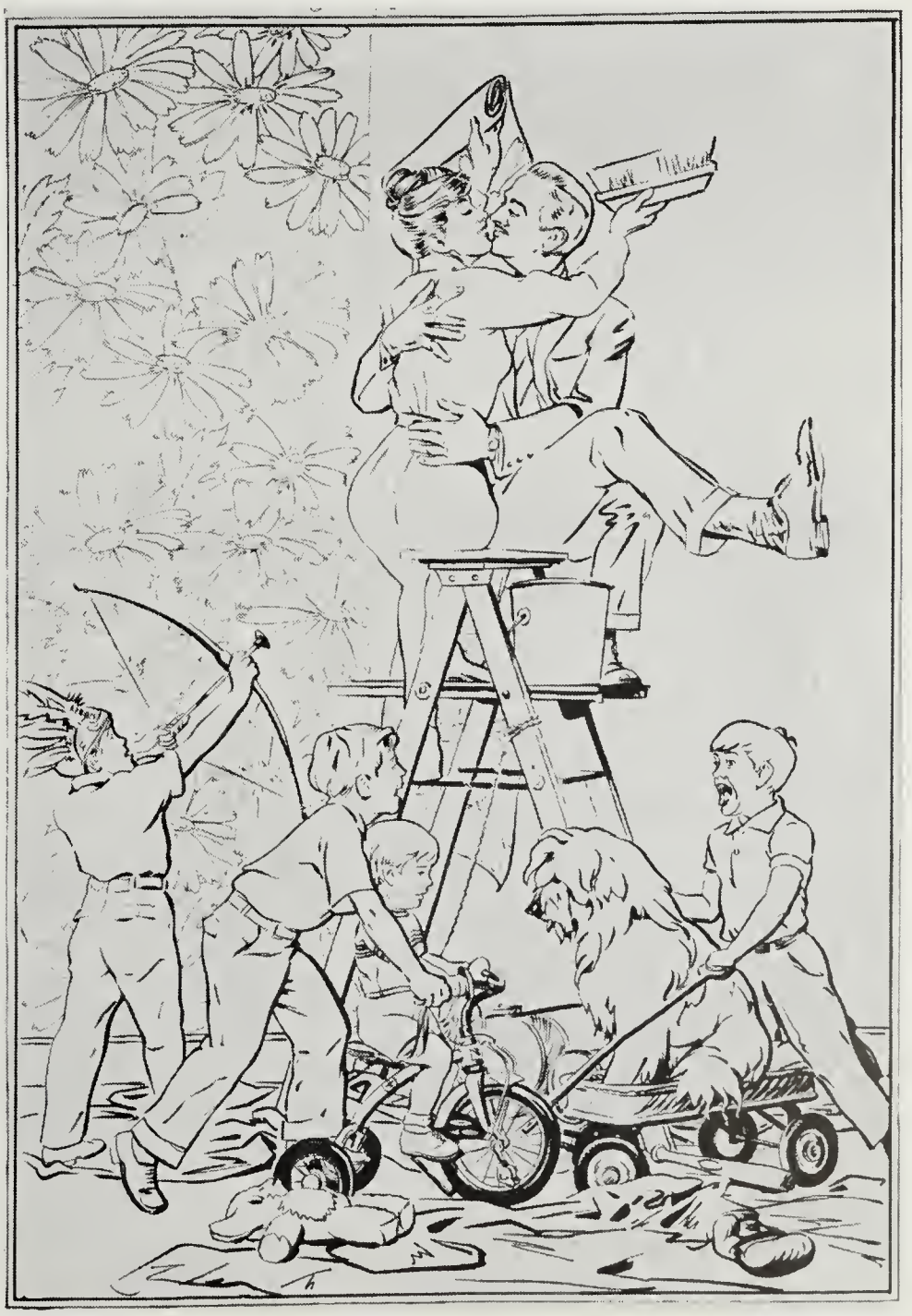
We will attempt to get good window streamer space tied in with The Quaker Oats "free" movie tickets prominently displayed at all major grocery outlets. Don't sell this big Quaker Oats promotion short. It looks good, and with the proper approach on the local level, with your foot inside the grocery store, the results could be terrific. If possible, we will also get the groeer to plug the deal by using the special Quaker Oats mats in his regular weekly groeery advertising space.

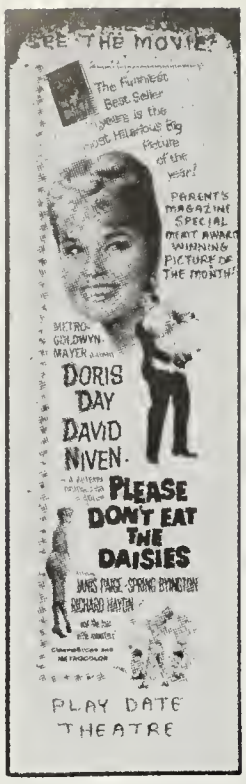
WRAP-UP

Using the title: prepare 25-50 "for sale" size signs to be implanted in front of attractive or new homes. The solid white signs would carry only the title in bold red letters "PLEASE DON'T EAT THE DAISIES." Plant the sign in the center of lawn and beside the sign plant ONE SINGLE DAISY. This should eause plenty of comment. Arrange for the home owner or builder to be a guest at the opening of the picture. Put



ABOVE, an ad from the pressbook altered slightly to play up the family elements of the film. This one is for opening day. BELOW, the picture lends itself readily to coloring contests via newspapers.







SEEN HERE are three excellent ways to exploit the film. Top, a bookmark to tie in with the book promotion, and a table-tent promoted at a leading restaurant. Left, a lobby board and flower box pre-opening display. Sell those daisies, says Mr. Marks.

similar miniature signs in 25-50 store windows, sign bearing only the title with just the one daisy beside it. The single daisy should attract more attention than several.

Using the daisies: Beginning with the theatre, make the entire town "daisy" conscious by putting daisies everywhere. In the theatre lobby, make a 40 x 60 display with a daisy flower box at the bottom, loaded with daisies. Carry card on display inviting patrons to take a daisy to remind them to see the picture. All art work to be given three dimensional effect by adding daisies. Female employees to wear daisy corsages and male employees to wear lapel daisies. Have doorman hold daisy in his mouth, a la Niven, during busy periods. Get as many sales girls as possible in other retail stores to wear daisy corsages. Give daisies to as many female patrons as possible—tagged with *"Not to be eaten—just to remind you to see the hilarious new Doris Day fun show PLEASE DON'T EAT THE DAISIES, Playdate—theatre."*

Using DORIS DAY: Tie in with the local radio station to award special prize to one lady each day for two weeks, the first lady each day who calls in during the playing of a Doris Day record and correctly names five other Doris Day records and five previous Doris Day movies. The daily prize would be a floral arrangement of daisies, 8 x 10 photo of the "Daisie" movie family, a copy of the Jean Kerr Crest Book, dinner for two at a leading restaurant, and guest tickets to see the movie. Table tent cards would be used in the participating restaurant.

EXTRA WINDOW DISPLAYS

As outlined in the press material, far in advance of the playdate, tie in with a florist to put a huge display of daisies in his window and invite the public to try and guess how many daisies are in the window, the winner to receive a special three months pass to the theatre, and the next 10 nearest guesses to receive special guest tickets.

Arrange with a department store to decorate a window similar to still number 117 using only the four children. Dress mannequins of appropriate ages in similar summer attire and completely disarrange window to make it appear that the children have been playing. Use toys, etc., similar to those in the still. Prepare background of wall paper, and a large card giving credit and picture playdate, etc. In the foreground, place an abundant number of stills with the children in them and an easel type card with the following copy: *"Does your boy resemble any of the little rascals in these scenes from Please Don't Eat the Daisies? If there is a resemblance, register your child's name in our Boys Department! He may be selected to receive a complete outfit of clothing absolutely Free."* Start this two weeks in advance of playdate. After children's names are registered visit them in the order of registration, selecting four to receive the prizes and to appear IN THE WINDOW for four-five hours, playing before the public, on a Saturday before the picture opens. Arrange for the families of each child to be guests at the theatre.

And that about wraps it up, a lot of work, and a lot of fun trying to sell them on this fine film. Many, many different things can be done to sell the extra tickets on "PLEASE DON'T EAT THE DAISIES." A whale of a job is being done on the national level, enough to deserve an energetic final push on the local level.

COMING . . . in the issue of March 30
JOHN J. MEINARDI, District Manager
National Theatres, St. Louis, Mo.
tells how he would sell . . .
Warner Brothers'
"TALL STORY"

FST Wins Praise For "Can-Can" Bow

MIAMI, FLA.—A promotion reminiscent of the days "when theatre men were more interested in selling the picture than in peddling popcorn and candy bars" was the way Florida State Theatres' promotion of "Can-Can" at the world premiere in Miami Beach was described by Herb Kelly, amusement editor of the *Miami News*. Kelly said, "those who yell that business is terrible might lift a couple of pages from FST's promotion."

Miami Beach, where the spectacular has become commonplace, was revitalized by the series of benefit world premieres on the picture. The first premiere on March 9 was by invitation only. Ben Novack, owner, Fontainebleau Hotel, purchased the theatre outright as a tribute to "Can-Can" star Frank Sinatra, whose appearance in the hotel's La Ronde Room coincided with the picture's opening. The entire guest complement of the hotel—nearly 1200—were transported to the Sheridan Theatre, utilizing virtually every available taxi in Miami Beach.

On arriving at the theatre, guests were greeted by a barrage of bubbles, scented with French perfume, a line of colorful Can-Can girls, "gendarmes" in uniform, strolling musicians, and the usual battery of searchlights, red carpet, and attendant festivities. The event was covered by Vyvyan Donner, Fox Movietone News; Jack Sheridan, NBC's "Monitor"; Bill Bayer, ABC; NBC-TV; Miami Beach Publicity Bureau; and photographers and reporters.

The second premiere occurred the same day (or the next?) at 2:00 a.m. to accommodate Beach bistro entertainers. Some 100 name personalities were invited, including Tony Bennett, Joe E. Lewis, Diosa Costello, Mickey Rooney, Darryl Stewart. Sinatra was guest of honor at both premieres and saw the film himself for the first time at the late showing.

On March 10, James J. Cerniglia, Miami chairman of Boys Towns of Italy, purchased the house with seats at $50 each to benefit the charity. The next night, the Fraternal Order of Police Drum and Bugle Corps sponsored the show and staged a parade down Arthur Godfrey Road with 100 musicians. They were met at the Sheridan by a line of Can-Can girls and boys from the Carillon Hotel's Cafe Le Can-Can, and a show was staged in front of the Sheridan for the crowds of onlookers.

Following the series of premieres, public advance sale of tickets is the greatest in the history of the Sheridan.

The Miami News columnist pointed out that the crowd that packed the lobby for the first premiere was "unlike the usual moviegoer. For some, it was the first time in years they had been inside a film house. And they applauded like the performance was live."



Plenty of French atmosphere, mainly through the presence of appropriately dressed beauties, was seen at the recent premiere of 20th-Fox's "Can-Can," Sheridan, Miami Beach, Fla., for the benefit of Boys' Towns of Italy. Seen, left, are Mrs. George Skouras, international chairman of the charity; Harry Botwick, southeastern regional supervisor, Florida State Theatres; James J. Cerniglia, Miami chairman, Boys Towns of Italy; Mrs. Cerniglia; on the right are Frank Sinatra and Mr. and Mrs. Ben Novack, owner, Fontainebleau Hotel, surrounded by more "Can-Can" girls.

Texas D-I's Plan '61 Meet

DALLAS—Preliminary plans for the 1961 convention of the Texas Drive-In Theatre Owners Association will be made on April 12, when the board of directors of the Association meets here.

The Board will gather in the Brazos Room of the Sheraton Dallas Hotel, site of the 1960 convention, to choose the date, place, and chairman of next year's meeting.

The highly successful 1960 meeting was the largest ever held by the Association and attracted drive-in theatre owners from a wide area.

Tim Ferguson, Grand Prairie, Tex., is serving his second term as president of the Texas Drive-In Theatre Owners Association.

Contest Spurs "Oscar"

SALT LAKE CITY — A 1960 Chevrolet Corvair club coupe is the top prize in a "Guess The Winners" contest for the Academy Awards sponsored by the Deseret News in cooperation with 14 Salt Lake theatres and drive-ins, members of the Mountain States Theatre Association, Charles E. McCarthy, executive secretary of COMPO, announced.

The contest is open to all residents of "Driver-Age" in Utah, Idaho, Montana, Nevada, and Wyoming. It opened March 15 and will close April 1. A special contest trailer will be run by all theatres in conjunction with regular Academy Awards trailer featuring David Niven.

NCCJ Honors Bob Hope

NEW YORK—Bob Hope, America's entertainment ambassador of good will, has been named by the National Conference of Christians and Jews to receive the National Human Relations Award, highest honor of the 30-year-old intergroup agency.

The award will be presented to Hope at a testimonial dinner April 24, at The Hotel Carter, Cleveland, Hope's home town. Proceeds from the dinner will go to further the work of the National Conference.

The entertainer is as well-known for his charity work as his comedy.



ATLANTA

Roy Avey, Georgia Theatres executive, was off for a trip to Miami, Fla., where he joined theatre president William K. Jenkins for their annual cruise of the Jenkins' yacht to Nassau . . . Flu victims included Cleo Shangler, Buena Vista, Buena Vista, Ga.; and Bessie Walker, Walker Circuit, Abbeville, Ga. . . . Virgil Hopkins, Paramount booker, was recuperating at home from injuries suffered in an automobile accident . . . The mother of Harold Alexander, owner, Heard, Franklin, Ga., died at her home there . . . The Family Drive-In, Oak Grove, Ky., operated by Eugene Darnell, resumed full-time operations . . . C. A. Crute expects to close his Lyric, Huntsville, Ala., for about three weeks for a complete renovation . . . The local WOMPI held a Bingo party for the benefit of the Battle Haven old folks' home . . . The Atlanta Better Film Council held its first meeting of the year . . . Mr. and Mrs. J. W. Robinson, owners, Wheeler Drive-In, Elgin, Ala., are back from a Mexican vacation.

BOSTON

Carl Goldman, IENE executive secretary, was reelected president of the Cinema Lodge of B'nai B'rith at the annual meeting at Hampton Court Hotel, Brookline. Also elected were William Kumins, Edward Lider, and Joseph Wolf, vice-presidents; Melvin H. Davis, corresponding secretary; Joseph Hochberg, financial secretary; Louis F. Katz, treasurer; Harold Rubin, chaplain; Melvin Safner, warden; Robert Waldman, guardian. . . . Henri Storck, producer of the 20th-Fox film, "Masters Of The Congo Jungle," will come to town to meet the press at the Hotel Statler Hilton. The affair will also be attended by the Belgian Consul and his wife. This film is to have a huge radio and TV campaign from Bangor, Maine, to New Haven over NBC's New England network. It opens April 6 at the Paramount, Boston. . . . Mary McCarthy, head cashier at 20th-Fox, suffered a broken wrist and chipped bone in her ankle after a fall on the ice and has been incapacitated for a few weeks. . . . Martin Moskowitz, assistant to general sales manager Alex Harrison at 20th-Fox, was in for meetings with the salesmen, bookers, Al Levy, and Phil Engel on forthcoming product. Engel attended a publicists meeting of the eastern press agents in New York called by Charles Einfeld, who sparked the campaigns on "Can-Can," "Wake Me When It's Over," "Crack In The Mirror," "Dog Of Flanders," "From The Terrace," "Wind Cannot Read," and "Wild River." . . . Sympathy to Robert Waldman, owner, Morton, Dorchester, in the recent death of his father after a long illness. . . . Edward S. Redstone, Northeast Drive-In Theatres, has been named theatre chairman of the Combined Jewish Appeal to serve another year. He will preside at the big industry luncheon to be held April 21 at the Hotel Bradford. . . . Commander Norman Zalkind, USN Reserves, owner of the Strand, Fall River, is off on a two-week Navy duty. . . . Joseph Ruttenberg, ace photographer for MGM for many years, who was working on "Butterfield 8" in New York when the strike halted production, came into Boston to visit his family, a brother Myer I. Ruttenberg, theatre premium distributor, and two sisters. A native of Boston, he has received four Academy Awards for his work. . . . Ben Sack, president of Sack Theatres, was mentioned in the Brisbane, Australia, "Sunday Truth" as the man who has "rejuvenated the American motion picture industry and has shown it how to compete with TV." This was in an article by Alex Francis-Smith, former manager for Sack at the Beacon Hill, who is visiting in his native land.

BUFFALO

"Ben-Hur" had an auspicious opening at Shea's Teck. The initial presentation was sold out and so are many performances in the future. A press preview preceded the regular opening. Edward F. Meade, Loew-Shea general manager here, has a special staff at work arranging group sales for the MGM spectacular. . . . Ken Reuter, head booker at the Buffalo Paramount exchange, has been transferred to the Cleveland office of the same company, where he will become office manager. He has been succeeded in the Buffalo branch by Tony Mercurio, who had been manager of the Buffalo Film Depot. . . . William Rowland, producer of "This Rebel Breed," which opened in the Buffalo Paramount, was in and did a great tub-thumping job in behalf of the production on radio and TV and in the press. . . . Arnold Van Leer, field representative for Paramount in the Buffalo, Boston, and Albany areas, has been appointed publicity chairman for the Academy Awards Program telecast and is covering this wide territory with an avalanche of promotion in the press of the various cities. . . . Arthur Krolick, district manager, AB-PT, in Buffalo and Rochester; Charles B. Taylor, director, advertising and publicity; and Francis Anderson, city manager, AB-PT in Rochester, will motor to the AB-PT meeting at the Concord, Kiamesha Lake, N.Y., March 24-25, at which pow-wow plans for the April-May-June box office drive will be discussed. . . . Seymour Morris, director of advertising and publicity for the Schine Circuit, who headquarters in Gloversville, has announced that "Ben-Hur" will open at Schine's Riviera in Rochester on May 13 on a reserved seat basis. . . . Marvin Jacobs, general chairman of the Cavalcade on Ice benefit for the Rehabilitation Center and the Crippled Children's Guild, which was sponsored by the Variety Club, says "Thanks a Million" to all who assisted in making it a success.

Film Exchange and Dealer Listing for the INDIANAPOLIS FILM TERRITORY

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• *Film Distributors*

ALLIED ARTISTS, 517 N. Illinois St.—MElrose 4-6452
Br. Mgr.: Edward Spiers. Office Mgr. and Booker: Russell N. Bleeke. Sales: Curtis Butler. Emerg. Phone: States Film Service, MElrose 8-3531.

BUENA VISTA (Disney), 443 N. Illinois St.—MElrose 4-5494
Mgr.: T. O. Dillon. Secty.: Patricia Steffey. Emerg. Phones: ATwater 3-5966, ST 6-5288.

COLUMBIA, 432 N. Illinois St.—MElrose 4-8408
Br. Mgr.: Murray L. Devaney. Office Mgr.: Robert Stevens. Sales: Tom Goodman, Sam Greisman. Booker: William Worrell. Coshier: Louise Munson. Emerg. Phone: FL 7-2522, ME 2-8823.

HOWCO, 439 N. Illinois St.—MElrose 5-4341
Mgr.: Jess Salzberg. Bookkeeper: Bee Salzberg. Emerg. Phone: FL 9-7389.

METRO-GOLDWYN-MAYER, 421 N. Illinois St.—MElrose 4-4361
Br. Mgr.: F. B. Gauker. Sales: Val Klaiber, Owen Prescott. Bookers: William Daurelle, Carlos Hill. Cashier: Doris Rogers. Emerg. Phones: CL 5-7897, FL 7-1287.

PARAMOUNT, 116 W. Michigan St.—MElrose 4-7563
Br. Mgr.: Howard M. DeTamble. Office Mgr. and Booker: Mel Brown. Sales: Abe J. Gelman, Durand C. Newman. Booker: Margie Comer. Cashier: Margaret Manning. Emerg. Phone: R. E. Whaling, Hd. Shipper, MElrose 4-7381.

REALART, 441 N. Illinois St.—MElrose 4-4438
Br. Mgr.: Helen F. Bohn. Emerg Phone: Bohn, MElrose 4-2361.

STATES FILM SERVICE, INC., 429 N. Senate Ave.—MElrose 8-3531
Pres.: Mever Adleman, Treas.: D. Staadeker.

20TH CENTURY-FOX, 326 N. Illinois St.—MElrose 4-5581
Br. Mgr.: Howard Kinser. Sales: Robert Meyer, William Zeis. Booker: Jeonne Faber. Coshier: Waldo A. Michel. Field Exp.: J. E. "Watty" Watson. Emerg. Phone: None.

UNITED ARTISTS, 120 W. Michigan St.—MElrose 4-3551
Br. Mgr.: Ross Williams. Office Mgr.: Rush Williams. Sales: Hermon Black, Harry Meadow. Booker: Betty Merritt. Cashier: Mory Long. Emerg. Phone: Williams, Walnut 5-4100.

UNIVERSAL-INTERNATIONAL, 517 N. Illinois St.—MElrose 4-5452
Sls. Mgr.: Phil Sherman. Office Mgr.: Milt Ettinger. Sales: Frank Warren. Booker: James Robinson. Emerg. Phone: Ettinger, Liberty 6-8508.

WARNER BROS., 215 E. New York St.—MElrose 4-3581
Br. Mgr.: Chester A. Blakeley. Office Mgr. and Booker: George R. Anderson. Sales: Gayle Black, Virgil Jones. Booker: Eleanor Roth. Cashier: Barbara Apple. Emerg. Phone: States Film Service, MElrose 8-3531.

• *Supply Dealers*

FALLS CITY THEATRE EQUIP.—427 S. 3rd St., Louisville, Ky.—JUniper 4-7559
GER-BAR, INC.,—442 N. Illinois St.—MElrose 4-1727
NATIONAL THEATRE SUPPLY—436 N. Illinois St.—MElrose 4-4517 Emerg. Phone: CL 5-5825

• *Signs, Advertising and Printing*

ADVERTISING SPECIALTIES CO., 323 N. Delaware
ALEXANDER FILM CO., 6487 Broadway
AFFILIATED ADVERTISING DISTRIBUTORS, 443 N. Illinois St.—MElrose 4-9546

• *Film Delivery Services*

BRADFORD FILM TRANSIT CO., 120 Tippecanoe St.—MElrose 4-6112 Emerg. Phone: CHapel 4-4506, 4-4611
INDIANA FILM TRANSIT CO., 220 N. Osage St.—MElrose 4-4453
KATO THEATRE SERVICE, P. O. BOX 291, Elizabethtown, Ky.—ROckwell 5-6836

• *Service Companies*

ALTEC SERVICE CO., 4427 Indianola—MElrose 2-2031
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CHICAGO

Mrs. Harry Dudelson, wife of the Buena Vista exchange manager, recovered nicely from an attack of pneumonia . . . Freda Janus was named to the MGM publicity staff . . . Sam Levin, State Lake manager, underwent successful surgery . . . Frank Lingerselser was appointed to an executive post in the Clark Film Delivery Service . . . Donald Graham, formerly a publicist with radio station WCFL, joined the Paramount exchange . . . The Esquire conducted a publicity stunt for Paramount's "A Touch Of Larceny" that garnered a whole illustrated page in the Daily News. Aaron Cushman and associates distributed 11 wallets containing $5 in prominent places where they would be quickly found. The wallets contained the address of Stanley Leseritz. Seven of the 11 were promptly returned to Leseritz. The persons returning them were presented with the money and in addition were rewarded with admission passes . . . Variety Club ended 1959 with the largest treasury balance in years . . . Ted Todd, popular 20th-Fox publicist, is now residing in Honolulu . . . Variety Club members were saddened to hear of the death of Dale Snell, son of Arnette, steward of the club . . . Douglas Helgeson, managing director, Palace, was reappointed to the post by Arthur Wirtz and James Coston, owners, for the reopening . . . The first outdoor for the Schoenstadt Circuit, the new Rand Road and 53rd Drive-In, will open next month . . . Nat Nathanson, Allied Artists branch manager, will be given a testimonial get-together by Variety Club on April 16 in the Glass Hat Room of the Congress Hotel, which houses the club . . . Leo Salkin, Essanjay assistant sales manager is better after hospitalization . . . The Alycon, Highland Park, Ill., has been modernized . . . James Castle, Allied Artists shipper, is better after hospitalization . . . Alliance Amusement Company took over the Roseland, formerly owned by the late N. S. Berger. Henry Stevens continues as manager . . . The Norwegian Old Peoples' Home Society gave a theatre party at McVickers for its aged . . . Variety Club will hold a benefit at the 500-seat Drury Lane on March 29. A dinner will be served beforehand at the Martinque Restaurant and proceeds will go to the club . . . David Ehrlich acquired the Commodore; and Arthur Ehrlich will manage . . . Harry Blackford bought the Homer, Urbana, Ill., from Oliver Ellis. His brother, William Blackford, will manage.

CINCINNATI

Managers of Chakeres Circuit drive-in's met with Mike Chakeres, general manager, in Springfield, O., to discuss plans for early summer promotions. . . . J. A. Tucker, Valley auditor, became a grandfather for the fifth time. . . . Robert McKinley, former manager, Loews Broad, Columbus, O., is new manager of downtown Keith, succeeding Carl Ferazza who becomes operations manager for Shor Theatre Circuit, headquartered here. . . . David Murray was named assistant to Florence Kippinger, manager, Grand. He replaces Daniel Kellogg, now manager, suburban Paramount. . . . William Garner, Buena Vista booker, assisted in producing and directing an amateur play at the Cox. . . . The downtown Capitol, where Cinerama films have been screened during the last five years, was closed preparatory to the opening of MGM's "Ben Hur" on March 16. . . . Beman Richey, with 35 years of varied theatre experience, has been appointed house manager of the Capitol. . . . Phil Chakeres, president, Chakeres Circuit, Springfield, O., and Frank Collins, president, Eastlane Bowling Corp., Lexington, Ky., a Chakeres Circuit subsidiary, attended funeral services in Springfield for John Cole, long-time circuit attorney.



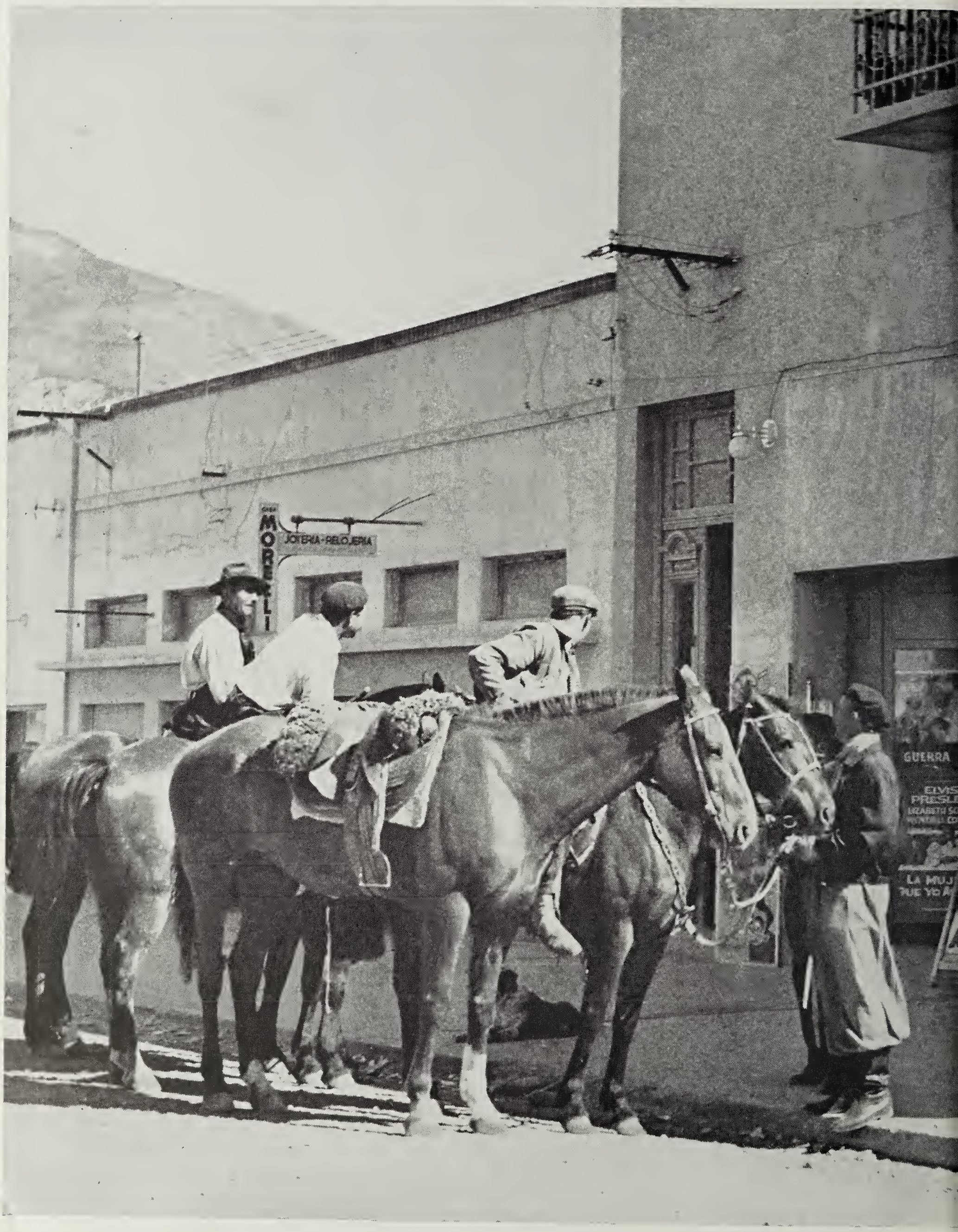
Woody Prought, center, president, United Detroit Theatres, recently examined campaign materials for "The Unforgiven" at a home office meeting in New York with United Artists executives Fred Goldberg, left, national director of advertising, publicity, and exploitation; and Mori Krushen, UA's exploitation director.

CLEVELAND

Al Boudouris, Toledo drive-in circuit owner, in Cleveland to set up his summer programs, stated that he and his associates are remodeling the Franklin Park Drive-In (formerly the Toledo Drive-In), increasing its capacity from 700 to 1400 cars. . . . Associated Theatres Circuit has appointed Bernard Bispeck manager, Shaker Theater. He was formerly with the Senate, Harrisburg, Pa. . . . The Cleveland Salesmen's Club, socially dormant during the winter, announces two coming spring events. On April 2 it will hold a buffet dinner dance in the Variety Club rooms of the Tudor Arms Hotel open to anyone in the industry, and on May 21, there will be a gin rummy tournament at 20th-Fox's Sam Lichter's place on Lake Shore Blvd. . . . Thomas and George Anas, new owners, Sky View Drive-In, East Liverpool, gambled on the mild winter weather for an early Febrnary opening, only to close on account of a snowstorm and drop in temperature. . . . More than 100 industry members including exhibitors, distributors, bookers, salesmen and girls of the front offices attended the Variety Club sponsored luncheon honoring Elsie Loeb for 44 years of service to the industry and for 10 years of voluntary service to Variety by scheduling selected movie programs served gratis to shut-in institutions through Variety. An elaborate floral piece from the Salesmen's Club of Cleveland decorated the speakers' table. An enormous, decorated birthday cake represented M. B. Horwitz, now vacationing in the south, while an orchid corsage from Loew theatre division manager Frank Murphy who was in Chicago on business, decorated the guest of honor who was presented with a scroll signed by everyone present and also with a gold wrist watch. . . . Newspaper motion picture critics and fashion editors were present at a cocktail party at the invitation of publicist Duke Hickey to meet Julie Marr, costume consultant for Columbia Pictures and to see sketches of French designed clothes worn by the late Kay Kendall in "Once More With Feeling". . . . Martin Sperber, well-known projectionist, died suddenly in St. Vincent's Charity Hospital following a stroke. He is survived by his wife and two daughters. . . . The Park, a movie palace in

(*Continued on page 32*)




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6706 Santa Monica Blvd., Hollywood 38, Calif.

CLEVELAND (*Continued from page 29*)

its heyday, which has been shuttered since November, 1957, is now being used as a Miracle Revival Center, headed by R. L. Styles. . . . Funeral services were held in Akron for Velimir Haiden, 78, for 40 years owner and manager, Boulevard, which he closed four years ago to devote full time as president of Diecraft Co. of Barberton which he formed in 1951.

DALLAS

Elizabeth Taylor was cited by the Dallas based Interstate Theatre Circuit as the "Star of the Year," and indicated that she would be coming here for a dinner in her honor. . . . Skip Regan, general sales manager, Filmgroup, Inc., is in Dallas to talk with Lew Waid, president of Cameo Pictures Distributing Co., Inc., on plans for handling eight pictures in the next four months—"Ski Troop Attack," "Battle of Blood Island," "High School Caesar," "Date Bait," "A Sea Sick Monster," "Passionate People Eater," "The Wild Ride," and "The Young and the Damned." . . . J. Y. Robb, 68, one time associate in one of the southwest's largest theatre groups, died here of cancer after a long illness. The group was the Robb and Rowley circuit, which at one time operated 135 theatres in Texas, Oklahoma, and Arkansas. . . . P. Dale Jackson was installed as president of the Local 249, Motion Picture Operators Union. Other new officers are C. A. Harcum, vice-president; Charles C. Paschal, treasurer; Hubert Covington, financial secretary; and Harvey Hill Jr., recording secretary.

DETROIT

Guest of honor at a luncheon and board meeting of the Detroit Variety Club was beauteous Joyce Brandon, a local Royal Oak miss who won out over 200 contestants for the title of Miss Flanders in the contest the local 20th-Fox exchange arranged for the opening of "Dog of Flanders" at the downtown Fox. A Hollywood trip and all of its potentials plus 11 TV spots and 40 radio appearances are in the offing for Miss Flanders, according to 20th-Fox's Tom McGuire. . . . Jerome B. Levy, vice-president, Auto City Candy wholesale firm here, reports their subsidiary, L & L Concession, still maintaining an unhalted supply to local film houses despite the $50,000 blaze which left them bereft of most of their candy, popcorn, and tobacco supply stock. . . . The greatest number of exhibitors possible are being urged to take part in the city's Tenth Anniversary of "New Faces Going Places," the Free Press annual feature for local movie fans to ballot by mail or in film house lobbies for their favorite "Personality of the Year" from nominees selected by film critic Helen Bower. . . . Fred Sweet, operator of the Telenews here, announces immediate successful response to the "Showtime On Broadway" program broadcasted daily, starting this week, Monday thru Friday, from the downtown house's radio lounge over FM Station WQRS, with announcer Pierre LaMarre, formerly with the Clawson.

HOUSTON

Tommy Reynolds of San Antonio, executive producer of "The Tomboy and the Champ," was here along with Clem Beauchamp, assistant director from Hollywood, for the opening of the Houston Fat Stock Show. They conferred with photographer Henry Usehijima of Chicago and Frederick W. Smith of the Alley Theatre staff, who is assisting local casting. Director Francis D. Lyon was also in. The story revolves around a 13 year old Texas ranch girl who wins a calf at a county fair scramble and enters it in competition at fat stock shows in Houston and Chicago. It is being shot on location in those two cities. The greater part of the film will be made in Houston after the close of the show. . . . Cold, rain and the heaviest snowfall in 20 years clobbered the drive-in business here. . . . Exceptional business was reported at the Village which opened "1001 Arabian Nights" despite the below freezing temperatures. It was a school holiday and the opening of the Fat Stock Show. . . . Dell Kessler, assistant to Preston Huey, manager, South Main Drive-In, resigned.

JACKSONVILLE

Cecil Cohen, veteran exhibitor who operates the Murray Hill and Dixie, has acquired a drive-in, the Wesconnett, from T. E. Bell who has operated the outdoorer since its opening at the west end of town several years ago. . . . Horace Denning, chief barker of Variety's Tent 44, presided at a general membership meeting of the group in the Hotel Roosevelt. . . . Charles Boasberg, Warners executive from Burbank, Cal., and W. O. Williamson, Warners district manager in Atlanta, left here for New York after conferences with Johnny Tomlinson, local Warner manager, and his staff. . . . Kathy Wheeler replaced Norma McCormick in the Warners office when the latter moved to South Carolina. . . . M. C. Moore, who recently operated the Coosa Theatre, Gadsden, Ala., is now the Jacksonville commissioner of boxing. He formerly managed the old Riverside here before it was converted into the modern Five Points Theatre. . . . Carl Floyd of Haines City has added the Auto Park Drive-In, Tampa, to his Floyd Theatres circuit. It was formerly operated by Mrs. S. E. Brittain whose husband has the large Brittain Plaza Theatre at Tampa. . . . Jimmy Langston, after several weeks as manager, Rialto, Orlando, has joined FST's managerial staff in this city. . . . Jack Duquette, former manager, Rialto, is now assisting Walter Colby, manager, Beacham, Orlando. . . . New manager of the Rialto is Gordon Peck, former manager, Pinecrest Drive-In, New Smyrna Beach. . . . Billy Wall, former FST relief manager in this city before entering the Army in 1957, has returned to civilian life as manager, Lake, Lakeland.

MEMPHIS

Johnny Crawford is office manager at Colonial. Charles Elmore, formerly in this position, is now a booker for 20th Century-Fox. Neil Blount, also a former Colonial man, is now with National Screen Service. Charles Arendall is now branch manager of Howco, replacing Edward Martin, and Margaret Irby is the new booker. Mike Bissio, formerly with Universal-International, is booker for Metro-Goldwyn-Mayer. Charles Craig, another MGM graduate, is now booking for Universal-International. Frank Jenkins, who did field exploitations in the Memphis territory, for 20th Century-Fox, now works in the New Orleans territory. John Rhea has moved from booker for 20th Century-Fox into the slot vacated by Jenkins. James Martin has moved from salesman to sales manager of United Artists, and E. N. Stenens has replaced Tony Tedesco on the sales force. Fred Curd has been promoted to office manager at Universal International, and Bill Boyd, formerly on the sales force of U-I, is now office manager and booker for Warner

(*Continued on page 34*)

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BEN-HUR (MGM)

Saxon, Boston (**$10,270)	15	wks.	247%
Loew's State, New York (**$43,175)	16	"	131%
Boyd, Philadelphia (**$12,300)	14	"	238%
Todd, Chicago (No Ave.)	11	wk. Ave.	$30.000
Coronet, San Francisco ($13,200)	11	"	204%
Blue Mouse, Seattle ($6,100)	5	"	222%
United Artists, Detroit ($9,500)	3	"	310%
Cooper, Omaha ($4,500)	3	"	239%

BIG FISHERMAN (BV)

Rivoli, New York (**$12,240)	23	"	90%
Midtown, Philadelphia (**$9,000)	8	"	111%
Brown, Louisville (**$4,950)	7	"	151%
Gary, Boston (**$11,100)	6	"	82%
Pageant, St. Louis (**$4,850)	5	"	137%
Blue Mouse Seattle (**$5,040)	5	"	140%
United Artists, Detroit (**$8,810)	8	"	113%
State, Omaha ($5,900)	3	"	85%
Garrick, Chicago ($8,300)	4	"	133%
Stage Door, San Francisco ($5,600)	4	"	80%

BRAMBLE BUSH (WB)

Astor, Boston ($9,200)	5	"	141%
Chicago, Chicago ($25,800)	3	"	92%
Omaha, Omaha ($6,500)	1	"	123%
Mary Anderson, Louisville ($6,000)	4	"	89%
Ambassador, St. Louis ($8,500)	2	"	177%
St. Louis, St. Louis ($12,000)	1	"	75%
St. Francis, San Francisco ($11,200)	1	"	116%
Music Box, Seattle ($4,900)	1	"	102%
Michigan, Detroit ($18,300)	2	"	74%

CASH McCALL (WB)

Stanley, Philadelphia ($17,000)	3	"	100%
Orpheum, Omaha ($5,800)	2	"	114%
Paramount, San Francisco ($13,100)	1	"	130%
Roosevelt, Chicago ($17,800)	2	"	95%
Madison, Detroit ($12,900)	2	"	89%
Fox, St. Louis ($13,600)	2	"	92%
Mary Anderson, Louisville ($6,000)	3	"	146%
Metropolitan, Boston ($16,800)	2	"	98%
Music Box, Seattle ($4,900)	2	"	129%

DOG OF FLANDERS (20TH-FOX)

Garrick, Chicago ($8,300)	1	"	121%

EDGE OF ETERNITY (COL.)

Pilgrim, Boston (**$8,610)	1	"	94%
Garrick, Chicago (**$14.300)	1	"	51%
Rialto, Louisville (**$9,220)	1	"	50%
Palms, Detroit (**$19,850)	1	"	79%
Fifth Avenue, Seattle (**$7,480)	1	"	46%
Paramount, San Francisco, (**$10,410)	1	"	87%

4-D MAN (UI)

Orpheum, Seattle (**$5,660)	1	"	90%
Golden Gate, San Franc. (**$15,150)	1	"	74%
Pilgrim, Boston (**$8,610)	1	"	100%
Palms, Detroit (**$19,850)	1	"	79%
St. Louis, St. Louis ($12,000)	1	"	83%

GAZEBO (MGM)

Roxy, New York ($48,000)	6	"	76%
Loew's, St. Louis ($8,600)	2	"	122%
Orpheum, Boston ($15,400)	2	"	91%
Adams, Detroit ($8,700)	3	"	91%
Warfield, San Francisco ($10,200)	3	"	99%
Arcadia, Philadelphia ($10,600)	3	"	64%
Music Box, Seattle ($4,900)	2	"	102%
United Artists, Louisville ($6,500)	1	"	154%
State, Omaha ($5,900)	3	"	84%

GENE KRUPA STORY (COL.)

Forum, New York (**$13,920)	5	"	102%
Gary, Boston (**$11,100)	4	"	77%
Broadway-Capitol, Detroit (**$10,120)	2	"	194%
Garrick, Chicago ($8,300)	3	"	117%
Paramount, San Francisco ($13,100)	1	"	107%
Coliseum, Seattle ($7,000)	1	"	114%
Stanton, Philadelphia ($11,000)	2	"	67%
Rialto, Louisville ($6,600)	1	"	99%
Orpheum, Omaha ($5,800)	1	"	104%
Fox, St. Louis ($13,600)	1	"	110%

GOLIATH AND THE BARBARIANS (AIP)

Roosevelt, Chicago (**$21,230)	4	"	114%
Palms, Detroit (**$19,850)	3	"	111%
Stanton, Philadelphia ($11,000)	2	"	89%
Fox, San Francisco ($12,000)	2	"	132%
Rialto, Louisville ($6,600)	2	"	137%
Fox, St. Louis ($13,600)	2	"	110%

GUNS OF THE TIMBERLAND (WB)

Fox, St. Louis ($13,600)	1	"	90%
Paramount, San Francisco ($13,100)	1	"	76%
Omaha, Omaha ($6,500)	1	"	108%

HOME FROM THE HILL (MGM)

Radio City, New York ($148,700)	1	"	79%

JACK THE RIPPER (PAR.)

Fox, St. Louis ($13,600)	1	"	110%
Paramount, San Francisco ($13,100)	2	"	83%
Pilgrim, Boston ($8,100)	2	"	80%
Orpheum, Omaha ($5,800)	1	"	138%
Broadway-Capitol, Detroit ($14,700)	2	"	94%
Ohio, Louisville (No Ave.)	1	" Ave.	$5,000
Coliseum, Seattle ($7,000)	1	"	100%

JOURNEY TO THE CENTER OF THE EARTH (20th-FOX

Paramount, New York (**$29,850)	8	"	129%
Pilgrim, Boston (**$8,610)	3	"	124%
St. Louis, St. Louis (**$12,850)	3	"	102%
Rialto, Louisville (**$9,220)	4	"	107%
Oriental, Chicago (**$24,550)	4	"	171%
Arcadia, Philadelphia (**$10,030)	5	"	101%
Fox, Detroit (**$14,380)	5	"	148%
Fox, San Francisco (**$12,230)	3	"	189%
Omaha, Omaha (**$5,450)	2	"	141%
Fifth Avenue, Seattle ($5,700)	5	"	168%

LAST VOYAGE (MGM)

Capitol, New York ($35,300)	3	"	70%
Warfield, San Francisco ($10,200)	2	"	118%
Orpheum, Seattle ($4,500)	2	"	122%
Fox, Philadelphia ($15,300)	1	"	85%
Adams, Detroit ($8,700).	2	"	92%

LIBEL (MGM)

Oriental, Chicago (**$24,550)	2	"	50%
Orpheum, St. Louis (**$6,780)	1	"	60%
Roxy, New York (**$52,620)	2	"	60%
United Artists, Louisville (**$7,690)	1	"	61%
Goldman, Philadelphia ($11,700)	1	"	60%
T-L Krim, Detroit ($7,200)	2	"	49%

MOUSE THAT ROARED (COL.)

Esquire, Chicago (**$12,315)	4	"	131%
Trans-Lux, Philadelphia (**4,450)	7	"	148%
T-L Krim, Detroit (**$6,000)	8	"	94%
Pageant, St. Louis (**$4,850)	2	"	79%
Music Box, Seattle ($4,900)	3	"	98%

NEVER SO FEW (MGM)

Blue Mouse, Seattle (**$5,040)	3	"	106%
Adams, Detroit (**$8,650)	6	"	138%
State, Omaha (**$5,960)	3	"	90%
Warfield, San Francisco ($10,200)	3	"	133%
Loew's, St. Louis ($8,600)	3	"	154%
Orpheum, Boston ($15,400)	3	"	122%
United Artists, Louisville ($6,500)	2	"	154%
Radio City, New York ($148,700)	3	"	93%
Randolph, Philadelphia ($9,900)	5	"	111%
Oriental, Chicago ($23,400)	4	"	105%

ON THE BEACH (UA)

Astor, New York (**$18,880)	12	"	161%
State-Lake, Chicago (**$25,800)	9	"	131%
United Artists, San Fran. ($6,500)	10	"	184%
Goldman, Philadelphia ($11,700)	6	"	146%
United Artists, Louisville ($6,500)	3	"	149%
Admiral, Omaha (No Ave.)	5	" Ave.	$5,500
Palms, Detroit ($15,400)	5	"	158%
Memorial, Boston ($15,400)	3	"	150%
Esquire, St. Louis (no ave.)	5	" Ave.	$10,400
Music Hall, Seattle ($7,000)	4	"	167%

ONCE MORE WITH FEELING (COL.)

Oriental, Chicago ($23,400)	4	"	100%
Radio City, New York ($148,700)	3	"	90%
Metropolitan, Boston ($16,800)	1	"	89%

OPERATION PETTICOAT (U-I)

Music Hall, Seattle (**$6,700)	7	"	133%
Ambassador, St. Louis (No Ave.)	4	" Ave.	$14,300
Midtown, Philadelphia (**$9,000)	11	"	166%
Memorial, Boston (**$17,080)	8	"	127%
Chicago, Chicago (**$22,480)	8	"	165%
Golden Gate, San Francisco ($13,700)	6	"	141%
Orpheum, Omaha ($5,800)	3	"	251%
Michigan, Detroit ($18,300)	6	"	116%
Omaha, Omaha ($6,500)	1	"	91%
Kentucky, Louisville ($6,500)	5	"	140%
St. Louis, St. Louis ($12,000)	3	"	68%
Radio City, New York ($148,700)	7	"	122%

OUR MAN IN HAVANA (COL.)

Forum, New York ($16,700)	6	"	143%
Kenmore, Boston ($10,600)	3	"	158%
Arcadia, Philadelphia ($10,600)	1	"	151%

PORGY AND BESS (COL.)

Warner, New York ($23,270)	30	"	119%
McVickers, Chicago (**$13,050)	22	"	149%
Astor, Boston (**$8,370)	20	"	143%
Coronet, San Franc. (No Record)	18	" Ave.	$15,800
Goldman, Philadelphia (**$10,750)	15	"	125%
Kenmore, Boston (**$9,600)	8	"	89%
Brown, Louisville (**$4,950)	6	"	102%
Mercury, Detroit (No Ave.)	4	" Ave.	$18,000
Surf, Chicago (No Ave.)	6	" Ave.	$6,200
Paramount, Seattle ($7,300)	1	"	123%

PRETTY BOY FLOYD (CONT.)

Loew's, St. Louis ($8,600)	1	"	93%
Orpheum, Boston ($15,400)	1	"	91%
Warfield, San Francisco ($10,200)	1	"	88%

PURPLE GANG (AA)

Paramount, Boston ($12,300)	1	"	82%
St. Louis, St. Louis ($12,000)	1	"	108%
Coliseum, Seattle ($7,000)	1	"	100%
Victoria, New York ($12,000)	6	"	101%
Golden Gate, San Francisco ($13,700)	1	"	102%
Roosevelt, Chicago ($17,800)	2	"	141%
Stanton, Philadelphia ($11,000)	2	"	68%

RISE AND FALL OF LEGS DIAMOND (WB)

Paramount, Boston ($12,300)	2	"	94%
Palms, Detroit ($15,400)	1	"	98%

ROOKIE (20th-FOX)

Paramount, Boston ($12,300)	1	"	130%
Rialto, Louisville ($6,600)	1	"	84%
Coliseum, Seattle ($7,000)	1	"	86%
St. Louis, St. Louis ($12,000)	1	"	75%
Omaha, Omaha ($6,500)	1	"	31%

SAPPHIRE (U-I)

Beacon Hill, Boston (**$9,650)	5	"	71%
Capri, Boston (**$6,380)	2	"	137%
Todd Cinestage, Chicago (**$16,600)	3	"	71%
Stanton, Philadelphia (**12,270)	2	"	71%
Sutton, New York (**$19,150)	7	"	71%
Golden Gate, San Francisco ($13,700)	1	"	90%
Broadway-Capitol, Detroit ($14,700)	1	"	75%
Esquire, Chicago ($11,800)	2	"	90%

SEVEN THIEVES (20TH-FOX)

Fox, San Francisco ($12,000)	2	"	107%
Paramount, Boston ($12,300)	1	"	98%
Coliseum, Seattle ($7,000)	1	"	100%
Fox, Detroit ($14,900)	2	"	81%
Fox, Philadelphia ($15,300)	2	"	105%
Lopp, Chicago ($8,500)	3	"	141%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

***INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

SINK THE BISMARCK (20th-FOX)

Paramount, New York ($33,200)	4	"	117%
Fox, Detroit ($14,900)	3	"	98%
Rialto, Louisville ($6,600)	1	"	121%
Orpheum, Omaha ($5,800)	1	"	138%
Paramount, Boston ($12,300)	2	"	163%
Fox, San Francisco ($12,000)	1	"	142%

STORY ON PAGE ONE (20th-FOX)

Astor, Boston (**$8,370)	6	"	109%
Fox, San Francisco ($12,000)	1	"	84%
Coliseum, Seattle ($7,000)	1	"	86%
Omaha, Omaha ($6,500)	1	"	62%
Fox, Detroit ($14,900)	1	"	101%
Stanton, Philadelphia ($11,000)	3	"	89%
Rivoli, New York ($9,500)	7	"	152%
Ambassador, St. Louis ($8,500)	2	"	130%
Brown, Louisville ($5,700)	1	"	71%

SOLOMON AND SHEBA (UA)

Capitol, New York (**$24,950)	8	"	219%
Capri, Boston (**$6,380)	7	"	197%
Woods, Chicago (**$19,400)	11	"	144%
Fox, Philadelphia (**$14,580)	8	"	187%
Paramount, Seattle (**$8,040)	10	"	125%
United Artists, Detroit (**$8,810)	7	"	250%
Omaha, Omaha ($6,500)	3	"	145%
Mercury, Detroit (No Ave.)	4	" Ave.	$13,400
Brown, Louisville ($5,700)	3	"	126%
St. Louis, St. Louis ($12,000)	1	"	75%
Ambassador, St. Louis ($8,500)	1	"	106%
United Artists, San Francisco ($8,300)	1	"	277%

SUDDENLY LAST SUMMER (COL.)

Criterion, New York (**$20,380)	11	"	175%
Sutton, New York ($11,700)	11	"	111%
St. Francis, San Francisco ($11,200)	7	"	135%
Stanley, Philadelphia ($17,000)	7	"	99%
United Artists, Chicago ($25,200)	7	"	109%
Gary, Boston ($9,000)	7	"	171%
Orpheum, Omaha ($5,800)	2	"	158%
Madison, Detroit ($12,900)	5	"	154%
Fifth Avenue, Seattle ($35,700)	5	"	163%
Loew's, St. Louis ($8,600)	4	"	183%
United Artists, Louisville ($6,500)	2	"	154%

THIRD VOICE (20TH-FOX)

Victoria, New York ($12,000)	1	"	92%

THIS REBEL BREED (WB)

Stanton, Philadelphia ($11,000)	1	"	109%

TOBY TYLER (BV)

Roosevelt, Chicago ($17,800)	4	"	104%
Orpheum, St. Louis ($4,900)	4	"	188%
Fox, San Francisco ($12,000)	2	"	107%
Viking, Philadelphia ($8,000)	4	"	123%
Metropolitan, Boston ($16,800)	2	"	131%
Coliseum, Seattle ($7,000)	3	"	120%
Rialto, Louisville ($6,600)	2	"	174%

TOUCH OF LARCENY (PAR.)

Esquire, Chicago ($11,800)	5	"	90%
Pageant, St. Louis ($3,700)	3	"	82%
Arcadia, Philadelphia ($10,600)	2	"	70%
T-L Krim, Detroit ($7,200)	1	"	84%

WHO WAS THAT LADY (COL.)

State-Lake, Chicago ($23,900)	3	"	110%
Orpheum, Boston ($15,400)	3	"	141%
Randolph, Philadelphia ($9,900)	2	"	217%

MEMPHIS (Continued from page 32)

Brothers. That's what is new at the exchanges. . . . Juroy Little Rock, Ark., has been leased from Ray Fisher, also operator of another theatre, by Earl W. Edwards, who will operate the house on a full time basis. Juroy has been closed since July. . . . C. B. Clark, operator of Louisville Drive-In, Louisville, Miss., and Philadelphia Drive-In, Philadelphia, Miss., advises these places have reopened. Hughes and Beale Street, Hughes, Ark., have closed. . . . Jack Durell is now owner of Southern Supply Service, which has moved from 204 Towers Building to 2790 Byrd Road. E. N. Stevens, formerly with Durell in SSS, is salesman for UA.



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Theatre Installations and Maintenance

NEW HAVEN

Directors of Community Theatres, Inc., Hartford's largest suburban independent circuit (Art, Central, Colonial, Lenox, and Lyric), have appointed Murray Lipson, veteran exhibition executive, as general manager, succeeding Paul Macbeath, who has resigned to return to Boston and another film industry affiliation. Macbeath had been supervisor of the five theatres since October, 1959. Lipson, current leasee of the Majestic, West Springfield, Mass., has appointed Gary Hochberg, son of Joseph Hochberg of Affiliated Theatres, Inc., Boston, as Majestic house manager, effective immediately. Manager responsibilities for individual C-T-I houses continue under Hugh J. Campbell, Central; Ernest A. Grecula, Colonial; Mrs. Kate Treske, Lenox; and Mrs. Helene Dolgin, Lyric. The Art is temporarily shuttered. . . . The Connecticut Bank and Trust Company, as agent for the Post-Thompson estate, has taken over active operation of the 800-seat, downtown subsequent-run Crown, Hartford, following completion of a five-year lease by the Albert Case interests. CB and T has named Joseph Giobbi, manager, Crown, for 11 years, as resident manager. Giobbi, a native New Yorker, at one time was associated with the Hughes and Franklin Theatres, Los Angeles, in various managerial capacities. . . .

NEW ORLEANS

Buddy Talamo, owner, Hut, Marrero, La., donated the use of the theatre to the local Lions Club for a show to raise funds for their sight conservation project . . . Drive-ins slated for April opening are Vicksburg, Vicksburg, Miss.; Barksdale, Bossier City, La.; Varia and "51," Jackson, Miss.; Anne, Leland, Miss.; Warrington, Warrington, Fla.; and Palafox, Pensacola, Fla. . . . Also to reopen is H. Wise's Pops, Jena, La. . . . Recently reopened was J. S. Wingates' Gaylee, DeQuincy, La.; while W. D. Conrad closed the indoor Nila, New Iberia, La., indefinitely . . . 20th-Fox ad and publicity managers Jimmy Gillespie, Dallas; Frank Jenkis, New Orleans; John Rhea, Memphis; Jerry Rafshwoon, Atlanta; and Ed Hale, Jacksonville, gathered here at the Roosevelt for a regional meeting with Teet Carle, from the west coast studio publicity and exploitation department . . . Lorraine Lott, Paramount staffer, and Douglas House were married . . . The Joy cancelled its planned world premiere of U-I's "The Private Lives Of Adam and Eve" when it learned the film had been placed on the condemned list by the Catholic Legion of Decency . . . Henrietta Rathoff Clarke, veteran film inspectress, died following a brief illness. She had been with Warners for 32 years, the past two years with Film Inspection Service since they took over the physical distribution for Warners . . . The local WOMPI's held a supper-meeting at the Insurance Club with a St. Patrick's Day theme.

PHILADELPHIA

Many local industryites attended the funeral of Barney Stiefel, 56, upstate exhibitor, who died last fortnight. An industry veteran in Lewisburg, Pa., and other spots, Stiefel had long been in exhibition with his brother, Harry . . . Meyer Adelman, New Jersey Messenger Service head, was doing nicely in Jefferson Hospital and was expected out soon . . . Condolences to Byron Lynn, Comerford-Publix, Scranton, Pa., upon the death of his father . . . Ralph Pries, the Berlo Vending executive, was elected president of the Main Line Reform Temple, Beth Elohim at the annual meeting of the congregation . . . Max Bronow, MGM fell on the ice and broke his leg . . . Martin Ellis, Chief Barker, Variety Club, Tent 13, and Ellis Theatres head, is taking off for a six-weeks trip to Israel with his wife, next month . . . Tent 13 Variety Club plans a "Cabaret Night" on April 23 and the "Old Newsboys' Kickoff Dinner" on April 25 . . . Architect Dave Supowitz, who recently underwent surgery, is out of the hospital and recuperating . . . Tent 13 Variety Club Ladies Auxiliary will hold a luncheon meeting at the clubrooms on April 5.

PITTSBURGH

Ronnie McGowan, formerly assistant manager, Hollywood, Dormont, has been put under a two-year singing contract by Dorian Records, Hollywood. His father is an engineer at the Warner. . . . Jimmy Hendel and his wife celebrated another wedding anniversary. He's United Artists division manager with headquarters here. . . . Death of Russ Wehrle, veteran Braddock theatre-owner, after a long illness, saddened Film Row. . . . Pittsburgh movie critics have been invited to New York by United Artists to meet Burt Lancaster, Audrey Hepburn, and director John Huston, and screen their new picture, "The Unforgiven." . . . Ralph Buring, 20th-Fox exploiteer, made a flying trip to Buffalo.

ST. LOUIS

Oscar L. Turner, co-founder and president, Turner-Farrar Theatres and president, WSIL-TV, Harrisburg, Ill., died at the age of 73. . . . Projectionist John X. Derby, who worked for Arthur Enterprises for about 42 years, died after a long illness. . . . Abe Engel, who worked for National Screen Service from 1941-53, and former financial secretary, Film Exchange Employees Union Local F-1, died. . . . The Motovu Drive-In, Warrenton, Mo., has been leased by its owner, State Representative William T. Zimmerman, to Mr. and Mrs. Lowell G. Sprick, who plan to reopen it about April 1. The Vita, also owned by Zimmerman, will be closed by its lessee Gene Tacke for the drive-in season. . . . The State, Bowling Green, Mo., operated by lessees Mr. and Mrs. Hugo Niemeyer, was closed and its future is undetermined. . . . The annual transformation from four-walled to drive-in operations in many communities in the trade area is in the offing. . . . A record snow storm caused many drive-in operators to cancel usual week-end operations.

SAN ANTONIO

Foundation for the new screen at the Marshall Drive-In, Marshall, Tex., has been poured and is scheduled for opening by Mr. and Mrs. Henry Lucht, owners and operators. The screen tower and boxoffice suffered tornado damage exceeding $10,000 in November. . . . Donald Furman, assistant to the city manager, Texas Consolidated Theatres, Denison, Tex., has been appointed manager, Park Drive-In at Abilene, Tex. He succeeds Jim W. Tharp, who has been promoted to city manager for Texas Consolidated at Brownwood, Tex. Foster L. Ramsey Jr., who had been assistant at the Park Drive-In, was promoted to manager, Paramount. Maverick Industries, Inc., at Eagle Pass, Tex., opened the new 650 seat Iris. E. L. Walters has been named manager of the new deluxe house, and will continue as operator of the Eagle Drive-In. Townspeople and merchants of Eagle Pass organized Maverick Industries for they felt the town should have another theatre.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



MARCH 23, 1960 SECTION TWO VOL. 63 NO. 18

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	SS—SuperScope	VV—VistaVision
DC—DeLuxe Color	NA—Naturama	TC—Technicolor	WC—WarnerColor
EC—Eastman Color	RE—Reissue	TE—Technirama	C—Other color
	RS—Regalscope	TR—Trucolor	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Joi Lansing—4685 (3-16-60)—Okay programmer
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
CRIME AND PUNISHMENT, U.S.A.—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5903 **GIANT BEHEMOTH, THE**—MD-79m.—Gene Evans, Andre Morell—4573 (4-8-59)—Good science fiction
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
I PASSED FOR WHITE—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

April **BLUEBEARD'S TEN HONEYMOONS**—George Sanders, Corinne Calvert
May **RAYMIE**—David Ladd, Julie Adams

COMING

HELL TO ETERNITY—Jeffrey Hunter, Joan O'Brien
PAY OR DIE—Ernest Borgnine, Zohra Lampert
SEXPOT GOES TO COLLEGE—Mamie Van Doren, Mickey Shaughnessy

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ANGRY RED PLANET, THE—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller

TO BE REVIEWED

CIRCUS OF HORRORS—(C)—Anton Diffring, Erika Remburg
FALL OF THE HOUSE OF USHER—(CS; C)—Vincent Price, Mark Damon, Myrna Fahey
GIRL ON DEATH ROW—Terry Moore, Mara Corday
JAILBREAKERS, THE—Robert Hutton, Mary Castle

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Adventures of Huckleberry Finn..		MGM
•Alamo.		UA
•All The Fine Young Cannibals....		MGM
•All the Young Men.....		Col.
Alligator People, The.....	A2	Fox
Anatomy of Love, The.....		For.
Anatomy of a Murder.....	SC	Col.
Angry Hills, The.....	A3	MGM
Angry Island.....		For.
Angry Red Planet.....	A2	A-I
•Apartment, The.....		UA
Aren't We Wonderful.....		For.
Ask Any Girl	A3	MGM
Atomic Submarine.....	A2	AA
Attack of the Jungle Women.....		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bad Girl		For.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle of the Coral Sea	A1	Col.
•Bay of Naples		Par.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
Beatniks, The		Misc.
Because They're Young		Col.
Behind The Great Wall	A1	Misc.
•Bellboy, The		Par.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Bewildered Youth—See The Third Sex		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orpheus		For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Bobbikins	A1	Fox
Born Reckless	B	WB
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
•Boy and the Pirates, The		UA
Bramble Bush, The	B	WB
Breakout		For.
•Breath of Scandal, A		Par.
Bridal Path, The—(Mating Time)	A2	For.
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

Caine Mutiny, The—RE	A1	Col.
Call Girls		For.
Can-Can	B	Fox
•Captain's Table		Fox
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Cat, The		For.
Chance Meeting	A3	Par.
•Cimarron		MGM
•Cinderfella		Par.
•Circus of Horrors		A-I
Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
•College Confidential		U-I
Comanche Station	A1	Col.
Conspiracy Of Hearts	A1	Par.
Cosmic Monsters, The	A2	For.
•Cossacks, The		U-I
Count Your Blessings	A3	MGM
Counterplot		UA
Country Girl, The—RE	A2	Par.
Cousins, The		For.
•Crack in the Mirror		Fox
Cranes Are Flying, The	A3	WB
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
•Dark At The Top Of The Stairs, The		WB
Date With Death, A		Misc.
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of a High School Bride	A3	AI
•Dinosaurus		U-I
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Don't Give Up the Ship	A3	Par.
Drunken Angel, The		For.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
•Electronic Monster, The		Col.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Mirror, The		For.
•Enemy General, The		Col.

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stuart, Lee Remick—4633 (9-2-59)—Superior entertainment

BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrior—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions

BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry

BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target

CAINE MUTINY, THE—D-125m.—(RE)—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money

COMANCHE STATION—W-71m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program

CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict

EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat

338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program

FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features new faces

GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles

GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business

344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made

404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies

339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans

343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy

LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama

403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song

340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help

402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names

MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Joan Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick

ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences

ON THE WATERFRONT—MD-108m.—(RE)—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best

OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others

PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn

341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show

SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers

SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration

THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest

405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies

1000 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults

TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller

WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian

WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy

345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program

YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn

337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

May **KILLERS OF KILIMANJARO**—(CS; EC)—Robert Taylor, Anne Aubrey
May **MAN ON A STRING**—Ernest Borgnine, Colleen Dewhurst

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
ELECTRONIC MONSTER, THE—Rod Cameron, Mary Murphy
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
MOUNTAIN ROAD, THE—James Stewart, Lisa Lu
MY DOG, BUDDY—Ken Curtis, London
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
REACH FOR TOMORROW—Burl Ives, Shelley Winters
SONG WITHOUT END—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
STRANGLERS OF BOMBAY—Guy Rolfe
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
TWELVE TO THE MOON—Ken Clark
WACKIEST SHIP IN THE ARMY, THE—(CS ;C)—Jack Lemmon ,Patricia Driscoll

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy

921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II

923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale

BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance

924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program

919 **COUNT YOUR BLESSINGS**—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining

2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry

10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry

4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers

12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama

6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery

1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal

11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry

5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop

920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan

8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles

922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry

925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations

3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans

918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer

917 **WORLD, THE FLESH AND THE DEVIL, THE**—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual, highly interesting drama

7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

Apr. PLEASE DON'T EAT THE DAISIES—(CS; C)—Doris Day, David Niven
May PLATINUM HIGH SCHOOL—Mickey Rooney, Terry Moore

COMING

ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges
ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BELLS ARE RINGING—(CS; MC)—Judy Holliday, Dean Martin
BUTTERFIELD 8—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
GIANT OF MARATHON, THE—(CS; EC)—Steve Reeves, Mylene Demongeot
GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine
KEY WITNESS—Jeff Hunter, Pat Crowley
SUBTERRANEANS, THE—(CS: C)—Leslie Caron, George Peppard
TEMPTATION—Ava Gardner, Dirk Bogarde, Joseph Cotten
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5912 BIG NIGHT, THE—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 BRIDGES AT TOKO-RI, THE—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 BUT NOT FOR ME—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 CAREER—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
CHANCE MEETING—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 CIRCUS STARS—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
CONSPIRACY OF HEARTS—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 COUNTRY GIRL, THE—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 DON'T GIVE UP THE SHIP—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 FIVE PENNIES, THE—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5818 HANGMAN, THE—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
HELLER IN PINK TIGHTS—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5910 JACK THE RIPPER—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 JAYHAWKERS, THE—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 KING CREOLE—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 LAST TRAIN FROM GUN HILL, THE—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
5908 LI'L ABNER—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 LOVING YOU—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 MAN WHO COULD CHEAT DEATH, THE—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
R5902 SAMSON AND DELILAH—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
R5819 SHANE—W-117m.—(TC) (RE)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show
5822 TARZAN'S GREATEST ADVENTURE—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 THAT KIND OF WOMAN—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5817 THUNDER IN THE SUN—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
5911 TOUCH OF LARCENY, A—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 ULYSSES—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5917 VISIT TO A SMALL PLANET—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy

COMING FEATURES IN ORDER OF RELEASE

April FIVE BRANDED WOMEN—Van Heflin, Vora Miles

COMING

BAY OF NAPLES—(VV; TC)—Clark Gable, Sophia Loren
BELLBOY, THE—Jerry Lewis, Joan Tabor
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
IN THE WAKE OF A STRANGER—Tony Wright, Shirley Eaton—England
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
PRISONER OF THE VOLGA—(C)—John Derek, Elsa Martinelli
PSYCHO—Anthony Perkins, Vera Miles
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TARZAN THE MAGNIFICENT—(C)—Gordon Scott, Betta St. John
UNDER TEN FLAGS—Van Heflin, Mylene Demongeot
WALK LIKE A DRAGON—Jack Lord, Nobu McCarthy, James Shigeta
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

927 ALLIGATOR PEOPLE, THE—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 BELOVED INFIDEL—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 BEST OF EVERYTHING, THE—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 BLOOD AND STEEL—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 BLUE ANGEL, THE—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 BLUE DENIM—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
004 BOBBIKINS—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
011 DOG OF FLANDERS, A—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 FIVE GATES TO HELL—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
920 HERE COME THE JETS—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 HOLIDAY FOR LOVERS—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 HOUND-DOG MAN—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
934 JOURNEY TO THE CENTER OF THE EARTH—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
919 MAN WHO UNDERSTOOD WOMEN, THE—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 MASTERS OF THE CONGO JUNGLE—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 MIRACLE OF THE HILLS, THE—D-73m.(CS)—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
015 OPERATION AMSTERDAM—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
930 OREGON TRAIL, THE—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 PRIVATE'S AFFAIR, A—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy

•Fall of the House of Usher		AI
•Ferry to Hong Kong		Fox
•Five Branded Women		Par.
Five Pennies, The	A1	Par.
Five Gates to Hell	B	Fox
•Flame Over India		Fox
Floods of Fear	A2	U-I
Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
•For the Love Of Mike		Fox
400 Blows, The	A3	For M
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
Four Skulls of Jonathan Drake, The	A3	UA
•From The Terrace		Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
Giant Behemoth, The	A2	AA
Giant Gila Monster, The		A-1
Giant Leeches		A-I
•Giant Of Marathon, The		MGM
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
•Girl in the Red Bikini, The		Fox
•Girl On Death Row		A-I
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town	B	MGM
Glenn Miller Story, The—RE		U-I
Go, Johnny, Go		Misc.
•Go Naked In The World		MGM
Goliath and the Barbarians	A3	A-I
•Gorgo		UA
•Grass Is Greener, The		U-I
Great Is My Country		For.
Grisbi		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA
Guns, Girls and Gangsters	B	UA

H

H-Man, The	B	Col.
Hangman, The	A2	Par.
Happy Anniversary	B	UA
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
•Head of a Tyrant		U-I
Headless Ghost, The	B	AI
Hell Bent for Leather	A2	U-I
Heller In Pink Tights	A3	Par.
•Hell To Eternity		AA
Hercules	A1	WB
•Hercules Unchained		WB
Here Come the Jets	A2	Fox
Hey Boy, Hey Girl!	A1	Col.
Hidden Fortress, The		For.
High School Big Shot		Misc.
•High Time		Fox
Hole In the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
Home from the Hill	A3	MGM
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House On The Waterfront, The	B	For.
Hypnotic Eye, The	A3	AA

I

•I Aim At the Stars		Col.
I Passed for White		AA
•Ice Palace		WB
11 Generale Della Rovere		For.
I'll Give My Life	A1	Misc.
I'm All Right, Jack		For.
•In the Wake Of A Stranger		Par.
•Inherit the Wind		UA
Inside the Mafia	B	UA
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started with a Kiss	B	MGM
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jet Over the Atlantic		Miso.
John Paul Jones	A1	WB
Johnny Dark —RE	A1	U-I
Jonas	A3	For.
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
Just My Luck		For.
Justice and Caryl Chessman		Misc.

K

•Key Witness		MGM
Kidnapped	A1	Misc
•Killers of Killmanjaro	A1	Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Last Angry Man The	A1	Col.
Last Train from Gun Hill	A2	Par.
Last Voyage, The	A1	MGM
Law Is the Law The	A2	For.
•Leech Woman, The		U-I
Lesson In Love, A		For.
Legend of Tom Dooley, The	A2	Col.
•Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Lonely Sex, The		Misc.
Look Back In Anger	A3	WB
•Lost World, The		Fox
Lotna		For.
Love Is My Profession	C	For.
Lovers, The	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Magician, The	A3	For.
Man In the Net	A2	UA
Man In the Saddle—RE	A2	Col.
•Man on a String	A1	Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Man Without a Star—RE	B	U-I
Masters of the Congo Jungle	A1	Fox
Mating Time—See The Bridal Path		
Mating Urge, The	C	Misc.
Middle of the Night	B	Col.
•Midnight Lace		U-I
Miracle, The	A2	WB
Miracle in Soho		For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Monpti		For.
Most Wonderful Moment, The		For.
•Mountain Road, The		Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
•My Dog, Buddy		Col.
Mysterians, The	A1	MGM

N

Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
•Nightfighters, The		UA
Nine Lives	A1	For.
Non-Scheduled Train, A		For.
•Noose For A Gunman		UA
North by Northwest	A3	MGM
Nude In A White Car		For.
Nun's Story, The	A2	WB

O

•Ocean's Eleven		WB
Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
Oklahoma Territory	A1	UA
On the Beach	A3	UA
On the Waterfront—RE	A2	Col.
Once More with Feeling	A3	Col.

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry
003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
921 **SON OF ROBIN HOOD, THE**—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
914 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
917 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

April **FLAME OVER INDIA**—Kenneth More, Lauren Bacall—England
April **VALLEY OF THE REDWOODS**—(CS)—Lynn Bernay, John Hudson
April **WAKE ME WHEN IT'S OVER**—(CS; DC)—Ernie Kovacs, Margo Moore
April **WILD RIVER**—(CS; C)—Montgomery Clift, Lee Remick

COMING

CAPTAIN'S TABLE—John Gregson—England
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
FERRY TO HONG KONG—Curt Jurgens, Orson Welles, Sylvia Sims—England
FOR THE LOVE OF MIKE—(CS; C)—Richard Basehart, Stu Erwin
FROM THE TERRACE—(CS; DC)—Paul Newman Joanne Woodward
HIGH TIME—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
LET'S MAKE LOVE—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
LOST WORLD, THE—(CS; DC)—Michael Rennie, Jill St. John
ONE FOOT IN HELL—(CS; DC)—Don Murray, Alan Ladd, Dolores Michaels
SONS AND LOVERS—(CS, DC)—Dean Stockwell, Wendy Hiller
STORY OF RUTH, THE—(CS; DC)—Elana Eden, Stuart Whitman, Peggy Wood
THIRTEEN FIGHTING MEN—(CS)—Grant Williams, Carole Mathews
39 STEPS—Kenneth More, Taina Elg—England
TWELVE HOURS TO KILL—(CS)—Nico Minardos, Barbara Eden
UPSTAIRS AND DOWNSTAIRS—Michael Craig, Mylene Demongeot—England
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap
HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand I—4598 (6-17-59)—Fine filming of horror classic—Hammer
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction
MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

Apr. **BOY AND THE PIRATES, THE**—(Perceptovision;-EC)—Mervyn Vye, Charles Herbert, Susan Gordon—Gordon
Apr. **THREE CAME TO KILL**—Cameron Mitchell, Steve Brodie—Vogue
Apr. **UNFORGIVEN, THE**—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
May **FUGITIVE KIND, THE**—Marlon Brando, Anna Magnani—Pennebaker
May **GALLANT HOURS, THE**—James Cagney, Dennis Weaver—Cagney-Montgomery
May **NOOSE FOR A GUNMAN**—Jim Davis, Lyn Thomas—Premium

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
APARTMENT, THE—Jack Lemmon, Shirley MacLaine, Fred MacMurray—Mirisch
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
GORGO—Bill Travers, William Sylvester—King
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
NIGHT FIGHTERS, THE—Robert Mitchum, Anne Heyward—Cineman
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 BORN TO BE LOVED—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
5924 CURSE OF THE UNDEAD—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
5920 FLOODS OF FEAR—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer
6007 FOUR FAST GUNS—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
GLENN MILLER STORY, THE—MUD—166m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6006 HELL BENT FOR LEATHER—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
5921 JOHNNY DARK—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
6001 4-D MAN—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5922 MAN WITHOUT A STAR—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5923 MUMMY, THE—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
6003 OPERATION PETTICOAT—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 PILLOW TALK—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 SAPPHIRE—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 SNOW QUEEN, THE—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
TOO SOON TO LOVE—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program
5925 THIS EARTH IS MINE—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama

COMING FEATURES IN ORDER OF RELEASE

Feb. PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mamie Van Doren
April HEAD OF A TYRANT—(C)—Massima Girotti, Isabelle Corey—Italian-French

COMING

COLLEGE CONFIDENTIAL—Steve Allen, Jayne Meadows, Mamie Van Doren
COSSACKS, THE—(C)—Edmund Purdom, Georgia Moll
DINOSAURUS—(CS; C)—Ward Ramsey
GRASS IS GREENER, THE—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons
LEECH WOMAN, THE—Coleen Gray, Grant Williams
MIDNIGHT LACE—Doris Day, Rex Harrison, Myrna Loy
PORTRAIT IN BLACK—Lana Turner, Anthony Quinn, Sandra Dee
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

816 BORN RECKLESS—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer
906 BOY AND THE LAUGHING DOG, THE—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
909 BRAMBLE BUSH, THE—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 CASH MC CALL—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
903 FBI STORY, THE—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 GIGANTIS, THE FIRE MONSTER—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
911 GUNS OF THE TIMBERLAND—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
822 HERCULES—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
817 ISLAND OF LOST WOMEN—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 JOHN PAUL JONES—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
902 LOOK BACK IN ANGER—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 MIRACLE, THE—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 NUN'S STORY, THE—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
910 RISE AND FALL OF LEGS DIAMOND, THE—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
905 SUMMER PLACE, A—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
814 STAR IS BORN, A—D-154m.—(CS; TC) (RE)—Judy Garland, James Mason—4574 (4-8-59)—High rating
914 TALL STORY—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
820 TEENAGERS FROM OUTER SPACE—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
912 THIS REBEL BREED—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 THREAT, THE—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 —30— —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
901 YELLOWSTONE KELLY—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer
818 YOUNG PHILADELPHIANS, THE—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

May SERGEANT RUTLEDGE—(TC)—Jeffrey Hunter, Constance Towers

COMING

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
DARK AT THE TOP OF THE STAIRS, THE—Robert Preston, Dorothy McGuire
HERCULES UNCHAINED—(C)—Steve Reeves, Sylva Koscina
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
OCEAN'S ELEVEN—(TC)—Frank Sinatra, Angie Dickinson, Dean Martin
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemont

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roache
BLITZKRIEG—DOC.-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
I'M ALL RIGHT, JACK—C-104m.—Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly for art and specialty spots—Lion International
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY—65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert

•One-Eyed Jacks		Par.
•One Foot In Hell		Fox
Operation Amsterdam	A1	Fox
Operations Dames	A3	A-I
Operation Petticoat	A3	U-.
Oregon Trail	A1	Fox
Our Man in Havana	A3	Col.

P

Paris Hotel		For.
•Pay or Die		AA
•Pepe		Col.
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
•Platinum High School		MGM
•Pleasure Of His Company, The		Par.
•Please Don't Eat the Daisies	A2	MGM
Poacher's Daughter, The		For.
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd	B	Misc.
•Prisoner of the Volga		Par.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The	C	U-I
•Psycho		Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Rabbit Trap, The	A2	UA
Race For Space		Misc.
•Rachel Cade		WB
Rape of Malaya	A1	For.
•Rat Race, The		Par.
•Raymie		AA
•Reach for Tomorrow		Col.
Rebel Set, The	A3	AA
Return of the Fly, The	A2	Fox
Riot in Juvenile Prison	B	UA
Rise and Fall of Legs Diamond, The	B	WB
Road Racers	B	A-I
Road To Hell, The	C	Misc.
Rookie, The	B	Fox
Room at the Top	B	For.
Room 43	B	For.
Rosemary		For.

S

Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Scavengers, The		Misc.
Scent of Mystery		Misc.
•Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
•Sexpot Goes To College		AA
Shake Hands with the Devil	A2	UA
Shane—RE	A2	Par.
Sign of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
Sinners of Paris		For.
Sins of Rose Bernd, The		For.
Sins of Youth		For.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Son of Robin Hood, The	A1	Fox
•Song Without End		Col.
•Sons and Lovers		Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA
Square Peg, The		For.
Star Is Born, A—RE	B	WB
•Story Of Ruth, The		Fox
Story on Page One, The	A3	Fox
•Strangers When We Meet		Col.
•Stranglers Of Bombay		Col.
Subway In the Sky	B	UA
•Subterreaneans, The		MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The	B	UA
Summer Place, A		WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Surprise Package		Col
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.

T

f-Bird Gang		Misc.
Tailor's Maid, The		For.
Tall Story	B	WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
•Tarzan The Magnificent		Par.
Teenagers from Outer Space	A2	WB
•Temptation		MGM
Ten Seconds to Hell	A2	UA
Terror Is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Voice, The	A3	Fox
•Thirteen Fighting Men	A1	Fox
•39 Steps		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
•Three Came To Kill		UA
Three Men in a Boat	A3	For.
—30—	A1	WB
Thunder In the Sun	A2	Par.
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Tiger Bay	A3	For.
Timbucktu	A1	UA
•Time Machine, The	A2	MGM
Tingler, The	A2	Col.
Toby Tyler	A1	Misc.
Too Many Crooks		For.
Too Soon To Love	B	U-I
Touch of Larceny	A3	Par.
•Twelve Hours To Kill		Fox
•Twelve To The Moon		Col.

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
•Unforgiven, The		UA
•Upstairs and Downstairs		Fox

V

•Valley of the Redwoods		Fox
Vice Raid		UA
•Village Of The Diamond, The		MGM
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wackiest Ship In The Army, The		Col.
•Wake Me When It's Over		Fox
•Walk Like A Dragon		Par.
Warlock	A2	Fox
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Watusi	A1	MGM
Web of Evidence	A3	AA
When Comedy Was King	A1	Fox
Who Was That Lady?	B	Col.
•Wild River		Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A		For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
World, the Flesh and the Devil, The	A2	MGM
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute Import—English titles and dialogue—Vinod Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful Import—English titles—Ellis

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat Import for art and specialty houses—English titles—Films Around The World

FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing Import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaill Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting Import—Titles—Continental

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import or specialty houses—Dubbed in English—President

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakroc-Int.

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President

INDIAN

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—Fo the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastrolanni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing Import—English titles—Trans-Lux

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—de Rochemond

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made Import—English titles—Ajay

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair Import—English titles—Films Around The World

SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.
BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly Interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janot Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance
DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
GO, JOHNNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teon trade—Sparta
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent
JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
KIDNAPPED—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner
MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.
ROAD TO HELL, THE—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic
SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant
SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant
THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista
WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5905	Al Capone	Mar.
5907	Battle Flame	April
5908	Surrender Hell	July
5909	The Rebel Set	May
5910	Speed Crazy	May
	Little Rascals Varieties	May
5911	King of the Wild Stallions	June
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5916	Face of Fire	Aug.
5917	The Bat	Aug.
5918	The House of Intrigue	Nov.
	Crime and Punishment, U. S. A.	Nov.
	Atomic Submarine	Dec.
5919	The Purple Gang	Dec.
5920	Raymie	May
6001	The Hypnotic Eye	Jan.
6002	Bluebeard's Ten Honeymoons	April
	I Passed For White	Mar.
	Pay or Die	May

American-International

Tank Commandos	Mar.
Operation Dames	Mar.
Daddy-O	April
Roadracers	April
Horrors Of The Black Museum	May
The Headless Ghost	May
Dragstrip Girl (RE)	June
Reform School Girl (RE)	June
Diary Of A High School Bride	July
Ghost Of Dragstrip Hollow	July
Sign Of The Gladiator	Sept.
A Bucket Of Blood	Oct..
The Leeches	Oct.
The Killer Shrews	Nov.
Giant Gila Monster	Nov.
Goliath and The Barbarians	Dec.
Angry Red Planet	Feb.
Circus of Horrors	April
Girl on Death Row	May
Jailbreakers	May

Columbia

329	Two-Headed Spy	Mar.
330	Forbidden Island	Mar.
331	Gunman from Laredo	Mar
332	Gidget	April
333	The Bandit of Zhobe	April
334	Juke Box Rhythm	April
	On the Waterfront—RE	April
	The Caine Mutiny—RE	April
337	The Young Land	May
338	Face of a Fugitive	May
339	Hey Boy, Hey Girl!	May
	Gilda—RE	May
340	Man In the Saddle—RE	May
341	Santa Fe—RE	May
342	Verboten	June
343	It Happened to Jane	June
344	The H-Man	June
345	The Woman Eater	June
401	Anatomy of a Murder	July
402	Middle of the Night	July
403	Legend of Tom Dooley	July
404	Have Rocket, Will Travel	Aug.
405	30 Ft Bride of Candy Rock	Aug.
	They Came to Cordura	Oct.
	The Crimson Kimono	Oct.
	The Mouse That Roared	Oct.
	The Tingler	Oct.
	Yesterday's Enemy	Nov.
	The Last Angry Man	Nov.
	Battle of the Coral Sea	Nov.
	Tho Warrior and the Slave Girl	Nov.
	Edge of Eternity	Dec.
	Swan Lake	Dec.
	Flying Fontaines	Dec.
	1,001 Arabian Nights	Dec.
	Suddenly, Last Summer	Jan.
	Who Was That Lady	Jan.
	Gone Krupa Story	Jan
	Our Man In Havana	Feb.
	Once More With Feeling	Feb.
	Man On A String	Mar.
	Babette Goes To War	Mar.
	Comanche Station	Mar.
	Because They're Young	April
	Man On A String	May
	Killers of Kilimanjaro	May

MGM

912	The Mating Game	Mar.
913	Nowhere to Go	Mar.
914	Green Mansions	April
915	First Man into Space	Feb.
916	Ask Any Girl	June
917	The World, the Flesh and the Devil	May
918	Watsiu	May
919	Count Your Blessings	April
920	The Mysterians	June
921	The Angry Hills	June
922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug.
1	It Started with a Kiss	Sept.
2	For the First Time	Sept.
3	Tarzan the Ape Man	Oct.
4	Girl's Town	Oct.
5	Libel	Oct.
6	The House of the Seven Hawks	Nov.
7	Wreck of the Mary Deare	Dec.
8	Never So Few	Dec.
9	The Time Machine	
10	The Gazabo	Jan.
11	The Last Voyage	Feb.
12	Home From The Hill	Mar.
13	Please Don't Eat The Daisies	April
	Platinum High School	May
	Don Quixote—USSR	May

Paramount

5813	The Black Orchid	Mar.
5814	Tempest	Mar.
R5815	A Place in the Sun—RE	Feb.
R5816	Stalag 17—RE	Feb.
5817	Thunder in the Sun	May
5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Give Up the Ship	July

(continued on next page)

PARAMOUNT (continued from preceding page)

5821 Last Train from Gun Hill....July
5823 The Five Pennies....Aug.
5826 The Man Who Could Cheat Death....Sept.
5822 Tarzan's Greatest Adventure....Sept.
R5824 Loving You—RE....July
R5825 King Creole—RE....July
5901 That Kind of Woman....Sept.
R5902 Samson and Delilah—RE....Sept.
5903 But Not for Me....Oct.
5904 The Jayhawkers....Oct.
R5905 The Country Girl—RE....Feb.
R5906 The Bridges at Toko-Ri—RE....Feb.
5907 Career....Nov.
5908 Li'l Abner....Dec.
R5909 Ulysses—RE....Dec.
5910 Jack The Ripper....Feb.
5911 A Touch of Larceny....Jan.
5912 The Big Night....Feb.
5913 Circus Stars (U. S. S. R.)....Feb.
Heller In Pink Tights....Mar.
Chance Meeting....Mar.
5917 Visit To A Small Planet....April
Five Branded Women....April
Prisoner of the Volga....April
Conspiracy of Hearts....April

20th-Fox

910 The Sound and the Fury....Mar.
911 Lone Texan....Mar.
912 The Sad Horse....May
913 Little Savage....May
914 Warlock....April
915 Compulsion....April
916 The Diary of Anne Frank....July
917 Woman Obsessed....May
918 Say One for Me....June
919 The Man Who Understood Women....Sept.
920 Here Come the Jets....June
921 The Son of Robin Hood....July
922 South Pacific....July
923 Holiday for Lovers....July
924 The Miracle of the Hills....July
925 Blue Denim....Aug.
926 A Private's Affair....Aug.
927 Alligator People....Aug.
928 The Return of the Fly....Sept.
929 The Blue Angel....Oct.
930 The Oregon Trail....Sept.
931 The Best of Everything....Oct.
923 Five Gates to Hell....Oct.
933 Hound Dog Man....Nov.
934 Journey to the Center of the Earth....Nov.
935 A Dog of Flanders....Dec.
936 Beloved Infidel....Dec
937 Blood and Steel....Dec.
001 Story on Page One....Jan.
002 Seven Thieves....Jan.
003 The Rookie....Jan.
005 Sink The Bismarck....Feb.
006 The Third Voice....Mar.
007 Three Murderesses....Feb.
008 When Comedy Was King....Feb.
014 The Wind Cannot Read....Feb.
011 Dog Of Flanders....Mar.
012 Masters Of The Congo Jungle....April
015 Operation Amsterdam....Mar.
The Idiot—USSR....April
Wild River....April
Wake Me When It's Over....April
Flame Over India....April
Valley of the Redwoods....April

United Artists

Lonely Hearts....Mar.
Mustang....Mar.
Naked Maja....April
Some Like It Hot....April
Alias Jesse James....April
Riot in Juvenile Prison....April
Ten Seconds to Hell....April
The Man In the Net....May
Gunfight at Dodge City....May
Pork Chop Hill....May
Pier 5, Havana....June
The Invisible Invaders....June
Four Skulls of Jonathan Drake....June
Hound of the Baskervilles....June
Shake Hands with the Devil....June
The Horse Soldiers....July
Day of the Outlaw....July
The Devil's Disciple....July
A Hole In the Head....July
The Wonderful Country....Aug.
Cry Tough....Aug.
The Rabbit Trap....Aug.
Ten Seconds to Hell....Sept.
Cast a Long Shadow....Sept.
Inside the Mafia....Sept.
Take a Giant Step....Oct.
Counter Plot....Oct.
Timbuktu....Oct.
The Wonderful Country....Oct.
Odds Against Tomorrow....Nov.
Subway in the Sky....Nov.
Happy Anniversary....Dec.
Gunfighters of Abilene....Jan.
Dog's Best Friend....Jan.
Solomon and Sheba....Jan.
On The Beach....Feb.
Vice Raid....Feb.
The Pusher....Feb.
Take A Giant Step....Mar.
Oklahoma Territory....Mar.
The Unforgiven....April
The Boy and the Pirate....April
Three Came to Kill....April
The Fugitive Kind....May
The Gallant Hours....May
Noose For A Woman....May
Quiet Flows the Don—USSR....May

Universal

5916 Never Steal Anything Small....April
5917 Step Down to Terror....Mar.
5918 Imitation of Life....Mar.
5919 The Wild and the Innocent....May
5920 Floods of Fear....May
5921 Johnny Dark—RE....May
5922 Man Without a Star—RE....May
5923 The Mummy....June
5924 Curse of the Undead....June
5925 This Earth Is Mine....July
5926 Born to Be Loved....Aug.
5927 Pillow Talk....Oct.
6001 4-D Man....Nov.
6002 Sapphire....Nov.
6003 Operation Petticoat....Dec.
6004 Private Lives Of Adam and Eve....Mar
6005 Othello (U.S.S.R.)....Jan.
6006 Hell Bent For Leather....Feb
Four Fast Guns....Feb
Too Soon To Love....Mar
The Glenn Miller Story—RE....Mar
Head of the Tyrant....April
The Snow Queen....April

Warners

813 Rio Bravo....April
814 A Star Is Born—RE....April
815 Westbound....April
816 Born Reckless....May
817 Island of Lost Women....May
818 The Young Philadelphians....June
819 Gigantis, the Fire Monster....June
820 Teenagers from Outer Space....June
821 The Nun's Story....July
822 Hercules....July
823 John Paul Jones....Aug.
901 Yellowstone Kelly....Sept.
902 Look Back in Anger....Sept.
903 The FBI Story....Oct.
904 —30....Nov.
905 A Summer Place....Nov.
906 The Boy And The Laughing Dog—RE....Nov.
The Cranes Are Flying....Nov
907 The Miracle....Dec
908 Cash McCall....Jan.
909 The Bramble Bush....Feb
910 Rise And Fall Of Legs Diamond....Feb.
911 Guns Of The Timberland....Mar.
912 This Rebel Breed....Mar.
913 The Threat....Mar.
914 Tall Story....April
Sergeant Rutledge....May

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The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

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***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

FIRST CLASS MANAGER, Supervisor, 20 years experience publicity, promotions. At present East Coast, wish to relocate further South. Offers to **BOX A323, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST wants position. 18 years experience on all types of equipment, conventional and drive-ins. Licensed. Reliable, dependable worker. Phila. and vicinity only. **BOX B323, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER, presently employed by top circuit, reason for wanting change better opportunity. City manager or district manager position only considered. Best references; thoroughly experienced advertising, concession, buying. **BOX C323, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGERS AND ASSISTANT MANAGERS wanted for drive-ins and indoors. "Working managers" only considered. Good character and good references required. Apply **ARMSTRONG THEATRES, Box 211, Bowling Green, Ohio.** (323)

MANAGER AVAILABLE NOW, drive-in, hardtop, or both. Experience in all phases. Year round job only. 45, married, don't drink. 7 years experience. **APT. 11, FRONTIER MOTEL, Edinburg, Texas, Phone: DU 3-3801.** (323)

THEATRE MANAGER: Retired and pensioned by Century Theatres wants 1 or 2 days relief work weekly, New York or Long Island. **BEN MINDLIN, 83-20 98th St., Woodhaven, L.I., N.Y.** (323)

EXPERIENCED PROJECTIONIST and electrical maintenance man. 31 years old, non-drinker with 12 years experience. Will answer all replies. Available May 24, 1960. **STANLEY ESTES, Box PMB 80705, Atlanta, Georgia.** (323)

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MANAGER, now employed would like opportunity to better himself. Started as projectionist. 8 years first-run experience with present circuit in conventional theatre. **BOX B316, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

CITY OR DISTRICT MANAGER position sought by manager. 15 years experience first run theatres. Specialist in advertising, promotions and staff supervision. Replies confidental. **BOX C316, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER, 17 years with present employer, desires change. Experienced maintenance; mechanical, electrical and projection. No drinking or smoking. Family man. Have not done booking. Prefer California. **HAROLD PYLE, Conrad, Montana.** (316)

MANAGER WANTED for Negro theatre in large mid-west city. Good salary. Will consider experienced assistant. Interested in "house" manager, not "office sitter." Send resume and references to **BOX B39, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGERS WANTED (2). Permanent position for drive-in and conventional theatres in New Jersey. Top salary. **Call KEllogg 1-1600 or write WALTER READE, INC., Mayfair House, Deal Road, Oakhurst, N. J.** (39)

EXPERIENCED ASSISTANT MANAGER available. Would like to relocate anywhere. Contact **PETER DANIELS, 2125 First Ave., New York, N. Y.** (316)

PROJECTIONIST, 7 years experience, dependable, 24 years old. Interested in steady work. Central Illinois preferred. **W. R. JACKSON, 717 Railroad St., Beardstown, Illinois.** (39)

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SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MARCH 30, 1960 Volume 63 Number 19

IN THREE SECTIONS • THIS IS SECTION ONE



High Court Hears Censorship Case

(See Page 8)

Hyman Forecasts Best Year Since '56

(See Page 12)

Si Fabian, Stanley Warner president, was named recently as president of Motion Picture Pioneers, succeeding Ned Depinet at the helm of the group which numbers veterans in all motion picture activity.

editorial: Clearance—An Industry Puzzlement! . . . see page 3



Paramount Pictures proudly announces the premiere engagements of a new experience in exciting drama. It is one of humanity's great, great stories of courage in the face of evil, violence and hate. It will make you feel anger, shame, pity, rage, fear. It will make you proud you are a member of the human race.

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MEMBER AUDIT BUREAU OF CIRCULATIONS



VOLUME 63 • NO. 19

MARCH 30, 1960

CLEARANCE—AN INDUSTRY "PUZZLEMENT"!

THE RULES that govern the playoff of this industry's product evolved naturally over the course of many years. They were forged in the fires of experience and set through the often painful process of trial and error.

It is ironic that the motion picture industry, whose squabbles crowd the calendars of courts throughout the country, often finds that a court decision results in a situation just as intolerable as the one which the litigation was initiated to relieve.

Currently, in territory after territory, suits are being filed by theatremen seeking to move up availabilities. The result has been a breakdown in some areas of the established clearance pattern. A recent Pittsburgh law suit on this subject resulted in a judge deciding that he would set up his own clearance schedule for theatres in the area. It seems he couldn't understand how 25 years could pass without any changes in the setup.

The jurist, no doubt an honorable and well-meaning gentleman, proceeded to do just that. What happened? The suing exhibitor won some damages, but strangely enough found his run moved back seven days. Other theatres in the area also were shuffled, and observation and conversations make it apparent that no one is happy.

This is not surprising when one remembers that motion pictures are quite a different product than canned goods, for instance. The complex merchandising process by which a "can" of film winds its way from manufacturer (producer) to wholesaler (distributor) to retailer (exhibitor) to consumer (theatregoer) is comparable to no other business.

The desire of a theatre to move up is a natural one. However, from a business standpoint, the breakdown of established clearances is a dangerous development. Exhibitors must realize that an unlimited amount of prints are not available, and theatres with better grossing potential and higher admission prices must be protected.

This is not to say that distribution is blameless for the rash of lawsuits which really solve nothing at all. Insistence on maximum terms down to the smallest house and the deepest sub-run creates a situation whereby the exhibitor, regardless of his grossing potential, seeks to move up as much as possible. He figures, naturally enough, that if there is to be no appreciable price differential at the bottom of the playdate ladder, why not climb up a notch or two. Next stop, the lawyer's office.

From the patron standpoint, as well, a breakdown in established clearance makes little sense. A host of theatres breaking the same film at the same time means less patron interest, not more.

One way around the courts is distribution's recently inaugarated practice of zoning an area and putting a film up for bids with one theatre in each zone awarded the first playdate after first-run. From reliable theatremen, we have learned that there is no appreciable increase in grosses on the films so played, with rare exceptions. In addition, where more than one desirable picture breaks in the same week (and this is more and more likely to happen as additional distributors adopt the zoning practice), the distributor must be given more playing time than would normally be the case. Indeed, this is the only way any of the films can be secured. One of the other films must necessarily be pushed back a week. As a result, theatres are ahead of others in some cases, behind in others, and confused all the time.

Certainly there are abuses under the established pattern of clearance as well. There are cases where changing neighborhoods and different economic factors require corresponding changes in playoffs.

Is the nearest court the answer to these legitimate gripes? We think not. For more years than one cares to admit, this industry has bandied about such phrases as arbitration and conciliation. The trust displayed by the parties to these endless discussions, the willingless to concede the other fellow's good intentions has been about equal to that likely to crop up at the next summit conference.

As a result, all the high sounding phrases to the contrary, arbitration is as dead as the League of Nations and conciliation is buried under the dust of exhibitor-distributor indifference.

No doubt the courts will hear this industry's problems in ever increasing numbers. No doubt the decisions will satisfy no one, leaving exhibitor and distributor alike squirming with dissatisfaction.

We who have lived this industry's past and present and are vitally interested in its future are turning it over to men who can't possibly understand the peculiar nature of our problems.

To borrow a line from the King of Siam, "Is a puzzlement!"

In order to be an Opinion Maker—

you've got to have Opinions!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From SAN FRANCISCO, CAL.

Have just seen a copy of MOTION PICTURE EXHIBITOR with the wonderful lay-out on our new Beverly Hills Music Hall Theatre.

We are very proud of the theatre and grateful to you for the wonderful recognition you gave it in the best theatrical trade paper, in my estimation, ever published.

HERBERT ROSENER
Herbert Rosener Company

EDITOR'S NOTE: It's always a pleasure to call attention to those in our industry who are looking ahead while so many are looking back, substituting self-pity for honest effort. We at MOTION PICTURE EXHIBITOR *feel the movie business is still the liveliest entertainment medium. You earned whatever recognition we provided.*

From NEWARK, N. J.

Recently there appeared in your magazine a letter from a Mr. Fred Ozanne seeking information with regard to receiving instruction as to our methods of theatre management, etc.

I noted that Mr. Ozanne's letter came from Newark, N.J., but I am unable to locate him in our telephone book. I would appreciate your advising me of his address so that I can contact him and possibly be helpful.

ANTHONY WILLIAMS, Asst. Zone Manager
Stanley Warner Management Corp.

EDITOR'S NOTE: The information has been forwarded. We hope that the contact will prove beneficial to both parties. It still seems some managerial training ground is a necessary step forward for this industry.

From HARRISONBURG, VA.

Enclosed you will find an editorial from the Harrisonburg DAILY NEWS-RECORD, our local daily newspaper. This was written by a former Associated Press regional director for North and South Carolina, Mr. D. Lathan Mims, who is now the general manager of our newspaper. It is the result of his having come to see the "Big Fisherman" on the Sunday evening showing.

I think that it is a timely editorial, one which I feel that we all have to agree with, for he is actually putting the public on the spot, by telling them not to condemn that which they condone. Or, get out and go to the good motion pictures and film makers will make more of them.

Thought you would like to see this editorial.

EDWARD PURCELL III, Manager
Virginia Theatre

EDITOR'S NOTE: The editorial referred to the relatively slim audiences attending this film, and made the point that Hollywood can afford to produce only what the public will support. It concluded, "If a picture of this type—and Hollywood still produces masterpieces —doesn't draw, motion picture producers are left with one conclusion—the public wants more of the pictures against which the public often complains. It would be in our books an unfortunate conclusion and a sad commentary on the public's taste." We agree!

From FABENS, TEX.

We depend entirely on your reviews for booking and buying purposes and find them very reliable. We are fortunate to have such a service since it is impossible, due to our distance from exchange, to attend screenings.

L. E. RYLANT, Owner-Mgr.
Cowboy Drive In

EDITOR'S NOTE: That's what we're here for! Thanks for the kind words, cowboy.

From EVERETT, WASH.

I find MOTION PICTURE EXHIBITOR complete and resourceful.

MISS MAVIS J. BOWLING, Owner
Thunderbird Theatre

From OMAHA, NEBR.

Enclosed is my check in the amount of $2.00. I want the MOTION PICTURE EXHIBITOR sent to me in care of my office as it appears on this letterhead. We are now subscribing to your wonderful magazine and it seems everybody in the office and plant wants it at the same time.

I thought I had better get one of my own and pass it on to the rest of the people here at Fepco after I finish reading it.

ESTHER L. GREEN,
Owner & General Manager
Fepco Theatre Advertisers

EDITOR'S NOTE: Are you sure one is enough? Thanks for the kind words.

From PHILADELPHIA, PA.

I read your editorial "SURPRISING QUOTES FROM CANADA" (March 16 issue). I think it is well written.

It would seem to me that soft and easy chairs in your living room could be lonesome chairs, missing the excitement and feeling of an audience appreciation, especially as there are very few things on television that could possibly intrigue the entire family. Each one in the family has his own personal taste of entertainment. Furthermore, it would seem it would take a gentleman past 80 to appreciate that lonesomeness.

Personally, I still feel I like to share my heart-beats with my fellow man.

J. BERESIN, President
Berlo Vending Company

EDITOR'S NOTE: The above is indicative of the favorable response to the editorial on Canada's coinbox TV experiment. Mr. Beresin puts it perfectly. That evening out is still a big thing to most families, and there's no substitute for theatre entertainment.

From MOUNDSVILLE, W. VA.

If possible, please have the three-ring holes punched more uniformly in your pink reviews section. Since the Nov 18 issue it has been fine, but before that date they weren't and it is impossible to file those neatly. But, even without holes, they are still my best guide so keep up the good work.

ROBERT W. MUNN, President & General Manager
Miracle Valley Amusement, Inc.

EDITOR'S NOTE: After several subscriber complaints called this condition to our attention, steps were taken immediately to correct it. As a result, we trust that everyone's pink sections are now as easy as ever to file for ready reference.

From VERONA, N.J.

We need a guide for the business that pictures do. What happened to the Little Men?

JOHN GEYSER
Vernon Theatre, Inc.

EDITOR'S NOTE: The "Little Men," like the Model-T, was a victim of progress. The every-other-week "TIPOFF ON BUSINESS," covering the showing of new features in first-run situations of 10 major markets, has been acclaimed as the most informative, reliable business indicator ever. Check it and see if you don't agree.

From SAN FRANCISCO, CAL.

I would like very much to secure four or five additional copies of the SLIDING SCALE method formula printed in the April 15, 1959, MOTION PICTURE EXHIBITOR.

In my many years of service in this industry I have never found as useful a textbook for young trainees as this formula, and would like to use it as a training manual.

If there is any charge for this, please let me know and I will arrange to cover same.

HAL HONORÉ
Herbert Rosener Co.

EDITOR'S NOTE: Interest has never lagged in this extra feature, prepared by MOTION PICTURE EXHIBITOR to explain the working of what is considered by many to be the fairest method of buying film. Mr. Honoré will have his extra copies by return mail.

Ready For Easter...

the great comedy of 1960

Mervyn Le Roy's

WAKE ME WHEN IT'S OVER

WAKE 'EM UP WITH THIS BIG, BIG PROMOTION!

FREE TV. TRAILERS RADIO SPOTS!

Biggest array of sell-spots yet! Riotous, off-beat attention-getters!

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Terrific ANDY WILLIAMS record... coast-to-coast playoff by nation's leading disc-jocks!

SMASH THEATRICAL TRAILER!

Features the film's crowd of comics! Hilarious! It SELLS!

HUGE BOOK SALE!

Bantam Books paperback special...timed to hit with maximum effect. First printing will be read by millions!

What Le Roy's "No Time for Sergeants" hilariously did for *(and to)* the Army...what his "Mister Roberts" hilariously did for *(and to)* the Navy...he now does riotously, but riotously for *(and to)* the Air Force!



Mervyn Le Roy's
PRODUCTION OF

"WAKE ME WHEN IT'S OVER"

STARRING

ERNIE KOVACS
MARGO MOORE
JACK WARDEN
NOBU McCARTHY
AND INTRODUCING
DICK SHAWN

SCREENPLAY BY
RICHARD BREEN

CINEMASCOPE
COLOR by DE LUXE



NEWS CAPSULES

Some Strike Progress

HOLLYWOOD—The SAG and WGA strikes against the member companies of the AMPP continued last fortnight.

The WGA strike, now nearly two months old, spread out to take in scriptwriters for network TV films.

Negotiations so far proved non-productive with the producers stating they would call the next meeting. At the close of last week, some optimism was reported.

WB Wins Suit Dismissal

WILMINGTON, DEL.—An order granting a motion for summary judgment by Warner Brothers Pictures, Inc. in two Chancery Court actions against it and against certain officers and directors by two stockholders was issued by Vice Chancellor William Marvel.

The order states that the corporation and all other defendants are entitled to a judgment in their favor.

Bardot Via "Air Mail"

CLEVELAND—The delivery of a motion picture print of Columbia's "Babette Goes to War," in which Brigitte Bardot is parachuted behind the German lines to the Free French Forces, made the front pages. It was destined for the Hippodrome, and arrived by parachute.

An ex-paratrooper hired for the occasion plummeted out of a plane at 10,000 feet with the 60-pound print strapped to his chest. He landed right on the target, Cleveland Airport.

BROADWAY GROSSES

NEW YORK—Holdovers were doing okay in the Broadway first runs last week-end, with the Criterion, Forum, Rivoli and State all reporting very good business.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"**SEVEN THIEVES**" (20th-Fox). Paramount ($39,435)*—The third week was claimed at $26,000.

"**HOME FROM THE HILL**" (MGM). Radio City Music Hall ($147,610)—Thursday through Sunday accounted for $80,000, with the fourth and last week sure of $115,000. Stage show.

"**THE WIND CANNOT READ**" (20th-Fox). Roxy, with no stage show, claimed $13,000 for the third week.

"**HELLER IN PINK TIGHTS**" (Paramount). Capitol claimed the second session at $20,000.

"**BEN-HUR**" (MGM). Loew's State on reserved seat policy announced the 19th week as $44,000.

"**ON THE BEACH**" (UA). Astor reported $16,000 for the 15th week.

"**OUR MAN IN HAVANA**" (Col.). Forum claimed the ninth week at $14,000.

"**SUDDENLY LAST SUMMER**" (Col.). Criterion reported $24,000 for the 14th week.

"**CAN-CAN**" (20th-Fox). Rivoli with hard ticket policy announced the third week as $40,500, or capacity.

**Figures in parentheses represent 1959 averages as compiled by* MOTION PICTURE EXHIBITOR.

Gov't Suffers Setback In Block Booking Suit

NEW YORK—In the Government suit which charges six suppliers of films to TV with "block booking," Norman Bacon, WHTN-TV, Huntington, W. Va., testified that United Artists, one of the defendants, had advised him he could buy pictures individually. He also said that in buying 104 pictures in the "Hollywood Movie Parade" package offered by Screen Gems he was not forced to take any of the films despite the Government contention that his contract with the company was block-booked.

This testimony impelled Judge Archie O. Dawson to remark to Leonard Posner, Government prosecutor, that "it knocks the bottom out of your case as far as this station is concerned."

The other defendants are National Telefilm Associates, C & C Super Corporation, Associated Artists Productions and MGM-TV.

Judge Dawson continued to rebuke Posner for tactics which were held to be objectionable, and charged the prosecution with "twisting the facts" and that the court did not intend to stand for the procedure followed by the Government attorney.

Testifying that their stations had to buy pictures in lots to obtain those they wanted were Sam Gifford, WHAS-TV, Louisville, and Irwin Abeloff, vice-president, WXEX-TV, Petersburg, Va.

Roger Clip, vice-president in charge of TV operations for Triangle Publications, Philadelphia, said from the witness stand that at the time he signed with Associated Artists Productions for the Warner Brothers' library he wanted all the pictures of the top film libraries, including those marketed by defendants MGM-TV, AAP, Screen Gems, C & C Super Corporation, National Telefilm Associated and United Artists. He further testified that he had bought more than 3,000 pictures since 1956.

Judge Dawson served notice on the prosecution that he definitely will not grant renegotiation of defendants' contracts with stations at the close of the trial.

Posner informed the Judge that the prosecution would speed its case.

FILM FAMILY ALBUM

Obituaries

Manuel A. Behrend, 75, Evanston, Ill., president, Behrend Cine Corporation, distributor of motion picture equipment, died. His wife and son survive.

Edward D. Durwood, 75, president, Durwood Theatres, Inc., and long time Kansas City exhibitor, died last fortnight in a hospital. He started in the industry in 1920 with the purchase of the Regent, Kansas City. At one time Durwood Theatres owned 40 houses; but are now down to 11 in Kansas City, Leavenworth, Kan., and St. Joseph and Jefferson City, Mo.

Maurice A. (Moe) Silver, 67, Stanley Warner zone manager in Pittsburgh since 1941, died last week of a heart attack while boarding a train for New York. He was a member of the board of directors for Stanley Warner Corporation and International Latex Corporation; national exhibitor chairman, Will Rogers Memorial Hospital; past chief barker Variety Club Tent One; and a member of Motion Picture Pioneers. He began his career in 1916 as an assistant manager in a Lynn, Mass., theatre. He is survived by his wife, a daughter, and three sisters. Funeral services were from Samson's Funeral Home, with interment in Westview Cemetery.

Selma Grad, wife of **Maurice Grad,** Columbia Pictures sales executive, died in New York City. She is survived by her husband and three children.

N.Y. Classification Near

ALBANY, N.Y.,—The Assembly last week passed the "approval classification" bill for motion pictures by a vote of 120 to 23.

The bill would allow the Motion Picture Division of the Education Department to give a "seal of approval" to films that they deem suitable for children of school age, which films would not "portray nudity, violence, brutality, sadism, juvenile delinquency, drug addiction, etc." to an extent contrary to the development of such children.



A special preview of "The Unforgiven" was attended recently by United Artists executives at the new Loew's Capitol, New York City. On hand for the showing were, left to right, David V. Picker, executive assistant to UA president Arthur B. Krim; Edward Brunner, manager, Loew's Capitol; Roger H. Lewis, UA vice-president in charge of advertising, publicity, and exploitation; and Fred Goldberg, UA national director of advertising, publicity and exploitation.

Supreme Court To Consider Censorship

Times Test Of Chicago Law Could Result In Outlawing State, Local Pre-Exhibition Control

WASHINGTON—The Supreme Court has agreed to consider a petition of Times Film Corporation, New York City, which seeks to outlaw all state and local film censorship.

Times Film ostensibly is asking only that the Court hold unconstitutional the Chicago ordinance, which requires review of films by a censorship board before their exhibition, but the issues are so framed that an opinion sustaining Times' position in all particulars could well result in the complete voiding of the jumble of state and local censorship laws and ordinances which have long plagued both production and exhibition.

Times test case involves the Chicago censor board which refused a license to exhibit the feature film, "Don Juan," although Times paid the required fee, but refused to make the required showing of the film to the board. Chicago's Mayor Daley refused to intervene and suit was brought before District Judge William J. Campbell, who ruled that he had no jurisdiction. The Seventh Circuit Court of Appeals upheld him.

In its petition to the High Court, Times charged the lower courts with error citing the decision in the film, "The Miracle," in which the Supreme Court ruled films entitled to the same protection against censorship as are given print and broadcast media under the First and 14th amendments, while stopping short of voiding state and local censorship.

Times contended that its refusal to exhibit the film to the Chicago censors had cost it none of its rights under "The Miracle" decision but rather had enabled it to present squarely to the highest court the question whether, under "The Miracle" decision, film censorship may still go on.

"To exhibit the 'unknown' is far from being an unparalleled right," Times argued. "It is precisely what the First Amendment Guarantees us, one we respectfully submit applies to motion pictures no less than to other media.

The decision represents an outstanding victory for theatre attorney Abner J. Mikva, who originated the suit several months ago for Times.

R.J.K. Buys N.Y. House

NEW YORK—Berk and Krumgold, theatre realty specialists, announced that they have sold the Yorktown theatre property, S.W. Corner Broadway and West 89th Street, consisting of a 1,000 seat theatre, eight stores, and 12 upper floor offices to RJK Inc., theatre operators, who plan a complete rehabilitation of the theatre and a reopening under the name of the New Yorker with a first-run art policy.

The seller was Pamela Amusement Company.

MPI Expansion Planned

NEW YORK—Walter Reade, Jr., president, Motion Picture Investors, Inc., said last fortnight that the corporation expects to increase is capitalization to $1,000,000, with the current level between $500,000 and 750,000 with over 600 stockholders registered.

Judge Sees Two-Month Lapse For Censor Ruling

HARRISBURG, PA.—Dauphin County Judge Walter R. Sohn, in whose hands rests the initial fate of the State's new movie censorship law, last week received the transcripts of testimony presented in court arguments about the statute earlier this month.

The law is being challenged by 20th Century-Fox, representing major Hollywood producers; the William Goldman Theatres of Philadelphia; and the Pennsylvania Association of Amusement Industries.

Judge Sohn said it will be at least two months before a ruling can be handed down due to his jammed schedule and the complexity of the case.

Publicists Guild Opens New Pact Negotiations

NEW YORK—The Screen Publicists Guild has opened negotiations with 20th Century-Fox, United Artists, and Warner Bros. for new contracts covering the artists, writers, and other specialists in the New York advertising and publicity departments for the three motion picture companies.

The present two-year contracts with the three film distributors will expire during the second week of April, 1960. The Guild's contracts with three other motion picture corporations, Metro-Goldwyn-Mayer, Columbia, and Universal-International, are effective until April, 1961.

The publicity and advertising employes are seeking a 10 percent wage increase, the establishment of a nine percent health-welfare-pension fund, higher minimum wages for all classifications, increased vacations, and improvements in the contractual job-security provisions.

A minimum wage standard of $175 weekly is being sought for senior publicists, the Guild's highest classification. Minimums for other classifications would be: publicist, $140; associate publicist, $100; and apprentice, $75.



Plaudits for the special Pepsi-Cola press book prepared for the motion picture industry's sponsorship of the Academy Awards, telecast and broadcast on April 4, were sketched recently for Norman Wasser, Pepsi-Cola executive, by Si Seadler, chairman of the advertising and publicity directors commitee of the MPA. The press book was furnished all exhibitors in the U.S. and Canada.

Greenfield Again Heads UJA Industry Effort

NEW YORK—Key motion picture and amusement industry leaders met last week in the office of Barney Balaban, president of Paramount Pictures, Inc., and a leading figure in the United Jewish Appeal's national campaign, to plan their participation in UJA's 1960 Relief and Resettlement Drive. The luncheon meeting was presided over by Irving H. Greenfield, MGM, who is again serving as chairman of the Motion Picture and Amusement Division of UJA.

The goal of the Division, unanimously agreed upon by members of the steering committee who attended the meeting, is a 30 percent increase over last year's total contribution of close to $700,000. The increase will provide some 70 families of homeless, penniless immigrants to Israel with adequate housing at a cost of $3,000 per home.

The highlight of the industry's 1960 effort will be its annual dinner for UJA, May 25 at the Essex House.

Members of the Division's organizational group who attended include William Brandt, William Brandt Theatres; Emanuel Frisch, Rinzler and Frisch; William J. German, William J. German, Inc.; Leon Goldberg, United Artists; Arthur Israel, Jr., Paramount; Leo Jaffe, Columbia; Malcolm Kingsberg; Harold J. Klein, ABC Films; Nat Lefkowitz, William Morris Agency; Benjamin Lorber, Universal; Harry Mandel, RKO Theatres; Arnold Maxim, MGM Records; Harold Rinzler, Rinzler and Frisch; Burton E. Robbins and Herman Robbins, National Screen Service; Samuel Rosen, Fabian Theatres; Herman Schleier and Morton Sunshine, Independent Motion Picture Theatre Owners Association; Samuel Schneider; Edward Schreiber, 20th Fox; Solomon M. Strausberg, Interboro Theatre Circuit; Adam Wachtel, Sargoy and Stein; and Milton Weintraub, ATPAM.

"Ben-Hur" Tops British Poll

LONDON—At a dinner chaired by the Duke of Edinburg, president, the Society of Film and Television Arts, MGM's "Ben-Hur" was named the best film from any source for the year.

Best British film was "Sapphire," while Audrey Hepburn in "The Nun's Story" was selected best British actress, and Peter Sellers in "I'm All Right, Jack," best British actor.

Shirley MacLaine in "Ask Any Girl" was voted the award for best foreign actress, while Jack Lemmon in "Some Like It Hot" was named best foreign actor.

The Society's United Nations award was voted to Stanley Kramer's "On The Beach," while "Seven Cities of Antartica" was named the best short subject and "The Violinist" the best animated film. The Robert Flaherty award for the best feature documentary was voted to "The Savage Eye."

Samuelson Joins Dipson

BATAVIA, N.Y.—Marvin E. Samuelson last week joined Dipson Theatres, Inc., as buyer and booker, filling the vacancy created by the death of Andrew O. Gibson.

Since 1950, Samuelson has been in the Pittsburgh district office of Stanley Warner Management Corporation as buyer and booker.

Johnston Urges Parents To Accept Responsibility Instead Of Censors

NEW YORK — Eric Johnston, president, Motion Picture Association of America, warned parents last week of the dangers of censorship as a means of controlling the output of the motion picture industry. He urged them, instead, to accept the responsibilities of freedom rather than to seek refuge in "State established standards of truth and falsehood, goodness and evil, and wisdom and folly."

He spoke at a conference on the Impact of the Mass Media on Children and Family Life sponsored by the Child Study Association of America at the Statler-Hilton Hotel.

"Censorship can't give us what we seek. It is negative. It can't improve taste," he said. On the other hand, he declared, "Censorship would be an open invitation to the fast-buck producers who cater to the lowest common denominator of public taste. It would be an open invitation to them to go as far as the law allowed."

Johnston described the current motion picture industry as more "selective and discerning" today than it has ever been. Calling this a "growing-up process," he said it had been forced upon the industry by the great inroads made on the movie audience by television.

Describing the responsibilities of parents, Johnston said, "Of course we must help our children to make choices along the way if we wish them to grow up to be responsive and responsible adults.

"This calls on us as parents to help our children choose motion picture entertainment just as we help them to discriminate among books and music and art and all the other experiences of life.

"They need to know the reasons, the basis, for making good choices—the reasons for seeking the good and ignoring the bad. They need our firm and confident guidance.

"Thus fortified, our children will be better equipped to go through life—far more often making wise and sound choices, far less often making poor ones."

At the conference, other speakers agreed that the mass media cannot be made the scapegoat for all the ills of society. At the same time, they warned of the dangers of the mass media reflecting and reinforcing the worst in our culture rather than taking leadership in raising our values and moral standards.

VA Promotes Counsel

NEW YORK—Herbert T. Schottenfeld has been appointed assistant to the general counsel of United Artists Corporation, it was announced by Seymour M. Peyser, vice-president and general counsel of UA.

A member of UA's legal department since March, 1951, Schottenfeld has been in charge of the legal affairs of UA's television operations for the past five years. In this connection, Schottenfeld continues as vice-president of United Artists Associated, Inc.

Tri-States Names Knight

DES MOINES—Don B. Knight, advertising and publicity director for Tri-States Theatres, has been promoted to vice-president and assistant general manager, it was announced by Don Allen, vice-president and general manager. Knight will continue as director of advertising and publicity.

Iowa Exhib Pleads Guilty In Civil Rights Violation

DES MOINES—The possibility of a test case on the Iowa civil rights law failed to materialize when a West Des Moines operator, Earl N. Manbeck, Jr., pleaded guilty and paid a $75 fine.

He had indicated when originally charged with violating this law he would fight the case. A West Des Moines school teacher of Mexican descent had claimed Manbeck had forced him and two companions to sit in a "segregated" section of the Cinema in West Des Moines.

Skouras Heads Fund Drive

NEW YORK—Spyros P. Skouras, president of 20th Fox, is serving as chairman of the entertainment and motion pictures division for the 1960 American Red Cross campaign in Greater New York, it has been announced by Willard J. Heggen, chairman of the advertising, publishing and entertainment section.

In accepting his appointment, Skouras named John Shubert, Shubert Theatre, as chairman of the legitimate theatres division, and Bernard Lenrow, president of Local AFTRA, as chairman of the AFTRA division.

Reade Ups Gunsberg To Executive Assistant

OAKHURST, N. J.—Sheldon Gunsberg has been appointed executive assistant to the president of Walter Reade, Inc., it was announced by President Walter Reade, Jr. Gunsberg will retain his position as vice-president of both Walter Reade, Inc., and Continental Distributing, Inc., an affiliate company of the Reade group.



GUNSBERG

Six years ago Mr. Gunsberg joined the Reade Circuit as general manager of specialized theatre interests and director of advertising and publicity of Continental Distributing, Inc. In 1955, he was appointed director of advertising and publicity of the Reade Circuit and in 1956 became vice-president in charge of advertising and publicity of Walter Reade Theatres and Continental Distributing, Inc., which position he still holds.

Gunsberg entered the motion picture industry in 1945 as a publicist for 20th Century-Fox. He spent two years as a field representative for United Artists, and joined Universal-International Pictures, Inc. in 1948 for the road show engagements of "Hamlet." One year later he became assistant to Jeff Livingston, then director of advertising and publicity of J. Arthur Rank films released through Universal.



88-Page 20th-Fox "Dynamo" Shows Exhibs All Firm's Production Plans

NEW YORK—"The exhibitors of America have a right to know where they stand," declared Alex Harrison, 20th Century-Fox general sales manager.

In announcing a special "report to exhibition" in an unprecedented 88-page edition of The Dynamo, 20th-Fox's official house-organ, the sales manager revealed that he had been "deluged" by letters from exhibitors from all over the country, clearly indicating their uncertainty as to the future of the industry.

"Exhibition, as our customers," continued Harrison," is the decisive link between production and distribution, and the public. After reading this information-packed manual, every exhibitor will know as much about 20th's production status as any officer of the company, here or at the studio."

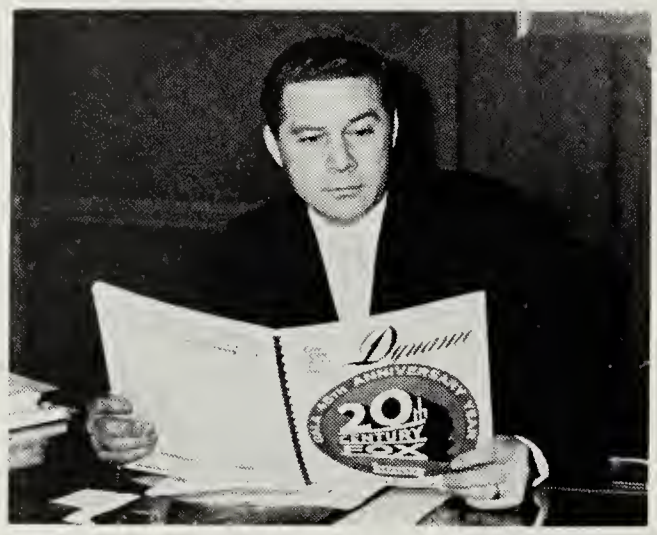
Harrison stated that inside the report is a concise diagramming of the company's plans for film-making for the next two years. Showing attractions in various stages of production, editing, etc., the manual lists all properties owned and optioned by the organization, campaigns and material and treatments of upcoming top-budget films.

Harrison further disclosed the report carries 20th-Fox's plans for continuing diversification and interest in many fields.

Special messages to the exhibitors of the world from 20th-Fox president Spyros P. Skouras, production chief Buddy Adler, vice-president Charles Einfeld, and Harrison are also contained in the issue.

This special "exhibitors report" is distributed to every showman in the United States, Canada, and the entire foreign market, in addition to being sent to leading newspapers, syndicates, and financial papers throughout the nation.

The Dynamo is prepared and edited by 20th-Fox home office executive Roger Ferri.



Alex Harrison, 20th-Fox sales head, looks over a copy of the 88-page "Dynamo," detailing the company's ambitious production plans.

IFIDA Names Goldwurm

NEW YORK—The Independent Film Importers and Distributors of America announced that Jean Goldwurm had been named to act as its representative in negotiations with Unifrance and other French organizations. The president of Times Film Corporation is expected to visit France soon.

IFIDA also revealed that Lion International Film, Inc., has joined the organization and will be represented on the IFIDA board by Michael R. Broomhead.



Haya Harareet recently presented "The Golden Globe" award of the Hollywood Foreign Press Association to director William Wyler for MGM's "Ben-Hur" at ceremonies at the Coconut Grove, Hollywood.

Kramer, Burns Upped To Cinemiracle V-Ps

HOLLYWOOD—Sidney Kramer, National Telefilm Associates' (NTA) vice-president in charge of foreign sales, and Vernon Burns, NTA vice-president in charge of European operations, were elected vice-presidents of Cinemiracle International, Inc., at a meeting of the board, it was announced by Oliver A. Unger, executive vice-president of Cinemiracle Pictures Corporation.



KRAMER

NTA and Cinemiracle Productions Corporations are subsidiaries of National Theatres and Television, Inc.

Also, William Shelton has been appointed domestic sales manager for "Windjammer." Shelton, formerly vice-president in charge of distribution for Times Films, has been with NTA for the past year.

High Court Upholds Ruling In Favor Of NSS, Distribs

WASHINGTON, D.C.—The U.S. Supreme Court last week handed down an order denying the application of Charles Lawlor and Mitchell Pantzer, Independent Poster Exchange, Philadelphia, for a review of the decision of the U.S. Court of Appeals which affirmed the District Court's dismissal of their anti-trust action against National Screen Service and the eight leading motion picture producers and distributors.

The Supreme Court's refusal to grant certiorari, which in substance constitutes an affirmance of the dismissal of the action against NSS and the motion picture distributors, rings a final curtain upon this and several other companion actions which have been pending in the U.S. Courts for almost 11 years. Both the U.S. District Court and U.S. Court of Appeals had determined that there never was any conspiracy between the motion picture producers and NSS, and that NSS had not engaged in any unfair trade practices.

Roach Plans Return To Film Production

HOLLYWOOD—Hal Roach, Sr., announced last fortnight that he is coming back into the motion picture and TV business. He has proposed to the trustees in receivership that he be permitted, as the largest creditor, to lease back the studio from a group of businessmen who, he said, stand ready to buy it and then finance him in his new activity.

Roach said he will set up the plant as strictly a comedy productions studio and will produce four feature films and 80 one-hour long TV films annually, maintaining a permanent company of players under 40-week contract.

He said his project to head up a studio in Puerto Rico for theatrical and TV film production had been temporarily postponed.

Roach also revealed that Technicolor has ready for marketing "a magazine type home-movie setup with which a family can rent a feature film from the company, slip the magazine into his home projector, and view the picture on his home screen with perfect sound, returning it to the company afterward by mail."

This mechanism, it was learned, is now in private hands. It was developed about three years ago by major company technicians working with Motion Picture Research Council engineers. It was conceived as a possible long-range hedge against the plight of the producers if and when television, then at its peak as regards counter-box office pull, brought about the closing of the theatres. Time and the shifting of values took care of the need it was designed to meet, both with respect to TV pulling power and also because the companies went into TV film production themselves.

Muni Tops Argentine Fete

MAR DEL PLATA—Paul Muni, star of Columbia's "The Last Angry Man," won the award for the best performance by an actor at the Argentine International Film Festival here last fortnight.

The jury of judges picked West Germany's "The Bridge" as the best film; Italy's Eleanora Drago in "Un Maledetto Imbroglio," as best actress; and Pietro Germi, who directed this film, as best director.

Joseph Mankiewicz represented Hollywood on the board of judges. Members of the American delegation to the fete were George Viethcer, MPEA executive officer; Linda Cristal; and Paddy Chayefsky.



Second prize in the City College of New York-Robert J. Flaherty competition was recently presented to Henri Storck, left, producer, 20th-Fox's "Masters Of The Congo Jungle," by Arthur Knight, critic of the Saturday Review.

Mich. Allied Activity At New High On Local, State, National Level

DETROIT—Following the March meeting of the board of Michigan Allied, it was learned that the activity of the exhibition group had probably reached an all-time high. Developments included:

The assurance Michigan Allied would be represented at the National Allied board meeting scheduled for March 28 and 29 in Chicago. "National directors Milt London and Alden Smith were issued appropriate instructions by the board," read the announcement.

On the political front, the group has been operating on national, state and city levels. Nationally, it is concerned in preventing the passage of a new minimum wage law, affecting theatres. To this end a committee has gone to Washington, interviewed two senators and four key representatives, furnished them with statistics and facts as to the position of exhibition. A cordial reception was reported, followed by a letter to President Milton H. London from Senator (D-Mich.) Pat McNamara stating the delegation's visit had "precipitated some discussion of the problem," there would doubtless be more, and that no immediate action on the measure was currently contemplated.

A sharp eye has been kept on Lansing where there has been in both House and Senate a bill requiring a minimum of $1.25 per hour for all employees. "Through the activity of Michigan Allied and the cooperation of Speaker of the House Don R. Pears (himself an exhibitor), no measures will be considered at this session which would impose further restrictions or obligations on the motion picture industry," read an Allied report.

At the request of Sam Barrett of Cooperative Theatres of Michigan and with Speaker Pears' cooperation, a bill has been introduced in the House making it unlawful for anyone to carry a knife of any size with intent to damage property. Passage of the measure would make cutting theatre seats or carving initials on doors or walls a felony.

Last November, in Detroit, there was enacted a law, which had it remained as written would have made it virtually impossible for a child to attend a movie after 7:00 p.m. It required a child to be accompanied by a parent, or if by another adult, he or she must have a letter from a parent in writing. This meant a theatre manager was obligated to determine if every accompanying adult actually was the child's parent, or to refuse admission unless the non-parental adult possessed a letter of authorization, which also raised the neat question, "Did the manager have further to determine if the letter was genuine?"

William M. Wetsman, appointed Convention chairman for the third consecutive year, announced MA's 41st annual convention would be held at the Sheraton Cadillac Hotel Oct. 12 and 13.

The organization is distributing a kit so members may support the National Brotherhood Campaign.

Distributing kits and ballots for Oscar Night, April 4. A bulletin also announced exhibitors within reach were invited to join the Oscar Party, an annual event staged by the Variety Club of Detroit.



Arthur Epstein recently announced the formation of Cinemagic Corporation International to produce and distribute "Hound For Hire," new cartoon series written and produced by Phil Davis and now undergoing final editing and processing in European studios.

"Ben-Hur" Openings Set

NEW YORK—"Ben-Hur," now playing to capacity business in its first 27 engagements, will open in an additional 45 cities before July 4, it was announced by Joseph R. Vogel, president of Metro-Goldwyn-Mayer. The spectacular film, recipient of 12 Academy Award nominations, will continue to be exhibited as a reserved seat, roadshow attraction in the new cities.

Republic Plans Drop Of "Pictures" Name

NEW YORK—At the annual stockholders meeting of Republic Pictures at the Sherry-Netherland Hotel on April 5 a proposal to change the company's name to Republic Corporation and a stock option plan for key employees will be voted upon. The shareholders also will elect three directors for three-year terms. Nominated are Richard W. Altschuler, vice-president; Frankin A. McCarthy of Eastman Dillion, Union Securities and Company; and Sidney P. Solow, vice-president in charge of the Hollywood film laboratory. All are present members of the board.

The change in the corporate name is proposed because the company is no longer in film production, but its present activities are in film processing, distribution, studio rentals, and plastics manufacturing.

The proposed option plan involves a maximum of 100,000 shares of stock, of which no eligible individual is to be granted more than 10,000 shares. Those receiving options shall agree to remain in the employ of the company at least one year thereafter, or until the date of normal retirement.

Detroit Operators Sign Pact

DETROIT—After six months of negotiating, Local 199, Projectionists Union, has finally signed a new two year contract with Detroit metropolitan exhibitor groups. Local 199 has jurisdiction over Detroit and several suburbs, and the signers include the majority in this area.

The new agreement calls for the start of a pension plan, and also an increase in weekly pay rates.



Product Quality, Quantity Indicate Best Year Since '56, Ed Hyman Says

By MEL KONECOFF

NEW YORK — Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres and staunch advocate of the orderly release of product, held one of his periodic press luncheons where he announced that his company's first quarter for this year is well ahead of the same period in 1959 and he expected 1960 to be the best year since 1956.

Said Hyman, "Barring a protracted strike by the Screen Actors Guild, our analysis of the product available for the second quarter, sparked by the upcoming April-May-June drive of exhibition, makes us confident that this momentum will continue through the second quarter. The releases available for the summer months are little less than sensational, and we anticipate continued improvement during the third quarter.

"From what we already know about the releases which will be available in the fourth quarter and with our plans for exhibition's annual fourth quarter drive (which was so successful in 1959), we feel that there is no question but that the upward trend for fourth quarter business seen in 1959 will continue. These factors, I feel, are justification for my 1960 optimism, and in my opinion, 1960 will be a better year than any since 1956."

He analyzed the product forthcoming from the companies estimating that 1960 should see about 227 releases, and this does not include 18 reissues, three 70 mm. specials, additional foreign pictures, and MGM's releases for the last three months, not included in the breakdown.

Columbia will have 37; Fox, 47, excluding "Can-Can"; Warners, 21; Paramount, 22; MGM, 13 thru September and excluding "Ben-Hur"; UA, 27; U-I, 28 excluding "Spartacus"; Buena Vista, 6; Allied Artists, 16; American International, 10.

Said Hyman, "We can reasonably assume that the number of releases for 1960 will be close to 300. When this is compared with approximately 230 pictures which were released in 1959 and when one notes the increase in quality, the comparison is most favorable both as to numbers and quality. And this constitutes another important reason for our optimism in 1960."



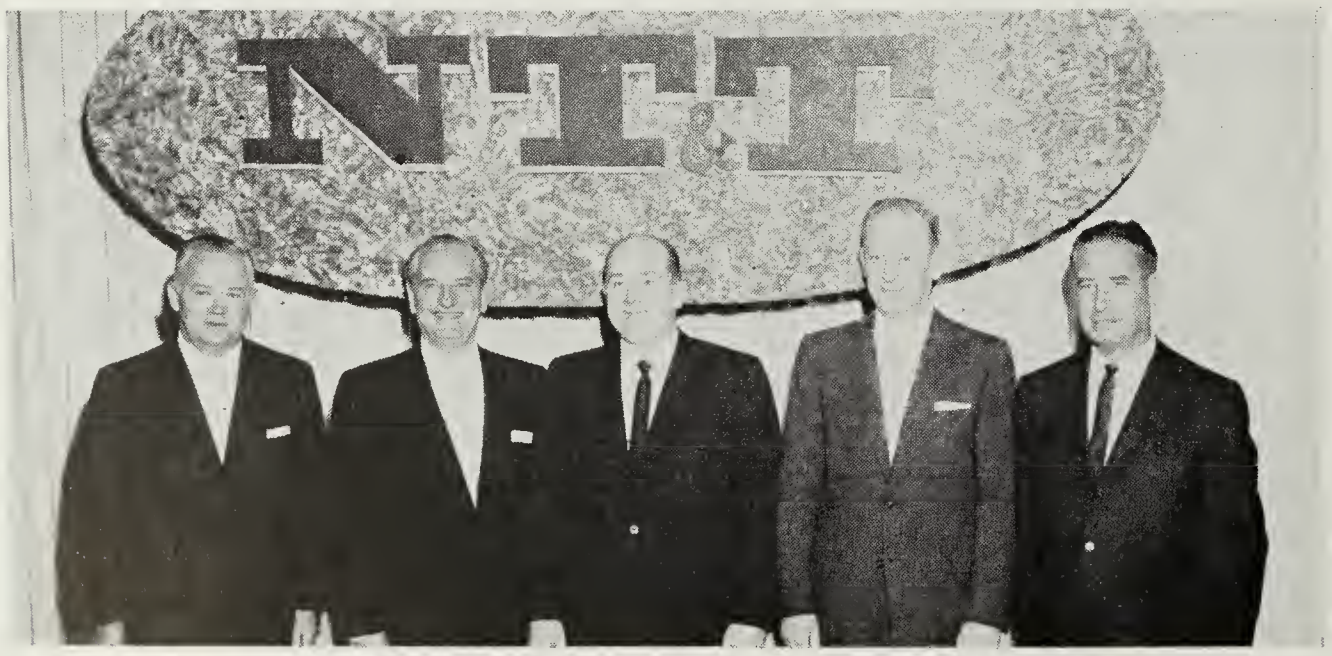
Richard Brandt, president, Trans-Lux Theatres; George Weltner, Paramount vice-president in charge of world wide sales; and Clem Perry, general manager, Lopert Films, operators, Victoria, New York City, recently signed contracts calling for the showing of Paramount's "Conspiracy Of Hearts" at the Victoria and Trans-Lux Normandie, New York.

Regarding the Telemeter experiment in Toronto, he noted that there have been other experiments and none were particularly successful. He thought it much too early to tell if it has been successful since the receipts have not as yet been counted. Also, the area chosen was one where inhabitants would be able to afford the payments without too much strain.

Hyman also asked whether there would be a steady flow of attractive and diversified programs; would Telemeter be patronized in the spring and summer when people want to get out; will there be censorship problems; will sponsors of pay TV be able to absorb the tremendous expenditure needed to saturate any large area?

Said Hyman, "I am opposed to it."

He mentioned the strike, too, which, he opined, must eventually injure the industry despite most of the distributors having a reasonable supply of pictures at hand.



National Theatres and Television, Inc., is forming a new subsidiary, N T & T Theatres, Inc., to operate the company's theatres in the Intermountain, Midwest, and West Coast divisions. Officers will include, left to right, William H. Thedford, vice-president; M. Spencer Leve, president; B. Gerald Cantor, chairman of the board and chief executive officer; Alan May, vice-president of finance and treasurer; and Robert W. Selig, executive vice-president. Not shown is Laurence A. Peters, secretary. New company is expected to be effective June 29.

Theatre Subsidiary Merges NT&T Houses

LOS ANGELES—A new theatre subsidiary to be known as NT & T Theatres, Inc., is being formed by National Theatres & Television, Inc., parent company, to operate the company's theatres in the Intermountain, Midwest, and West Coast Divisions.

Legal steps for merging these companies as the new NT & T Theatres, Inc., have been commenced, and the changes are expected to be effective at the end of the third quarter, on June 29, 1960.

Officers of the new theatre operating company will include B. Gerald Cantor, chairman of the board and chief executive officer; M. Spencer Leve, president; Alan May, vice president-finance and treasurer; Robert W. Selig, executive vice president; William H. Thedford, vice president, and Laurence A. Peters, secretary.

Under the new operation, Selig will be division manager of the Intermountain-Midwest area and will maintain his headquarters in Denver.

Fred Souttar, of Kansas City, in addition to his present district manager responsibilities for Central and Southern Kansas, has been appointed Midwest area supervisor under Selig.

For a limited period, theatres in each area will retain their present identity and an advertising campaign will be instituted to implement the new name.

Theatres in the Denver area will continue to be known as Fox Intermountain, while theatres in the Kansas City area will continue as Fox Midwest Theatres. In California, theatres will still be identified as Fox West Coast Theatres and operations will continue under Pacific Coast division manager Thedford, who will make his headquarters in the new NT & T Building, in Beverly Hills.

Dickstein Heads Lodge

NEW YORK — Abe Dickstein, 20th Fox branch manager, was unanimously elected president of Cinema Lodge, B'nai B'rith at a luncheon at the Hotel Astor. Elected to serve with him for a one-year period are vice-presidents Jack H. Hoffberg, Leonard Kaufman, Milton Livingston, Joseph R. Margulies, Howard Minsky, David Picker, Sol Rissner, Cy Seymour, Norman Robbins, Howard Shulman, Rabbi Ralph Silverstein, and Jack Weissman.

Named as treasurer was Louis Wolff. Leonard Rubin is secretary. Elected trustees were Max Blackman, Sidney Burdick, Julius Collins, Leo Jaffe, Joseph Maharam, Samuel Rosen, Hon. Arthur H. Schwartz, and Karl Tausig.

About 100 attended the luncheon which saw Dickstein succeed Alfred W. Schwalberg. Martin Levine, chairman of the nominating committee, also announced that the luncheon installing the new slate of officers would be held on April 21 at the Hotel Astor, with Harry Brandt named as chairman. Nathan C. Belth of the Anti Defamation League was guest speaker.

Moses Heads Travel Bureau

NEW YORK—Announcement has been made of the election of Seymour Moses as president of Peerless Travel Bureau, Inc., with offices at 1501 Broadway. Moses was formerly vice-president and secretary. He has served in various foreign posts with MGM.

"How I Would Sell . . .

TALL STORY



STACK part 1 on top of part 2 and you have a TALL AD. In fact, it will almost fill one column, page length. There is no ad in the press book like it, but it can be made very simply by putting together components of several ads. It includes every plus factor the picture offers.

Warners' Joyous College Romp For Young And Old

An Exclusive **SHOWMANALYSIS** *Prepared by—*

JOHN J. MEINARDI, District Manager,
NT & T Amusement Corp., St. Louis District.

ABOUT THE AUTHOR • John J. Meinardi has spent 36 years in the motion picture business, the last 30 years with Fox Midwest, a division of NT & T Amusement Corp. He began as a manager with Fox Midwest in 1930 and managed theatres in Nevada, Mo.; Lexington, Mo.; and Boonville, Mo. In 1936, he was appointed as booker for the St. Louis district, until he entered the Army in 1943. He spent two years in the service. In 1946, he was appointed manager of theatres in Jacksonville, Ill., and in 1947 was appointed assistant film buyer in Kansas City. Then in 1948, he was appointed district manager for the St. Louis district. He and wife, with 13 year-old daughter, live in a suburb of St. Louis, Webster Groves. He spends his spare time knocking down tenpins and occasionally dropping a hook in a lake, without much success at either.

After seeing a preview of Warner Brothers "TALL STORY," and after analyzing the many plus factors they have planned to use in the merchandising of this picture, I feel that any exhibitor can put together a campaign that will net top grosses.

The stock selling aids are terrific. There is a 12 page tabloid (similar to the one that was so effective for "SUMMER PLACE"), a sensational 16 foot, double sided lobby banner; there are ticket selling radio spots, television trailers, and very good newspaper ads.

Joshua Logan, a real triple threat movie maker, puts his distinguished career on the line with "TALL STORY." He has put together a sparkling college comedy that will appeal to all age groups though its main impact will be on the teen age market. This gay comedy, combining laughs with romance, stars Anthony Perkins, already a star from such leading roles as "Friendly Persuasion," "Fear Strikes Out," and "On The Beach." Jane Fonda is a striking new personality who can well become a top star in this, her first picture. She began her career as a model and appeared on the covers of four leading national magazines, Esquire, Vogue, Ladies Home Journal, and Glamour. Her most recent cover appearance was on Life Magazine in the company of her dad, Henry Fonda. Her performance in "TALL STORY" rates the recognition given her by Joshua Logan when he signed her for five more pictures. Another plus factor in the cast is the appearance of Ray Walston, who won wide acclaim for his performances in "No Time For Sergeants" and "Say One For Me."

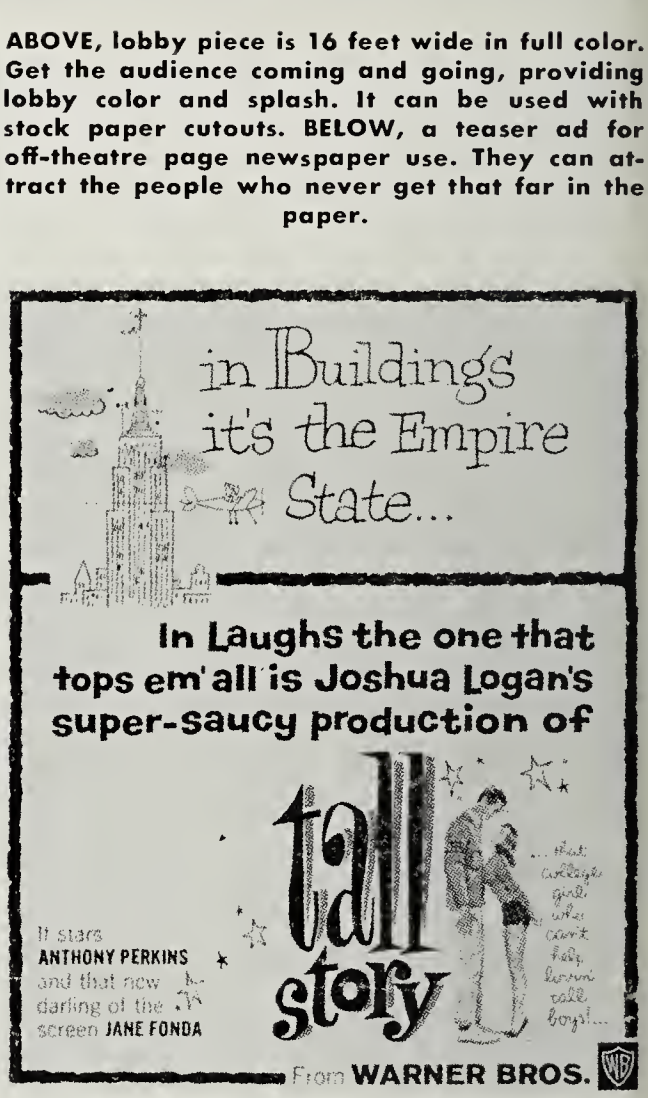
Bobby Darin is the hottest recording artist in the business today. Right now he has at least three top records on the market. One of them is "Clementine," and on the flip side



ABOVE, lobby piece is 16 feet wide in full color. Get the audience coming and going, providing lobby color and splash. It can be used with stock paper cutouts. BELOW, a teaser ad for off-theatre page newspaper use. They can attract the people who never get that far in the paper.







ABOVE, another teaser ad using clever cartoons to point out the laugh-filled nature of the film. RIGHT, an ad created from press book components which lends itself to use in school papers, which can go a long way in helping to sell "TALL STORY" to the younger set.

is the title song from "TALL STORY." While this young man does not appear in the cast, he could and should be mentioned prominently in any advertising. Darin is not a rock and roller and his appeal covers a wider range than almost any new singer. In fact, he is being hailed as a "new Sinatra." APCO Records are issuing the new Darin recording. Obviously, every manager will want to make full use of this recording with tie-ups at local record shops.

Most radio and television stations make great effort to attract teen age listeners. The use of Darin as an entree will open the door to good cooperative publicity.

As an example: Arrange with the radio station to have a Bobby Darin contest. Listeners sending in the complete list of Darin recordings to date would be awarded free tickets to see "TALL STORY." Run a contest to find the tallest basketball player in town—and to find the girl that most closely resembles Jane Fonda. Radio and/or theatre interviews with appropriate prizes would result. If there is a television station in the town, consider the same contest on their teen-age program (and they'll have one, they all do—usually on Saturday afternoon). Find the tallest boy in attendance and the girl who resembles Jane Fonda, and build the program around these activities. (Darin recordings are good prizes.)

Juke box operators would be willing to snipe their machines urging the play of "Clementine" and that new hit, the title song from the new movie, "TALL STORY."

Do something a little different with your marquee on the "TALL STORY." The paper and illustrations lend themselves to cutouts for marquee use. These are colorful and eyecatching, and they represent something more than the usual title, cast marquee arrangement. This same paper cutout arrangement could be used well in advance as lobby advertising.

The newspaper ads are excellent. They say what you want to say about the picture, and they emphasize the important selling factors in the picture. There are even a series of good teaser ads that should be used well in advance. Concentrate these on off theatre pages. If your paper runs a teenage section, use them there. And don't forget the high school and college papers. In addition to these teasers, there is a wide assortment of other newspaper ads. They range in size from four col x 12 inches to one col x one inch. I would suggest only one thing that might make them better. Increase the prominence of Bobby Darin. In some of the ads it is almost necessary to search for his credit, and the average newspaper reader will not take the time or effort to make that search. Remember, though, he does not appear in "TALL STORY." He sings the title song.

Warner Brothers, in addition to the regular production trailer, has made available a fine teaser trailer introducing Jane Fonda. Josh Logan does the introduction and he does it with genuine sincerity and great effectiveness. It is a natural to tie up with the huge magazine and newspaper buildup that has been in force for the past six months. Needless to say, the further in advance that this teaser can be put on the screen the greater the effect.

It would be wise to consider the purchase of carefully selected time for "TALL STORY." The one minute spot fea-

COMING . . . in the issue of April 6
EVERETT E. SEIBEL, Advertising Director
Minnesota Amusement Co., Minneapolis, Minn.
tells how he would sell . . .
Paramount's
"VISIT TO A SMALL PLANET"

tures Bobby Darin. Around teen age programs it should greatly enhance the boxoffice. The spots are available from Thaddeus Suski Productions, 124 E. 73rd St., New York, N.Y.

In towns having television stations, the same procedure might be used. With carefully selected spots it will diversify the advertising effort. These television spots are available free from your Warner Brothers exchange.

Warner Brothers came out with a 12 page color tabloid on "Summer Place" strictly as an experiment. The good results from that effort prompted their use for "TALL STORY." Already we have made arrangements for an identical distribution of this tabloid in exactly the same manner used on "Summer Place." These will cover all professional offices, barber shops, beauty shops, etc.

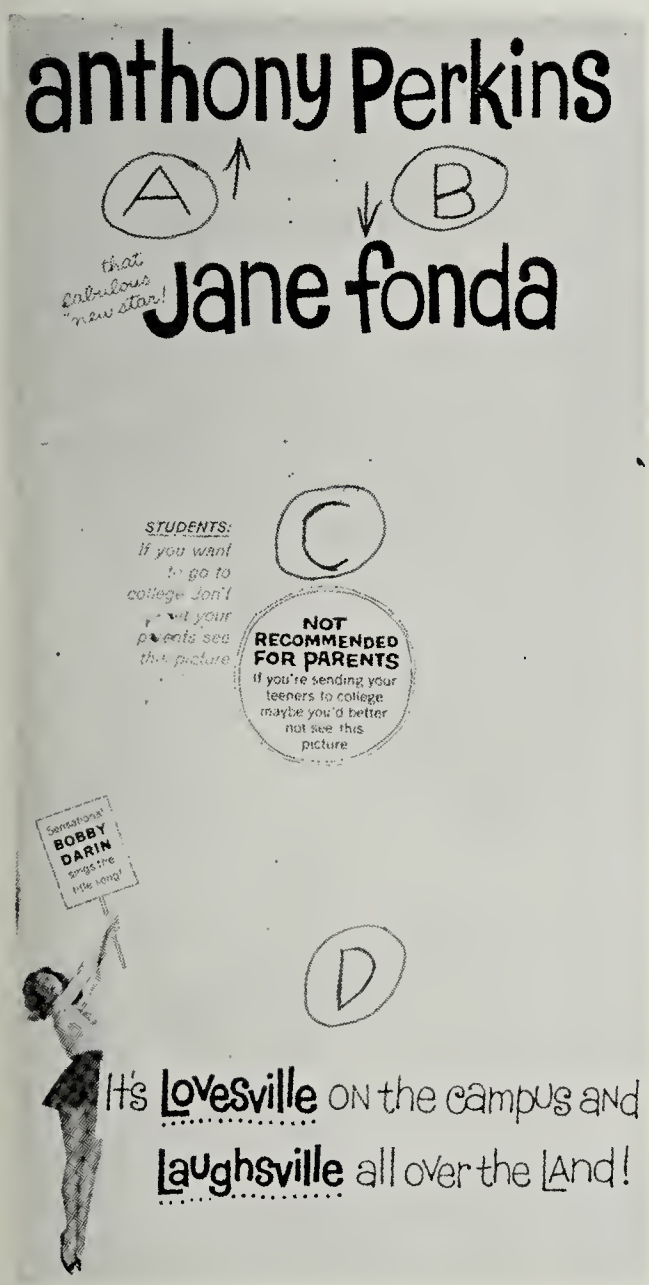
In addition to this, they will be handed personally to every patron leaving the theatre for a period of one month in advance of playdate. I would earnestly suggest that every theatre operator find out from Warner Brothers if these tabloids can be obtained from the exchange. They are free. They are fine selling merchandise. Use them exactly as Warners recommends and they will be a terrific aid to good business on the picture.

"TALL STORY" is a wonderful picture to have either a sneak preview or a special screening. Since it directly concerns school age people it would not be amiss to slant an affair such as this directly to them. It would be unique to have a high school screening or sneak. Make it complete with cheerleaders, bands, parades, and above all, school athletic heroes. Even though basketball season is over for the year it will not dampen the enthusiasm of these young people. This is their dish of tea, and they respond beautifully to anything that concerns their kind.

Sporting goods stores, record shops, beauty shops, department stores will all find something to tie to with "TALL STORY." Some shops cater to tall people who require extra sized clothing—a natural.

Much of the story is concerned with Jane Fonda's girlish pursuit of a basketball star, Anthony Perkins. His interest in girls is scientific (up to a point). His excursions into the world of kissing are prompted by scientific motive. This leaves the door wide open for a gimmick . . . Give the girls a "genuine Anthony Perkins kiss." This would be a candy affair in a glassine bag bearing a proper legend about the superior value of such a kiss over that of the physical variety. One good gimmick can sell a picture . . . and this one has possibilities.

"TALL STORY" is a good picture. Given half a chance, it will perform well. If you will sell the comedy, sell the cast, sell Bobby Darin, and sell the teen agers, you've got a lead pipe cinch.



SELL Anthony Perkins (A), who is already known for his excellent performance in "On The Beach." His name will mean plenty at your boxoffice for this one.

SELL Jane Fonda (B), a bright, new, sparkling star who carries a famous name. She is the subject of a great publicity buildup by Warner Brothers.

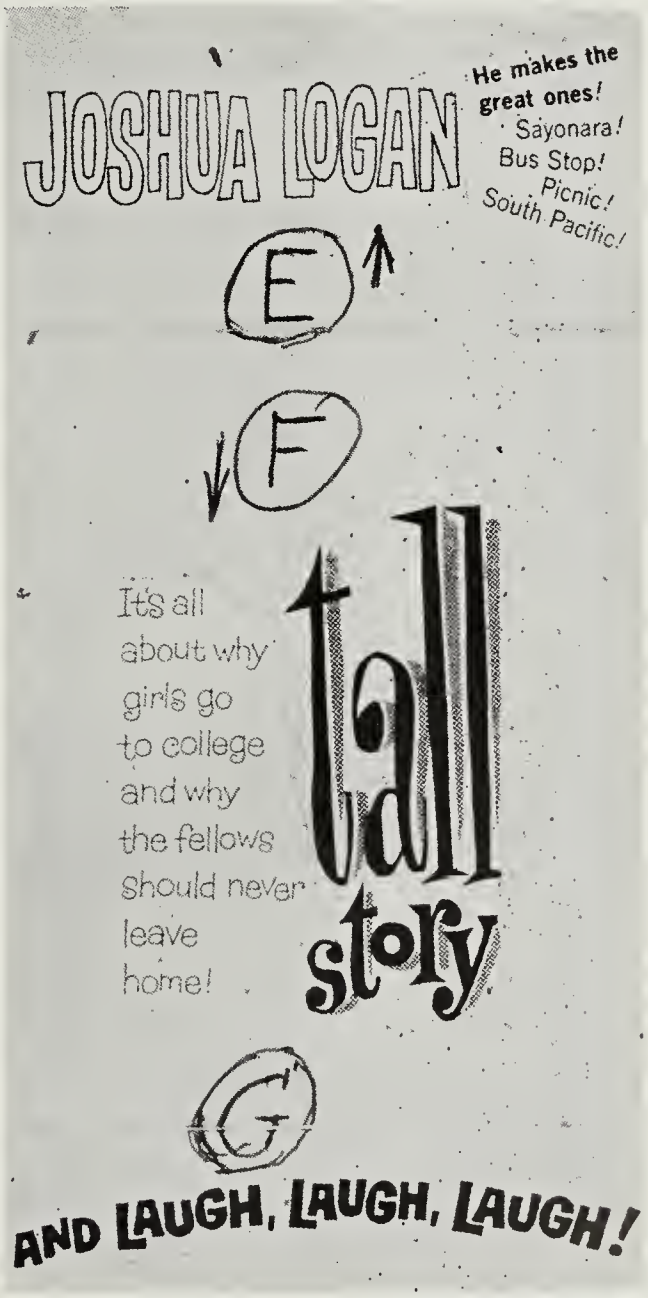
SELL the young people (C), who will be the main support of your engagement. Don't forget, though, that there is fun for all in this picture.

SELL the love and laughter (D) because people are near starved for something light and saucy in pictures. And don't forget popular Babby Darin.

SELL producer-director Joshua Logan (E), super star of the production boys, who shows again he is possessor of inspired judgment in casting films.

SELL the title (F) and what the picture is about. Tell them it is a racy comedy and make all the exploitation and ballyhoo bounce with fun.

THEN, when you have given the film the best possible campaign, relax AND LAUGH, LAUGH, LAUGH, (G), all the way to the bank. That's all, folks.





Jane fonda the fabulous new young star





LONDON Observations

by Jock MacGregor

FOLLOWING the phenomenal success of the hard ticket shows here, more and more exhibitors are wondering whether it is not as much the method of presentation as the picture that attracts. People who have not been to the cinema in years are attending. Now some are extending bookable seats to their general run bookings and reporting appreciative patrons.

With the big attractions around at the moment, queues (lines to you!) are fortunately far from few, and many people hate having to wait, especially in the rain—an element not rare here. Snobbery (or perhaps it is kinder to say class consciousness) is a major factor. Many people, like some senior civic employees and store managers, are not that well paid to afford the best seats, and they are embarrassed to be seen lining while a junior copy typist is swept giggling in by a factory hand.

We talk of the missing millions, and producers bash their brains out trying to make their pictures more attractive, yet the same old methods of presentation remain. TV is watched by millions not because it is good but because it is available and can be seen in comfort. The advent of Telemeter can really tell us whether our lost audience still wants modern features and confirm whether a change of policy is the answer.

CONGRATULATIONS to former newspaper man and ace publicist turned independent producer Bill Luckwell in pulling off one of the smartest scoops in a long while. In the face of strong international competition, he has secured the world rights to Georges Simenon's "Inspector Maigret" books. These will be co-produced with the BBC as a series of 39 hour long TV programs. This enterprising deal will not affect his ambitious movie plans.

"The Angry Silence", the dramatic film about trades unions and a man being "sent to Coventry," has received phenomenal publicity, but no one is likely to take credit for this. During the premiere run a factory worker was so treated, and not a newspaper failed to include the title in the headlines. . . . The critics had mixed reactions over "Can Can" and some compared it with "Gigi" to its disadvantage. I found it a sheer joy and am sure it is set for a very long run. So great was the demand for premiere seats that a Sunday "dress rehearsal" was needed. Meanwhile, "South Pacific" is in its 102nd week and doing better than a year ago. Weekends are booked solid.

A BATTLE ROYAL is breaking out over Oscar Wilde. On my right, Warwick has brought forward "Trials of Oscar Wilde" with Peter Finch at Elstree; on my left, Jack Lamont is rushing his Wilde subject with Robert Morley and Gregory Ratoff directing into Walton Studios on a four week schedule. A court action is threatened. . . . Rank has opened the Golders Green Regal as the Regal Bowl, and in a quiet alley, I spotted Kenneth Winckles challenging Ivor Smith at ten pin bowling. . . . The industry's sportsmen were sorry to hear that Nat Cohen's champion race horse, "Chief Barker," was killed at Lingfield races. . . . Nice to welcome back Mike Kaplan, one of the Hollywood publicists who does not go into purdah here. He is handling Stanley Donen's "The Grass is Greener" with Cary Grant, Robert Mitchum, Jean Simmons, and Deborah Kerr. . . . Never was there a greater industry enthusiast than Herbert Wilcox. After more than 40 years as a producer he told me over a pre-lunch noggin in Les Ambassadeurs that this could be his biggest year. Incidentally, he said he thought this was a very important paper when we said nice things about him. . . . Ireland is setting up a film financing board on the British lines to support production. With Ardmore Studios a success, a second studio is being opened.

Film Exchange and Dealer Listing for the OMAHA FILM TERRITORY

A CONTINUING SERVICE . . . that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 1506 Davenport St.—Atlantic 1953
Br. Mgr.: Sol J. Froncis. Office Mgr. ond Booker: Bill Wink. Emerg. Phone: Atlantic 4155, Terroce 6453.

AMERICAN INT'L., 1508 Davenport St.—Jackson 1161
Br. Mgr.: M. L. Stern. Emerg. Phone: Glendole 7185.

20TH CENTURY-FOX, 1502 Davenport St.—Jackson 4860
Br. Mgr.: Fronk P. Lorson, Jr. Soles: Tony Goodmon. Booker: Bill Doebel. Coshier: Mory Frangenberg. Field Exp.: Bob Fovoro. Emerg. Phone: Doebel, Atlantic 1600.

UNITED ARTISTS, 309 N. 16th St.—Atlantic 9944
Br. Mgr.: Donold V. McLucas. Office Mgr. ond Booker: Opol Woodson. Soles: Williom Heoth. Booker: Ermo Delond. Cashier: Shirley Pitts. Emerg. Phone: Regent 5346.

UNIVERSAL-INTERNATIONAL, 1524 Davenport St.—Atlantic 8918
Soles: Carl Reese. Booker: Dolores Kromper. Emerg. Phone: None.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 307 N. 16th St.—Webster 8377 Emerg. Phone: Atlontic 8750.
QUALITY THEATRE SUPPLY, 1515 Davenport St.—Atlantic 7253 Emerg. Phone: Terroce 1519.
WESTERN THEATRE SUPPLY, 214 N. 15th St.—Atlantic 9046

• *Film Delivery Services*

FILM TRANSPORT CO., 1112 Capitol St.—Atlantic 2045

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Three TOA Units Plan First Joint Meeting

NEW YORK—Committees for the first joint convention of the Alabama Theatres Association, Motion Picture Theatre Owners and Operators of Georgia, and Tennessee Theatre Owners Association, which will be held May 29, 30, and 31 at the Hotel Dinkler Plaza in Atlanta, were announced by the presidents of the three Theatre Owners of America-affiliated units.

The three unit presidents—James W. Gaylord, Jr., of Troy, Ala., J. H. Thompson of Hawkinsville, Ga., and Earl H. Hendren of Erwin, Tenn.—will serve as a ex-officio steering committee for this meeting. This is the first time the three units have ever combined forces for a joint convention.

Appointed to the joint committee are the following:

From Alabama—Gaylord, R. M. Kennedy, and Dan Davis; from Georgia—Thompson, John H. Stembler, and Carl L. Patrick; from Tennessee—Hendren, Willis Davis, and Stacy Wilhite.

Albert M. Pickus, national president of TOA, will address the convention.

New N. Y. Art House Plans Varied Policy

NEW YORK—The city's newest movie house—the Bleecker Street Cinema—is scheduled to open April 4. It will occupy the former Renata Theatre on Bleecker Street adjacent to the new Washington Square Village development.

The Bleecker Street Cinema will serve as a showcase for prize-winning films, rising talents, controversial subjects, and the "new wave" of independent American film-makers, according to the management.

The operators of the Cinema, an independent group of film-makers and associates, say they intend to fill the demand that exists in New York today for films of extraordinary interest.

The Bleecker Street Cinema will show new product and will also schedule films that did not receive adequate exposure in New York. During one or two months of the year, the Cinema plans a festival of notable U. S. and foreign films that have not yet been "discovered" by distributors.

Bleecker Street was chosen for the new movie site because of its growing importance as a center of the arts. Legitimate theatres, art galleries, literary cafes and cabarets have sprung up in the area with the resulting influx of writers, musicians, and artists.

The Cinema, now in process of construction, has been designed by Saul Edelbaum, partner in the architectural firm of Edelbaum and Webster.

Watch for them!

NEXT!

Memphis Territory

Issue of April 6

Seattle Territory

Issue of April 13

Save Them!



The NEW YORK Scene

By Mel Konecoff

UNIVERSAL EXECUTIVES decided a luncheon was in order to emphasize the importance of re-releasing "The Glenn Miller Story" and since this move helps keep our expenses down, we're in favor.

Our hosts were Henry "Hi" Martin, chief sales executive, and Phil Gerard, eastern ad-pub director, who insisted that the re-release was not by whim but rather by plan and design after a Sindlinger survey showed a desire to see on behalf of many people.

New prints, new ads, new pitches via TV—in fact a new top campaign—were in order since it was estimated that if the picture were made today, it couldn't be improved upon.

Martin was loath to hazard a guess as to what it could do the second time around, but he finally thought it could hit three to three-and-a-half millions. It did seven-and-a-half millions domestically the first time it was released.

Advertising and promotional expenditures are up to or exceeding the amounts spent originally, and in many instances exceed that spent on "Pillow Talk." Exhibitor response and cooperation have been very good.

Other films that were being readied for eventual reissue include "To Hell And Back," "Magnificent Obsession," "Battle Hymn," and even "Imitation of Life."

Incidentally, "Operation Petticoat" has netted $5,800,000 in its first 12 weeks of release. "Pillow Talk," 80 per cent played off dollarwise domestically, has taken in a net of $5,776,000.

Over a hundred new prints have been ordered for "Glenn Miller." Decca and RCA are going all out plugging records and albums, and it's going to be interesting to see what happens.

Sez Hi Martin, "U-I business in general is very, very wonderful."

PICTURES ARE A-COMING: Last week saw a co-production deal finalized between Continental Distributing and the newly formed Sellers-Mankowitz Productions, Ltd., which will see approximately three films made over the next three years by Wolf Mankowitz, who will write and produce, and actor Peter Sellers, who will co-produce and act in them. At a later date the latter may even go in for directing.

The first, "The Memoirs of a Cross-Eyed Man," will go before the cameras on location in Morocco next September, and the second will be "The Man Who Corrupted America," which will be filmed in New York in 1961. Third will be a Mankowitz book, "Old Soldiers Never Die."

The concentration will be on comedy satire, which Mankowitz believed was international in appeal. He thought that this move will encourage other independent producers in England, the ranks of which keep growing into an important part of the British industry. Continental will distribute in the U.S. and Canada.

Continental expects, according to president Irving Wormser and chairman of the board Walter Reade, to release between 10 and 12 features this year of which seven are on a participation basis. They expected that within the next year all product will be co-produced. The company will not stick solely to foreign productions, and it was estimated that some three millions are committed thus far for co-productions. The company's "Room At The Top" is expected to gross at least two millions.

Mankowitz, a prominent British writer, returned to England following the interview.

AN EXHIBITOR SPEAKS: Exhibitor Walter Reade as distinguished from distributor Walter Reade and restaurateur Walter Reade opined that the industry is finally going through a period of recognizing a change in marketing patterns, which means that pictures should be analyzed as to their potential or suitability for certain segments of the population. Selling and promotion must be directed at those segments for the best effect and results. It is no longer feasible to direct your campaigns at general audiences, for you wind up getting very little of any group.

The point was illustrated by referring to "Dog of Flanders," which he first saw some months back and catalogued as an ideal family picture. This is why he booked it for his Baronet and DeMille theatres for Easter. He and 20th-Fox, the distributor, hope to do a proper selling job by directing the campaign at family groups and art and music groups. He paid tribute to Fox, calling that company the best in the field when it comes to selling via TV .

The fact that the industry is recognizing the need for directed selling for its features will make it all the stronger, in Reade's opinion, and big grosses will result.

THE METROPOLITAN SCENE: Smart thinking on the part of the group handling the Academy Awards music selection. They got free copies of the tunes on records which were then sent out to 1,000 disc jockeys along with suggested copy to make up a 15 minute radio show. . . . UA is distributing over 5,000 display posters featuring the sound track album cover of "The Unforgiven" to local record outlets. . . . Naming Sheldon Gunsberg as his executive assistant plus retaining him as a V.P. of several of his companies is a real smart move by Walter Reade, Jr. . . . Thousands of Dutch tulips will decorate Radio City Music Hall during its Easter show.

ACE Meets April 25

NEW YORK—It was announced last week that a three-day series of meetings will be held by the American Congress of Exhibitors on April 25, 26, and 27 at the Park Sheraton Hotel.

The executive committee is expected to go into session on April 25. The next day will see the full committee meeting in the morning with the separate groups holding individual sessions to be followed by a general meeting that afternoon. April 27 will see the executive committee meet again to wrap-up the proceedings, if necessary.

Topics that will come up for report and discussion will include government relations, a report on industry research from COMPO, the matter of post-48 films.

International Combine Plans Co-Productions

HOLLYWOOD—The formation of Compass Productions, an international co-production company for filming of features all over the world, was announced by Roger Corman, president, Filmgroup, Inc., which will be the central producing member of the intercontinental combine.

With co-production agreements already completed in eight countries and negotiations progressing satisfactorily in three others, Compass Productions is believed to be the first single enterprise especially created to carry on feature making on a continuous basis throughout the world. Corman's new enterprise will headquarter here, and anticipates a minimum of two features a year from each country in which there is a member. American players are to be used in each feature made abroad and they will be produced "Hollywood-style" for world-wide marketing.

With 24 annually from Filmgroup and a minimum of 16 more from the Compass co-production affiliates, Corman believes he can contribute at least 40 features per year to alleviate the present trend of attrition in production.

Variety Week Awards

NEW YORK—Pittsburgh, Tent one on the list of 46 Variety Clubs, emerged as number one in outstanding effort in behalf of Variety Clubs Week.

A panel of judges from leading trade publications voted Pittsburgh's Variety Week program the winner. The campaign was submitted by press guy Peter Thornton and I. Elmer Ecker, Variety Week chairman. A free trip to Variety's international convention in Toronto starting June 1 is the first prize.

Arthur Herzog, press guy and Variety Week chairman in Detroit won second prize—a week's stay at the Riviera Hotel in Las Vegas. The third award, a four-day stay at the Fontainebleu Hotel in Miami Beach, was earned by Herod Jimerson of Memphis who also held both press guy and Variety Week chairmanship for Tent 20. A fourth prize of an Ampro Recorder will go to Cleveland for the campaign submitted by press guy Willard Dougherty and Variety Week chairman Ted Levy.

Peru Gets Cinerama

NEW YORK—Lima, Peru will be added to the South American spots presenting Cinerama, it was announced by B. G. Kranze, vice-president of Cinerama, Inc., who completed arrangements with Jose Figari, owner of the Diamante Theatre, Lima. It is expected that the opening of Cinerama in Lima will take place early in June.


Whenever Seconds Count
Don't take chances-Order
SPECIAL
TRAILERS
From Good Old Dependable
FILMACK
1327 So. Wabash Ave.
Chicago (5), Illinois.

Film Dividends Dip

WASHINGTON—The Commerce Department reported last fortnight that motion picture companies paid $1,314,000 in cash dividends in February as against $1,725,000 a year ago.

For the first two months of the year, dividends paid by firms in the industry totalled $3,081,000 compared with $3,513,000 in the same period of 1959.

Planning to Attend VARIETY CLUBS INTERNATIONAL 33rd ANNIVERSARY CONVENTION?

June 1-4 TORONTO, ONTARIO, CANADA

•

Contact your Convention Chairman NOW!

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PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.

•

Theatre Installations and Maintenance



CANADIAN Highlights

By Harry Allen, Jr.

THE FIRST CHANGE in theatre amusement taxes in five years was announced by the Province of Ontario. It is designed to save theatre owners in Ontario a total of $300,000 a year. In making the announcement to the Provincial Legislature, Provincial Treasurer said that the tax would be entirely abolished for places of amusement where the admission price was less than 66 cents when they were situated in municipalities having populations less than 10,000. In municipalities having populations more than 10,000, the tax schedule is reduced by one cent in each of the eight admission price categories. The new tax structure will be: for tickets more than 84 cents and less than 94 cents, nine cents; for tickets not more than 84 cents, eight cents; not more than 74 cents, seven cents; not more than 65 cents, six cents; not more than 61 cents, five cents; not more than 52 cents, four cents; not more than 48 cents, three cents, and not more than 34 cents, two cents.

In Toronto alone, theatre owners will save about $30,000. The tax reduction will be of greatest help, however, to small theatres in small communities. The new taxes on admission tickets over 94 cents will be 10 per cent of the ticket price, but every fraction of less than half a cent will not be counted while every fraction over a half will be counted as one cent.

PHILIP HARLING, chairman of the Joint Committee Against Toll TV, Theatre Owners of America, believes it "would be fatal" not to begin the fight against Telemeter immediately. Harling was in Toronto to look over the operations of Telemeter and discussed the matter with Bill Freedman, executive of Allied Theatres. Harling held a press conference and each of the papers gave him a little space to sound off on his views. In addition, Harling also went around the Telemeter studio and visited a couple of houses where there was a Telemeter installation. He said afterwards that his organization would help Canadian exhibitors fight Telemeter. He didn't say how.

Even as Telemeter received a punch in the nose from the TOA, it received another from the Lord's Day Alliance in Toronto, who threatened to bring action against the operators of Telemeter. A spokesman said he considered Telemeter—when operating on a Sunday—breaks the Lord's Day Act and is actionable. He said he believes ordinary TV and radio also break the act. He added that theatre owners might object to Telemeter because they cannot show movies on Sunday while Telemeter can. He distinguished, however, between Pay TV and movie houses operating on a Sunday. Pay TV employs only a few people on Sunday. Movies require the services of a great many, he said. A spokesman for Telemeter said they regard Pay TV the same as standard TV. He added the company sees no reason why movie houses should not be allowed to open on Sundays. Only one province in Canada —Quebec—allows Sunday movies.

THE BOARD OF BROADCAST GOVERNORS began 10 days' of hearings by nine applicants for the second TV license in Toronto. Included among the applicants was one in which Famous Players acted as consultant, that of the Toronto Star Limited. Famous Players already has an interest in two stations, that of Kitchener and that of Quebec City. The J. Arthur Rank Corp. was associated in the application of The Globe and Mail, another newspaper, while Granada of England and Associated Television were each associated in other applications. Meantime the BBG, Canada's government authority on broadcasting, took two TV stations to task for lack of Canadian programming. One of them was CKLW-TV, Windsor, much of whose stock is controlled by General Teleradio of the United States.



HOLLYWOOD Survey

by Paul Manning

AIP TOPPERS Jim Nicholson and Sam Arkoff, taking a hard, appraising look at the successful strides being made by producing organizations operating their own music recording and publishing companies, have followed suit with the announcement of their American International Records Company. Heading this new label will be Al Simms, veteran executive in the field of music recording, publishing, and distribution. With a considerable background with leading labels, Simms brings plenty of know-how into the new company.

AIP's first objective will be to promote music from their films—thus helping to ballyhoo the exhibition of their product and hypo the boxoffice take. The long range facet of the new label will be to build a showman's roster of new and commercially exciting artists who will be promoted to stardom via recordings and screen appearances in AIP pictures. Two singing stars, Linda Leigh and Judy Harriet, are already on the road plugging their initial platters for the company. Lou Ann Simms (Al Simm's daughter), featured vocalist for several years on the Arthur Godfrey show, is now preparing for a recording session. She will cut four sides using only material written and arranged by top composers in the business.

AIP plans are to concentrate both on albums of scores from their upcoming increased production program and single records. Nicholson and Arkoff have given Simms the green light to build this new unit into a quality music-producing label, and have approved a sizeable budget for this task.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

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SECTION TWO
VOL. 63 NO. 19
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COLUMBIA

The Mountain Road

MELODRAMA
102M

Columbia

ESTIMATE: China war story offers James Stewart and action.

CAST: James Stewart, Lisa Lu, Glenn Corbett, Henry Morgan, Frank Silvera, James Best, Rudy Bond, Mike Kellin, Frank Maxwell, Eddie Firestone, Alan Baxter. Produced by William Goetz; directed by Daniel Mann.

STORY: In 1944, the American forces in China are forced to retreat before the advancing Japanese during World War II. Left behind to cause as much damage as possible and to delay the Japanese is Major James Stewart and an eight-man demolition team. After blowing up the airfield following the departure of ranking American officers, they continue on to local Chinese headquarters where they are given permission to blow up a bridge and other facilities along the road and where they are also assigned a Chinese officer, Frank Silvera, and a passenger, Lisa Lu, wife of a Chinese general killed in the war. Stewart is resentful at having to take her along, but he has no choice. Stewart is annoyed at the continual stream of refugees that bog their path and doesn't understand Lu's attempts to justify much of the horror that he sees. They are drawn close during the trip. Stewart's anger grows to savagery when one of his men attempts to give some surplus food to the starving and is trampled to death in the rush. He also sends a sick soldier on ahead in a truck that contains the dead body. As he advances, he finds the men murdered by Chinese military deserters and his rage knows no bounds. He catches up with them in a village and orders the village destroyed to get at the killers despite pleas from Lu. At the end of the road, he is calm once again, having learned compassion and having lost Lu.

X-RAY: Take the critical days of a war; complicate them by streaming refugees; and add to this a mission of foreign soldiers in a land whose people, customs, and ways are strange to them, and you've got a film that offers unusual adventure and different situations. To all this, add action and romance, and the pieces begin to fit together in a pattern that could satisfy many audiences and leave others wanting more. The cast takes hold of the story in adequate fashion, and direction and production are of satisfactory quality. The Stewart name has proven itself in the past, and there is every reason to believe that it can do so again. Tie an effective campaign to the release, and you've got good commercial prospects. The screenplay is by Alfred Hayes, based on a novel by Theodore White.

TIP ON BIDDING: Higher rates in many situations.

AD LINES: "War Is Hell . . . Especially If You're Retreating"; "He Found Something On 'The Mountain Road' That Helped Him In Later Life."

MGM

Please Don't Eat The Daisies

COMEDY
111M

MGM
(CinemaScope)
(Metrocolor)

ESTIMATE: Doris Day, David Niven, Janis Paige, Spring Byington, Richard Haydn, Patsy Kelly, Jack Weston, John Harding, Margaret Lindsay, Carmen Phillips, Mary Patton, Charles Herbert. Produced by Joe Pasternak; directed by Charles Walters.

STORY: Professor David Niven leaves his university job to take a position as the drama critic on one of New York's daily newspapers, and this means that wife Doris Day will get a chance to get out more, taking leave of their brood of four boys. His first assignment is to review a play by friend Richard Haydn, which unfortunately is not good. When Niven calls the score as he sees it, a rift develops between the friends. Actress Janis Paige is so upset over words damning her performance that she slaps Niven publicly in a restaurant. The resulting feud makes all the papers. Niven is wined, dined, and flattered until Day fears it may turn his head. Other problems arise, like their having to look for a house in the country when their lease expires and then being forced to renovate the gem they found 70 miles from the city. Niven is forced to remain in the city to finish a book on deadline which gives forgiving Paige a chance to make a play for him. He's not having any. Meanwhile, the local players are seeking a property to put on for a benefit and Day appeals to Haydn for help. The latter, still smarting from the review, seeks to get even by digging up Niven's only attempt at playwriting many years prior. When Niven learns what is happening, it is too late to do anything about it. He beats everyone to the punch by prematurely reviewing the work, ripping it to shreds, and restates his credo that a critic must call things as he sees them. He and Day are reconciled after a slight tiff and the future looks real rosy.

X-RAY: Containing quite a bit that's humorous, light, and gay, this entry should prove a big crowd pleaser with resulting attention boxofficewise. The story holds interest all the way; the cast is good; the direction is smart; and the production values have quality. The end result is a cute comedy that should get lots of laughs from those who like their entertainment on the amusing side. The all-star cast offers additional inducement. The sprightly screenplay is by Isobel Lennart, based on the book by Jean Kerr. Among the songs heard are "Please Don't Eat The Daisies" and "Anyway The Wind Blows."

TIP ON BIDDING: Higher rates.

AD LINES: "Spring Does Funny Things To Different People . . . What It Does To David Niven And Doris Day Is A Scream"; "The Funniest Screen Scream In Many A Moon With A Cast of All-Star Funsters."

20th-FOX

Thirteen Fighting Men

MELODRAMA
69M

20th Fox
(Cinemascope)

ESTIMATE: Lower half filler.

CAST: Grant Williams, Brad Dexter, Carole Mathews, Robert Dix, Richard Garland, Rayford Barnes, John Erwin, Richard Crane, Rex Holman, Bob Palmer, Mauritz Hugo, Dick Monahan, Ted Knight. Produced by Jack Leewood; directed by Harry Gerstad.

STORY: A 13-man Union cavalry unit commanded by Captain Grant Williams protects treasury agent Richard Crane and a large sum of money to be used to pay off spies behind the Confederate lines. When they meet spy Mauritz Hugo, he informs them that the war is over, and they are now faced with the prospects of returning through hostile territory with many of the men facing them not knowing that the war is over. A ragged band of Confederate troops led by Major Brad Dexter learns of the patrol and the money, and they try to take same, forcing the Union men to take cover in a farmhouse inhabited by pacifist ex-Confederate Richard Garland and his embittered wife, Carole Mathews, who is fed-up with the poverty and plans on leaving Garland. When she learns of the gold being carried by the men, she and several others plan on sharing it, and she even offers to make a deal with Dexter. After all kinds of complications, Dexter is killed following losses on both sides, and the money is retrieved for return to Washington. Mathews decides to remain with Garland.

X-Ray: A simple plot is complicated by all sorts of side plots and poor marksmanship so that one becomes annoyed trying to follow what is happening on screen. Mayhaps there is enough at hand to keep the youngsters and the rabid, uncaring action fans interested. As such, it could serve as filler for the lower half of the program. The cast, direction, and production are only fair. The screenplay is by Robert Hamner and Jack Thomas.

AD LINES: "An Unknown Action Of The Civil War"; "She Was The Only Woman Among Thirteen Savage Men."

Wake Me When It's Over

COMEDY
126M

20th-Fox
(CinemaScope) (Deluxe Color)

ESTIMATE: Laugh-loaded comedy should be a winner.

CAST: Ernie Kovacs, Margo Moore, Jack Warden, Nobu McCarthy, Dick Shawn, Don Knotts, Robert Strauss, Noreen Nash, Parley Baer, Robert Emhardt, Marvin Kaplan, Tommy Nishimura, Raymond Bailey, Robert Burton, Frank Behrens, Linda Wong, Caroline Richter, Robert Peoples, Ron Hargrave, David Bedell, Jay Jostyn, Byron Morrow, Michael Quinn, Owen Cunningham, Richard Tyler, Ralph Dumke. Produced and directed by Mervyn LeRoy.

STORY: Dick Shawn, Air Force veteran who hated the service, is goaded by his wife to take out G.I. insurance and finally does. Cap-

tured during the war and listed as dead, he had been discharged after receiving a new serial number, and the insurance papers are filed with this number. Since he had only one day in service under the new number, he is immediately drafted for another tour of duty and sent to a forsaken Pacific island called Shima. His commanding officer on this hopeless assignment is free-wheeling Captain Ernie Kovacs, with whom Shawn served in the war. Kovacs is delighted at the reunion but laughs off all attempts to get a discharge for Shawn. To pass the time, Shawn dreams up the idea of building a resort hotel on the island near some natural hot springs. Kovacs and Dr. Jack Warden are for the idea, and all the men become stockholders. Using surplus Air Force material, they build a wondrous resort spot and are flooded by business from the Japanese mainland. Writer Robert Emhardt runs afoul of Kovacs, who by this time has fallen in love with Nurse Margo Moore and is reforming. Emhardt exposes the site as a sin-center, and when investigators discover that everything is in Shawn's name, he is clapped in irons. The court martial board learns Shawn has bought 54 native girls to serve as chambermaids and waitresses. It is a perfectly innocent local custom, but the charge of operating a brothel is added to Shawn's crimes. Kovacs returns from where he had been transfered to aid Warden, who is defending Shawn, but it is apparent that a guilty verdict will result. At the last moment, Shawn realizes that he has been tried under the wrong serial number, that of a man presumed dead. The court finds him innocent, and he turns the hotel over to the natives, who erect a Mt. Rushmore-like figure in his honor.

X-RAY: This is a laugh-loaded comedy about service misadventures, and an excellent cast performs beautifully under the expert production and direction reins of Mervyn LeRoy. Kovacs gets better with each cinema outing and turns in a gem of a comic job here. However, the best news is the introduction of Dick Shawn, top night club performer, who shows a sparkling screen personality and an excellent comic sense. Situations are imaginative, and the lush and tasteful production values are a decided plus. Audiences should be amused and entertained throughout, and the chuckles should be accompanied by plenty of boxoffice action as word-of-mouth gets around. Written by Richard Breen.

AD LINES: "The Story Of A Laugh-Time As The Wackiest G.I. Of Them All Stands The Air Force On Its Ear"; "A Laugh A Minute In The Funniest Service Misadventure Movie Ever Seen."

UNITED ARTISTS

The Boy and The Pirates

MELODRAMA
82M

United Artists
(Gordon)
(Eastman Color)

ESTIMATE: Pirate yarn for juvenile trade.

CAST: Charles Herbert, Susan Gordon, Murvyn Vye, Paul Guilfoyle, Joseph Turkel, Archie Duncan, Than Wyenn, Al Cavens, Mickey Finn, Morgan Jones, Timothy Carey. Produced and directed by Bert I. Gordon.

STORY: Charles Herbert, 10, dreams of being a pirate much to the dismay of his parents and young companion Susan Gordon. He comes on an old bottle washed ashore, makes a wish to be aboard a pirate ship, and is transported there by genie Joseph Turkel. He is sailing with fearful Blackbeard (Murvyn Vye). Turkel tells Herbert that unless he can return the bottle to the same part of the New England coast where he found it, Herbert must live forever in the bottle. The hard work and ill treatment quickly disillusion the youngster on the pirate way of life. He rescues a young girl, also Susan Gordon, after a sea battle, and together they plot to convince Vye that he must go back to New England. They do this by claiming to have found a treasure map. After many close calls, Gordon is returned to modern times. Gordon's gold locket is his remembrance of the wonderful adventure.

X-RAY: The kids should enjoy this yarn of a boy playing pirate, and the entire production is geared to their level. As a result, adults may find the dramatic doings a bit trying. Performances, particularly by the youngsters and Vye as a delightfully bloodthirsty villain, are good, and the color wraps the package up nicely. One sequence serves as a particularly blatant on-screen ad for a chocolate drink product, but the tieup that has been set with that company may provide exhibitors with an extra exploitation weapon. If the youngsters can be attracted, they'll have fun. Written by Lillie Hayward and Jerry Sackheim.

TIP ON BIDDING: Program rates.

AD LINES: "All The Excitement Of High Seas Piracy As A Boy Lives The Adventure Of A Lifetime"; "Fun For The Whole Family As A Boy Relives The Days Of The Pirates With Blackbeard."

Three Came to Kill

MELODRAMA
72M

United Artists
(Premium)

ESTIMATE: For lower half.

CAST: Cameron Mitchell, John Lupton, Steve Brodie, Lyn Thomas, Paul Langton, Jan Arvan. Produced by Robert E. Kent; directed by Edward L. Cahn.

STORY: Professional assassins Cameron Mitchell and Steve Brodie are hired to kill an Oriental diplomat before he leaves the U.S. They hold as hostages John Lupton; his wife, Lyn Thomas; her sister and her boy friend, in their house overlooking the airport, from which vantage point they plan to shoot the plane bearing the diplomat with phosphorous bullets and blow it up. The F.B.I. and the police are alerted and cut down Mitchell and Brodie with machine-gun fire in the nick of time.

X-RAY: Although suspenseful in spots, this meller, told in semi-documentary style, is only suitable for the lower half. Its cast, headed by Mitchell, turn in satisfactory performances, while production and direction are routine. The story is by Orville H. Hampton.

TIP ON BIDDING: Program rates.

AD LINES: "The Target Was A Foreign Leader With An Army Of Men Protecting Him"; "A Top Suspense Thriller".

The Unforgiven

WESTERN
125M

United Artists
(Hecht-Hill-Lancaster)
(Technicolor)
(Panavision)

ESTIMATE: Well-made, interesting entry has top name values.

CAST: Burt Lancaster, Audrey Hepburn, Audie Murphy, John Saxon, Charles Bickford, Lillian Gish, Albert Salmi, Joseph Wiseman, June Walker, Kipp Hamilton, Arnold Merritt, Carlos Rivas, Doug McClure. Produced by James Hill; directed by John Huston.

STORY: Awaiting the return of the oldest son, Burt Lancaster, are the rest of the family in the ranch home in the Texas Panhandle after the Civil War. This consists of adopted daughter Audrey Hepburn, mother Lillian Gish, Audie Murphy, the middle brother, and Doug McClure, the youngest. Hepburn is frightened by the appearance of unkempt stranger Joseph Wiseman, who has a strange manner and is strange of speech. Lancaster returns from Wichita with hired hands to help in the drive of cattle towards that town. Hepburn greets him warmly. He is also greeted by neighbor and cattle partner Charles Bickford and his family. Lancaster and Murphy go hunting for Wiseman but fail to find him. An Indian war party shows up to claim that Hepburn is one of them, and her return is demanded. They are sent away. The rumor spreads among the other settlers, and Bickford asks that the situation be cleared up. Wiseman is captured and reveals that he hunted with Lancaster's father and that they brought Hepburn home from an Indian village. His words are believed by Bickford and the others, and there is an open break between them. Back home, Gish admits that Hepburn is an Indian. Hepburn and the three boys are shocked and Murphy rides off stating he can't stand Indians. The Indians appear in force and attack the house. Lancaster, Gish, Hepburn, and McClure fight them off, killing many. Gish is fatally wounded, and the battle also demonstrates to Hepburn and Lancaster that they are in love. Ammunition is running low, and though many of the Indians have been killed it looks bad until Murphy shows. His gun is the deciding factor, driving off the remainder of the attackers. The family is reunited to mourn Gish and to plan the wedding of Lancaster and Hepburn.

X-RAY: The yarn not only contains an unusual twist and different subject matter, but it also has a sufficiency of action, suspense and drama. The settings and situations are grim and starkly colorful, with the cast fine in its portrayals. The direction and production are superior. A proper campaign could convince a lot of people that they should see this entry. Having done so, most will express high satisfaction with the result. Interest is maintained on high throughout. The screenplay is by Ben Maddow based on a novel by Alan Le May. The use of Technicolor adds to the effectiveness of the presentation. Incidentally, teeners could find a new favorite in the person of Doug McClure.

TIP ON BIDDING: Higher rates.

AD LINES: "A Strong Tale About Some Of The People Who Fought For The Early West"; "An Action-Packed Yarn About Unusual People In Unusual Situations."

UNIVERSAL-INT.

Othello

DRAMA
108M

U-I
(Color) (Russian-made)
(Dubbed in English)

ESTIMATE: Shakespeare tragedy for art and specialty spots.

CAST: Sergei Bondarchuk, Andrei Popov, Irina Skobtseva, Vladimir Soshalsky, E. Vesnik, A. Maximova, E. Teterin, M. Troyanovsky, A. Kelberer, N. Brilling. Screenplay and direction by Sergei Yutkevich.

STORY: Sergei Bondarchuk (Othello), Moor general of the Republic of Venice, falls in love with Irina Skobtseva, white daughter of a nobleman, and they are secretly wed. When the Turks threaten Venetian-held Cyprus, he is sent to repel them and Skobtseva is permitted to go along. He puts the invaders to rout and while awaiting word from Venice, Andrei Popov, Bondarchuk's orderly, who hates him, plots to disrupt the smooth relations between the Moor and his wife by arousing jealousy of innocent Lieutenant Vladimir Soshalsky, whose position Popov coveted. A stolen handkerchief clinches Bondarchuk's belief that his wife is straying and he kills her. When he learns of Popov's treachery, he kills himself. Popov is lashed to the mast of a ship returning to Venice where justice will be done.

X-RAY: This import is one of the cultural exchange films from Russia as approved by the State Department. It is well enacted, well-directed, and ably produced. Naturally, the work by William Shakespeare is well known, and there should be a ready audience awaiting it in the form of students and other discriminating filmgoers who attend art and specialty spots. Whether or not they will appreciate the free form dubbing, wherein the English words are not matched to the Russian dialogue of the cast, is something else again. It has a tendency to distract from the proceedings on screen. The color is good, and the backgrounds are fine and effective. Theatres could benefit by possibly hanging a Shakespeare Festival angle on the presentation.

AD LINES: "Shakespeare's Famous Work Brought To The Screen In Glorious Color"; "A U.S.-U.S.S.R. Cultural Relations Film."

FOREIGN

The Human Condition

DRAMA
138M

Brandon Films
(Japanese made)
(English titles)

ESTIMATE: Fair import.

CAST: Tatsuya Nakadai, Michiyo Aratama, Chikage Awashima, Ineko Arima. Produced by Shigera Wakatsuki; directed by Masaki Kobayashi.

STORY: In 1943 when the Japanese have occupied southern Manchuria, newlyweds Tatsuya Nakadai and his bride, Michiyo Aratama, arrive at an ore mine where he has taken a job as labor supervisor to avoid the draft. He finds conditions very bad and does what he can to correct them. The situation is further complicated by the arrival of 600 prisoners of war from North China as additions to the labor force. When he tries to better their conditions, he is met with indifference and hostility on the part of other officials. He does manage to provide 60 Chinese "comfort girls" to help keep up morale and production. Some of the prisoners escape and Nakadai tries to make conditions more tolerable. Now the brutal military takes over, and a number of the leaders are sentenced to be executed. He cannot stand this and tries to prevent it by risking his own life. He is backed up by a protesting mass movement of the prisoners which postpones further executions, but Nakadai is arrested and tortured. He refuses to confess to anything. He is abruptly released but his joy is shortlived for he finds he has been drafted into the army.

X-RAY: Some art and specialty house audiences may find something here that is different, touching, and off-beat as to content and presentation. At least they may if they can read the English titles, which are illegible much of the time. Performances are sensitive and able, while direction and production are good. The presentation is much too long, and its appeal could have been enhanced for discriminating audiences via some editing.

AD LINES: "A Humanitarian Caught In The Midst Of War"; "Your Something Different In Screen Entertainment."

The Sword And The Cross

DRAMA
87M

Valiant
(CinemaScope) (Color)
(Italian-made) (Dubbed in English)

CAST: Gianna Maria Canale, Jorge Mistral, Marisa Allasio, A. Luisa Peluffo, Ruben Rojo, Luigi Pavese. Cines-Yago Production; directed by Guide Brignone.

STORY: In 120 A.D. in the Roman province of Cilicia, Gianna Maria Canale, daughter of the Roman governor, buys slave girls Marisa Allasio and A. Luisa Peluffo. They are treated cruelly and the fact that they are Christians doesn't help. Jorge Mistral, Roman soldier loved by Canale, is attracted to Allasio. Tax collector Luigi Pavese, seeking to take control of the nation, forces Ruben Rojo, next in line for the governor's post, to kill Canale's father. They fix the blame on the Christians and arrange a mass crucifixion. Mistral, sure the Christians are innocent, gains the support of other Roman senators. Mistral is victorious, the villains are put to the sword, and Mistral and Allasio will wed.

X-RAY: This Italian-made Biblical spectacle is reminiscent of similar offerings. The mass crucifixion is well portrayed as are some other action scenes, but the story, for the most part, is slow moving. Color is uneven, and so is the dubbing job. Performances are satisfactory. This one will fit into the program where patrons are not too demanding and where similar spectacle imports have found favor.

AD LINES: "The Eternal Conflict Of Sword And Cross"; "A Tale Of Christianity And The Violence Which Accompanied Its Birth"; "A Cruel Woman . . . A Gentle Woman . . . And The Man They Both Loved."

This Man Is Dangerous

MELODRAMA
80M

Citation
(French-made) (Dubbed in English)

ESTIMATE: Action thriller for lower half filler.

CAST: Eddie Constantine, Colette Dereal, Gregoire Aslan. Other credits unknown.

STORY: Eddie Constantine is an F.B.I. man who endeavors to rescue a hare-brained American heiress from a kidnap gang. He gets caught in the middle of a battle between two gangs, out for revenge because of a double cross. He battles his way through, and effects the rescue of the girl despite all hazards and odds.

X-RAY: This cheaply made French gangster vs undercover agent meller has plenty of action and little else, other than several good looking dames. The indestructable Eddie Constantine battles and chases his way through in the manner of stunt men of the old silents. He is not as pretty as the women. Conveniently placed weapons such as pitch-forks, etc., are always at hand during the fight scenes, while the end is pretty ludicrous as two of the femmes squirt water on each other from a hose. Some of the action becomes muddled at times, but it really doesn't matter much. The dubbing job is spotty. This will only do as filler for the lower half in non-discriminating spots.

AD LINES: "The Step-By-Step, Blonde By Blonde Crime Of The Century"; "These Girls Had Kiss Me Looks And Kill Me Futures."

Virgin Island

DRAMA
84M

Films Around the World
(English-made)

ESTIMATE: Okay programmer.

CAST: John Cassavetes, Virginia Maskell, Sidney Poitier, Isabel Dean, Colin Gordon, Howard Marion Crawford, Edric Connor, Ruby Dee, Gladys Boot, Julian Mayfield. Produced by Leon Clore and Graham Tharp; directed by Pat Jackson.

STORY: American writer John Cassavetes and British tourist Virginia Maskell meet while she is on a ship's tour with her mother, and they fall in love at first sight. As the ship is about to sail, Cassavetes decides to propose, and she accepts. They get married and buy an island where they set up light housekeeping until they can erect a home with the aid of native Sidney Poitier. Money isn't plentiful, but they still manage to make out, improvising as they go along. A few complications come up like title clearance to the island, a visit from her mother, some rejection slips for his articles, etc., but these are straightened away. Since they expect a child, they think it would be nice if Poitier when he gets married would also come and settle on the island.

X-RAY: A cute yarn is nicely enacted and capably directed and produced, so that the end result is a playable feature for the lower half of the program with the names of Cassavetes and Poitier adding to the stature of the release. The surroundings and situations are fresh and therefore a bit more interesting than usual. The screenplay is by Philip Rush and Pat Jackson, based on the book "Our Virgin Island" by Robb White.

AD LINES: "They Bought Their Own Tropical Island For Their Honeymoon"; "Nature In The Raw And Fun For All."

MISCELLANEOUS

Five Bold Women

WESTERN
82M

Citation
(Eastman Color)

ESTIMATE: Western with sex is okay programmer.

CAST: Jeff Morrow, Merry Anders, Jim Ross, Guinn 'Big Boy' Williams, Irish McCalla, Kathy Marlowe, Lucita Blain, Dee Carroll, Robert Caffey, George Kramer. A Jim Ross Production; directed by Jorge Lopez-Portillo.

STORY: Merry Anders, Irish McCalla, Kathy Marlowe, Bee Carroll, and Lucita Blain are five murderesses. They are being escorted across old Texas to a new prison by marshal Jeff Morrow. Everything happens from the bad man husband of Merry Anders trying to effect a rescue; the quintette of lovelies taking a joint swim in the altogether; Morrow and Anders falling in love; to an attack by Comanche Indians. Anders and her husband are killed in the Indian fight, and another of the gals dies. Morrow persists in his mission and proceeds on to the jail with his femme cargo.

X-RAY: This Texas made western produced by Glenn H. McCarthy is certainly different. The story by Mortimer Braus and Jack Pollexfen is most novel and the five girls all portray their parts nicely. In fact, the entire cast turn in capable jobs. Slow moving in spots by nature of the story, this nevertheless packs plenty of action and holds the interest all the way. As westerns go, this is definitely off-beat and with the color also a help, it should find a place on the program.

AD LINES: "They Used A Weapon No Badman Could . . . Sex!"; "A Rootin', Tootin' Western Packed With Thrills And Pretty Women!"

Gangster Story

MELODRAMA
68M

RCIP
(Releasing Corp. of Independent Producers)

ESTIMATE: For the duallers.

CAST: Walter Matthau, Carol Grace, Bruce McFarlan, Garrett Wallberg, Raiken Ben Ari. Produced by Jonathan Daniels; directed by Walter Matthau.

STORY: Walter Matthau kills two detectives who were taking him to prison and escapes. He pulls a daring one-man bank robbery, the news of which interests Bruce McFarlan, crime syndicate head, who sends two of his boys to bring Matthau in for a conference. Matthau meets Carol Grace, who offers him a job at her citrus grove. Needing a hideout, he accepts, but McFarlan's hoods find him and finally bring him to their boss, although Matthau almost bests them in a fight. McFarlan offers Matthau a partnership and his greed for money leads him to accept. Grace has found out that Matthau is a wanted criminal, but has fallen in love with him. McFarlan plans to rob a bookie syndicate using a country club as a front, and with Matthau's precision planning and timing they pull this off, not without several brutal killings. This is too much for Grace, who threatens to leave Matthau unless he quits the syndicate. Finding that his love for her is greater than his greed for money, he tries to quit and go with her to Mexico. McFarlan, however, tries a double cross and tips off the F.B.I. to Matthau's whereabouts. One of McFarlan's men, Garrett Wallberg, tips off Matthau, who sends Grace on her way toward Mexico, while he goes to get McFarlan. Both Matthau and McFarlan are shot down by police. Grace hears the news

(*Continued on page 4692*)

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ALPHABETICAL GUIDE TO 213 Features Reviewed

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Four Fast Guns—72m.—U-I 4658
4D Man—85m.—UI 4642
400 Blows, The—98m.—For 4643

G

Gazebo, The—102m.—MGM 4661
Gangster Story—68m.—Misc. 4691
Gene Krupa Story, The—101m.—Col. .4665
Ghost Of Dragstrip Hollow—65m.—A-I 4633
Giant Gila Monster, The—73m.—A-I .4644
Giant Leeches, The—62m.—A-I 4657
Girls Town—90m.—MGM 4641
Glenn Miller Story, The—116m.—U-I-RE 46B6
Goliath And The Barbarians—88m.—A-I 4665
Gunfighters of Abilene 67m.—UA ...4670
Guns Of The Timberland—91m.—WB .4675

H

Happy Anniversary—81m.—UA 4650
Hatikvah (The Hope)—90m.—For....4653
Have Rocket, Will Travel—76m.—Col. 4633
Hell Bent For Leather—82m.—U-I 4670
Heller In Pink Tights—100m.—Par. ..46B6
Hidden Fortress, The—126m.—For. ...4671
Holiday Island—105m.—For 4643
Human Condition, The—138m.—For ..4691
Home From The Hill—150m.—MGM ..4677
Hound-Dog Man—87m.—Fox 4650
House Of Intrigue, The—94m.—AA ..4657
House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For ...4659
Human Condition, The—138m.—For .4691
Hypnotic Eye, The—77m.—AA 4673

I

IL Generale Della Rovere—85m.—For. 4671
I'm All Right, Jack—104m.—For. 46B2
Inside The Mafia—72m.—UA 463B
I Passed For White—93m.—AA 4685
It Started With A Kiss—104m.—MGM 4634
Ivan The Terrible Part II—87m.—For. .46B2

J

Jack The Ripper—85m.—Par. 4677
Jayhawkers, The—100m.—Par. 4646
Jet Over The Atlantic—95m.—Misc. ..466B
Journey To The Center Of The Earth—132m.—Fox 4662
Just My Luck—87m.—For 4659
Justice And Caryl Chessman—45m.—Misc. 4687

K

Kidnapped—97m.—Misc. 4683
Killer Shrews, The—72m.—Misc. 4644
King Creole—116m.—Par.—RE 4634

L

Last Angry Man, The—100m.—Col. .4645
Last Voyage, The—91m.—MGM 4669
Legend Of Tom Dooley—79m.—Col. .4633
Lesson In Love, A—95m.—For. 46B3
Libel—100m.—MGM 4645
Li'l Abner—114m.—Par. 4650
Look Back In Anger—99m.—WB 4635
Lotna—95m.—For. 4672
Lovers, The—90m.—For. 4651
Loving You—101m.—Par.—RE 4634
Lowest Crime, The—88m.—For 4659

M

Magician, The—102m.—For. 4639
Man Who Died Twice, The..70m.—Misc. 4651
Man Who Understood Women, The—105m.—Fox 4638
Mating Game—See Bridal Path
Mating Urge, The—76m.—Misc. 4647
Masters Of The Congo Jungle—88m.—Fox 4666
Middle Of The Night—116m.—Col. ..4634
Miracle In Soho—98m.—For. 4647
Miracle, The—121m.—WB 4642
Mountain Road, The—102m.—Col. ..46B9
Mouse That Roared, The—83m.—Col. 4641

N

Naked Venus, The—84m.—Misc. 4639
Nature's Paradise—64m.—For 4679
Never So Few—124m.—MGM 4662
Non-Scheduled Train, A—121m.—For. 4672
Nude In A White Car—87m.—For ..4687

O

Odds Against Tomorrow—95m.—UA .4642
Oklahoma Territory—67m.—UA 467B
On The Beach—133m.—UA 465B
Once More, With Feeling—92m.—Col. 4677
Operation Amsterdam—105m.—Fox ..4681
Operation Petticoat—120m.—U-I 4647
Othello—108m.—U-I 4690
Our Man In Havana—107m.—Col. ...4673

P

Paris Hotel—90m.—For 4643
Pillow Talk—102m.—U-I 4638
Please Don't Eat The Daisies—111m.—MGM 46B9
Poacher's Daughter, The—74m.—For. .46B3
Power Among Men—89m.—Misc. 4640
Pretty Boy Floyd—96m.—Misc. 4674
Purple Gang, The—83m.—AA 4669
Pusher, The—81m.—UA 4666

R

Race For Space, The—55m.—Misc. 4683
Rape of Malaya, The—72m.—For....4653
Rosemary—105m.—For 46B7
Rebel Set, The—72m.—AA 4633
Rise And Fall Of Legs Diamond, The—101m.—WB 4674
Road To Hell, The—67m.—Misc. 46B0
Rookie, The—85m.—Fox 4662

S

Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Scavengers, The—79m.—Misc. 4674
Scent of Mystery—130m.—Misc. 4671
Seven Thieves—102m.—Fox 4669
Sign Of The Gladiator—85m.—A-I 4645
This Man Is Dangerous—80m.—For .4691
Thirteen Fighting Men—69m.—Fox ..4689
Three Came To Kill—72m.—UA 4690
Sink The Bismarck—97m.—Fox 4673
Sins of Youth—82m.—For. 4653
Snow Queen, The—70m.—U-I 4658
Solomon And Sheba—139m.—UA 4666
Speaking of Murder—80m.—For....4655
Suddenly, Last Summer—114m.—Col. 4661
Summer Place, A—130m.—WB 4639
Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—For 4635
Story On Page One, The—123m.—Fox 4666
Subway In The Sky—86m.—UA 4634
Swan Lake—81m.—Col. 4673
Sword And The Cross, The—B7m.—For 4691

T

Take A Giant Step—100m.—UA 4663
Tailor's Maid, The—86m.—For 4636
Tall Story—91m.—WB 4678
1001 Arabian Nights—76m.—Col. ...4661
Tarzan The Ape Man—82m.—MGM .4646
Terror Is A Man—89m.—Misc. 4674
That Kind Of Woman—92m.—Par ...4634
Third Voice, The—79m.—Fox 4673
—30—96m.—WB 4650
30 Foot Bride Of Candy Rock, The—73m.—Col. 4634
Timbuktu—91m.—UA 4647
They Came To Cordura—123m.—Col. 4637
Third Man On The Mountain—105m.—Misc. 4640
This Man Is Dangerous—80m.—For ..4691
Thirteen Fighting Men—69m.—Fox ...46B9
Three Came To Kill—72m.—UA 4690
This Rebel Breed—90m.—WB 4679
Three Murderesses—97m.—Fox 4678
Threat, The—66m.—WB 46B1
Tiger Bay—105m.—For 4679
Toby Tyler—96m.—Misc. 4671
Too Soon To Love—B5m.—U-I 4678
Touch of Larceny, A—93m.—Par. 4669

U

Ulysses—88m.—Par.—RE 4646
Unforgiven, The—125m.—UA 4690

V

Vice Raid—71m.—UA 4667
Virgin Island—B4m.—For 4691
Virgin Sacrifice—63m.—Misc. 4692
VIrtuous Bigamist, The—90m.—For.. 4656
Visit To A Small Planet—85m.—Par. 4673

W

Wake Me When It's Over—126m.—Fox 46B9
Warrior And The Slave Girl, The—B9m.—Col. 4649
Wasp Woman, The—60m.—Misc. 4651
Web Of Evidence—B8m.—AA 4637
When Comedy Was King—81m.—Fox.4686
WIld Strawberries—90m.—For 4643
Wind Cannot Read, The—107m.—Fox 4678
Who Was That Lady?—115m.—Col. 4665
Woman Like Satan, The—B4m.—For. .4667
Wonderful Country, The—96m.—UA 4642
World of Apu, The—100m.—For. 4671
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636
Young Have No Time, The—95m.—For 4660

GANGSTER STORY

(*Continued from page 4691*)

on the car radio, sadly turns around and comes back.

X-RAY: Economically, although professionally made, this gangster meller offers nothing new, and there is almost too much gun-play. Things keep moving satisfactorily for the action program spots and performances are adequate. This is based on a story by Richard Grey and V. J. Rhems.

AD LINES: "Master Criminal—Hunted By The Police And The Syndicate, His Only Protection Was A Woman's Love And His Gun"; "Could A Decent Woman Love A Gangster?"

Virgin Sacrifice

MELODRAMA
63M

RCIP
(Releasing Corp. of Independent Producers)
(Made in Guatemala)
(Color)

ESTIMATE: Interesting semi-documentary for lower half.

CAST: David DaLie, Antonio Gutierrez, Angelica Morales, Fernando Wagner, Linda Cordova, Vicuni Indians. Produced by Joseph F. Horn; directed by Fernando Wagner.

STORY: David DaLie, white jungle hunter, while on the way to the camp of his friend, Fernando Wagner, and his daughter, Angelica Morales, kills a tiger when the beast attacks him. This incites the superstitious native Vicuni Indians of the area, whose new chief, Antonio Gutierrez, calls upon them to make a virgin sacrifice to their tiger god. Knowing it was DaLie who killed the tiger and that he is friendly with Wagner and Morales, Gutierrez sees to it that Wagner is killed and Morales kidnapped for the sacrifice. DaLie tracks them through the jungle and confronts Gutierrez, challenging him to a fight to the death with spears and knives. He tells the natives that the tiger spoke to him and told him to do this. DaLie wins the fight, takes Morales back to civilization, and leaves the tribe to the missionaries.

X-RAY: This unusual film, told in documentary style, is a re-enactment of a native legend. It is interesting, boasts satisfactory color, and has story and screenplay by V. and J. Rhems based on an idea by DaLie. If not oversold, this will prove satisfactory on the lower half, but there is really nothing extra exciting or censorable, at least in the print seen. There are several spots where more nudity than that shown is indicated. There are quite a few shots of animals; and it is action all the way.

AD LINES: "Savage Adventure In The Jungle Depths"; "One Man Against The Superstition Of Centuries In A Green Hell Where Every Step Cries Danger."

The Shorts Parade

THREE REELS
Color Novelty

THE LATIN QUARTER. Films Around The World. 30m. In Technicolor this is a visit to the Montmartre section of Paris which takes you right into the studios and the haunts of the international colony of artists. We see them at work and at play with many glimpses of their work. A gala masqued ball is also shown with the models in a beauty contest. Other things of interest are pottery and tapestry making, sculptoring, etc. This has captured the true flavor as it sought out the nooks and crannies of the section and was certainly made by one who knows the quarter inside and out. EXCELLENT.



MARCH 30, 1960 SECTION THREE
VOL. 63 NO. 19

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

C | MASS MEDIA

NUMBER C-22

Newspaper Carriers Help "Sink The Bismarck"

THEATRE: **Gopher,**
ADDRESS: **Minneapolis, Minn.**
MANAGER: **Ed Linder**

In a tie-up with the Star Tribune for a special nine a.m. show for all their carriers and salesmen to see 20th-Fox's "Sink The Bismarck" in return for a full page ad on a Sunday and also a quarter page ad on a Friday, we obtained three-fold results. The extra advertising helped considerably; the newsies became our good will ambassadors since they only had to get two new orders for the paper to get their free tickets; and our concession business was terrific.

We received fine cooperation from the U.S. Navy on this film. They sent us pennants and signal flags to use from the big upright sign to the marquee; and this streamer really dressed up the front. The Navy also sniped 100 Navy "A" boards with "Bismarck" advertising.

At the local library, the public relations officer placed a large display utilizing 11x14 stills and inserts with signs in the main library and branches calling attention to the book and the film.

It was arranged with WTCN and KSTP, radio stations, to run contests in connection with "Bismarck" with 25 double passes awarded by each station. One of these was a musical guessing contest ran 10 days in advance of our opening of the picture.

We also tied in on the music angle, giving away free to the first 25 ladies purchasing tickets on a Sunday matinee a Columbia recording of the Johnny Horton hit record. This was to encourage women patronage to this type of picture. Seven downtown music record shop windows were garnered.

D | MERCHANTS

NUMBER D-68

Big Sales Days On "Goliath"

THEATRE: **West Side,**
ADDRESS: **Newman, Cal.**
MANAGER: **William T. Skaggs**

With the cooperation of the editor of our weekly newspaper, "The Index", 16 merchants of the town agreed to hold a "Goliath Day Sale" in connection with our showing of American International's "Goliath and The Gladiators".

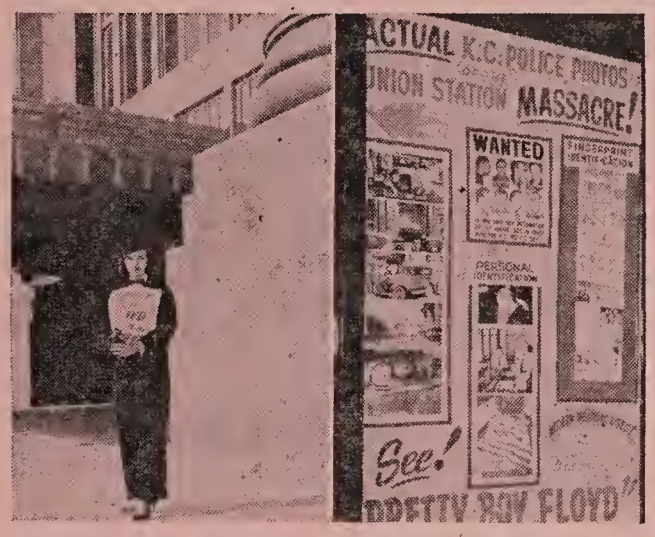
A full-page co-op ad was rounded up and included space for the theatre ad.

The newspaper printed and furnished at no cost to the merchants nor the theatre window streamers which announced the sale and also carried announcement of the picture. These were approximately 11 x 36 inches printed on a bright orange paper.

The editor also agreed to carry to the front page in the index the eye-catching mat on "Goliath" and announcement of the sale and the picture.

The theatre furnished each merchant a window card on the picture, and these were also displayed throughout town, near schools, etc.

Newman has a population of 1800 and ours is the only theatre in town.



This attractive young lady dressed in full dress suit and machine gun is seen in front of Union Station where the Kansas City Massacre occurred in 1933. She was there to publicize the opening of Continental's "Pretty Boy Floyd," Loew's Midland. On the right is shown the attention-getting 40x60 at the theatre made up from Police Department files and featuring actual police photos of the crime.

NUMBER D-69

Super Super-Market Tie-Up

THEATRE: **Victory,**
ADDRESS: **Holyoke, Mass.**
MANAGER: **John H. Havens**

Recently we completed a very inexpensive co-op advertising campaign away from the theatre page in our only local daily paper with the largest independent and most progressive super-market.

It started last week with Buena Vista's "Toby Tyler" and will run for at least eight weeks with various innovations to interest and attract readers to their big midweek ads, while serving to give us excellent theatre and next attraction attention from week to week.

In their large midweek ad, often a full page, they inserted a "contest" ad made up by us and captioned: "Look! 20 free passes to see Walt Disney's 'Toby Tyler' at the Victory Theatre (starting date)." Next was a cut showing the chimp from the picture with space left for contestant to write in caption; with the following copy used as an underline: "Simply write in a crazy caption of your own and mail or bring to Pat's Super Market not later than nine p.m. Wednesday. Winner's captions will be posted in our store at noon Thursday. Name . . . . . Address . . . . . Telephone . . . . " This "contest" ad measured 3½ inches wide x six inches deep.

The market told us that they had never received such good response with 138 entries received. Thus, the series was inaugurated. They used four one-sheets with theatre and playdate credits in their windows and at the



Sandra Dee, right, and Sherry Jackson are seen with a snow man in the manufactured real snow covered parking lot adjacent to the Fox Wilshire, Beverly Hills, Cal., just before the start of U-I's special kids' premiere of "The Snow Queen," cartoon feature in which Miss Dee does the talking for the heroine. On the right, Miss Dee is seen with Jack Diamond, U-I studio publicity director, outside the theatre at the premiere.

receiving box in the store the entire week before our opening and through the opening. Winners captions were placed around the window one sheets and caused great interest from customers and passersby, who stopped to see if they had won or just to read the "crazy" captions.

We next plan on running the same size ads, all gratis to the theatre except for the 20 passes. This one will be a puzzle of the four caricature sketches of the stars in "On The Beach." After putting them together, the contestant must identify and return by mail or in person. Neatness and accuracy will determine winners of this contest.

The newspaper gave the contest and the picture and playdates mention in another section of the paper as a news item.

It is worth mentioning that these people were so enthused about the theatre-store tie-up and the response obtained that they are now open to discussion on kiddie shows based on register tapes from their store being used as a pass and redeemable by them; sets of passes purchased from the theatre and to be given as weekly prizes in drawings that a whole new avenue of exploiting pictures and selling seats is at our disposal and could similarly be worked out by any manager with any number of merchants in his city.

In my mind, the day of holding your hat in your hand and apologizing to a merchant for taking his time to discuss a tie-up with your theatre has passed, and we once again can proudly and justifiably approach a merchant with the reasonable assurance that we are doing him a favor and a service to tie-up with him in various activities.

H | LOBBY DISPLAYS

NUMBER H-28

Darned Clever These Chinese

THEATRE: **Odeon-Carlton,**
ADDRESS: **Toronto, Ontario, Canada**
MANAGER: **Victor Nowe**

To exploit 20th-Fox's "Ferry to Hong Kong" we turned to our Chinese neighbors for help in advertising and exploiting this Rank-made film.

Six weeks in advance of showing we held a special screening for representatives of Toronto's Chinese community including the editor of the Chinese newspaper, The Shing Wah Daily News; executive members of the China Trading Company; the Chinese Womens Association head; the president of the Chinese Community Center of Ontario; the president of the Chinese Free Mason Society; the principal of the Chinese public school; minister of the Chinese United Church; the president of the Chinese Dramatic Society; the president of the Chinese Young Men's Christian Institute; representatives of various travelling agencies, including the general manager of Air France Airlines, and others.

As a result, through the splendid cooperation of some of the oriental gift shops, the Kwongclow Chop Suey House, the Chinese United Dramatic Society, and others a bit of Chinatown was transferred to our lobby for one of the most attractive lobby displays ever seen hereabouts. (See pictures on page EX-211).

At the stores of these same merchants full windows were given to publicize our film with 11x14 colored stills, star photos, and an insert included in a mass array of beautiful Oriental gifts imported from Hong Kong.

The Chinese United Dramatic Society and the Kwongchow Chop Suey House cooperated by having Chinese girls at both the restaurant and in the theatre lobby cross-plugging each and handing out cards good for a 50 cent credit on every $3.00 check at the restaurant. The girls were most attractive and were attired in native costumes. It was amazing to discover how many interesting questions were asked about particular scenes in the film and about its location shooting in Hong Kong. The Chinese girls really did a grand job of talking to patrons and giving them information on Chinese customs.

Attractive heralds were distributed one week in advance of opening. These stressed the action of the film, the stars, the color, CinemaScope, etc. Thirty thousand of these were delivered by Boy Scouts, Chinese Youth Groups, ushers, delivery men, newspaper boys, carrier service, mailing agents, house to house delivery and also in travel agencies.

Another tie-up was executed with Air France and their Far Eastern services to Hong Kong. Tie-up posters in a red, white and blue combination were especially made up for all Air France travel outlets throughout the city and suburbs. This one-sheet read: "It's a Fact. Air France, the world's largest airlines provides the finest service to the Far East. It's a fact. The Rank Organization production of "Ferry To Hong Kong"—starring Curt Jurgens, Orson Welles and Sylvia Syms provides the finest entertainment. See the film starting next Friday at the Odeon Carlton."

When the film opened the starting date was removed and a "now playing" snipe took its place, giving us a full 14 days of excellent window and travel bureau publicity. Colorful folders were also made available through the courtesy of Air France, and these along with 11x14 colored stills from the film gave great punch to the window displays and the advance interest attracted to "Ferry To Hong Kong" by these travel tie-ups.



The Wisconsin, Milwaukee, recently tied up with Air France for this crowd-stopping lobby display. The tie-up included a champagne party for film critics, local editors and a local radio contest. Prizes awarded were all promoted locally. The two men at the Arch De Triumph are Harry G. Boesel, left, manager of the theatre; and James F. Malison, district manager for Air France. The gendarme is the theatre doorman and the two girls dressed in Air France Hostess uniforms are usherettes at the theatre. The exploitation, of course, was for Columbia's "Once More With Feeling".

I | INSTITUTIONAL

NUMBER I-74

Local Academy Award Contest

THEATRE: **Strand,**
ADDRESS: **Scranton, Pa.**
MANAGER: **John G. Corbett**

Each day, Monday through Friday, WEJL broadcasts "Hollywood Star Time" program from in front of this theatre. The program consists of movie news and 'man in the street' questions about movies and Hollywood stars. As a special feature until "Oscar Day," April 4th, we are holding our Academy Awards Sweepstakes Contest with all news and questions devoted to 'Oscars' and Academy Awards winners of the past and future.

To kick-off this contest we contacted 41 Scranton people who had the same names as Hollywood stars and invited them to see our current show as guests. We had a Robert Taylor, Margaret O'Brien, Patricia Morrison, and a George Sanders. Also, a Frank McHugh, Bob Hope and Eddie Albert. This stunt resulted in a three-column news photo break in the Scranton Times.

We erected a huge eight foot "Oscar" in our lobby and are conducting a "Guess the 'Oscar' Winners" contest for which prizes will be awarded.

Television station WNEP-TV covered the entire namesakes deal and ran motion pictures of the affair in their special news broadcast. WNEP-TV is an ABC outlet.

NUMBER I-75

Personal Theatre Survey

THEATRE: **Wilson Drive-In,**
ADDRESS: **Florence, Ala.**
MANAGER: **James A. Duncan**

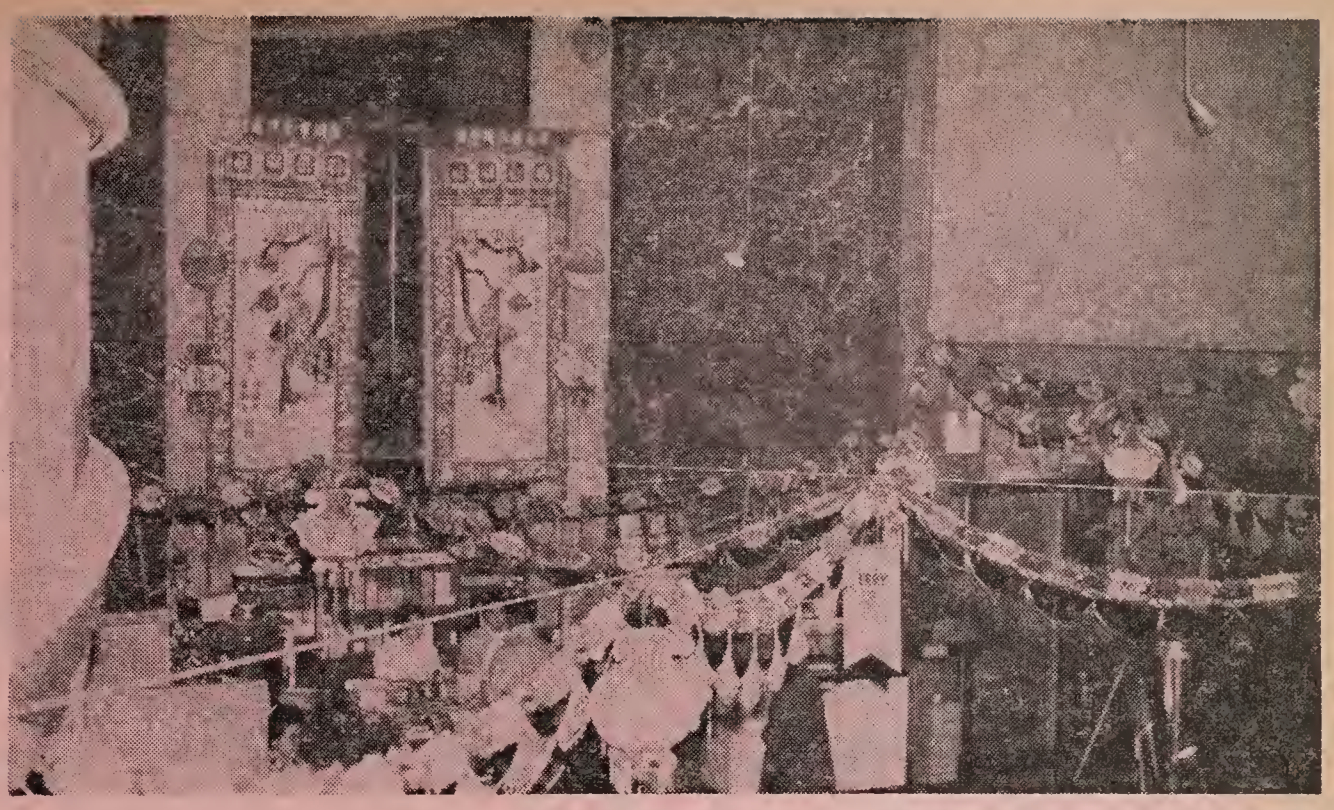
Thousands of dollars are spent annually on surveys be they toothpaste or television; and we felt that some good must come from them and that by applying some of their tactics to our own business we just might learn something. So we conducted our own personal theatre survey and from it garnered information that we found helpful in every part of the theatre—all the way from the snack bar to booking.

We had forms four inches wide by eight inches long printed up and these were given to patrons as they entered the theatre. We gave them out on several different nights and with different type programs so that the entire patronage, at least representative patronage, would be sampled.

Each patron was asked to answer the following questions: Name, address, city; how did you find out what was showing tonight —radio, which station, prevues, newspaper,

(*Continued on page EX-212*)







"Hong Kong" Gets Oriental Touch

VICTOR NOWE, manager, Odeon-Carlton, Toronto, Ontario, Canada, recently went all out in seeking the cooperation of local Chinese in selling 20th-Fox's "Ferry To Hong Kong."

The results were one of the most attractive lobby displays of genuine Oriental flavor ever created in the Canadian city.

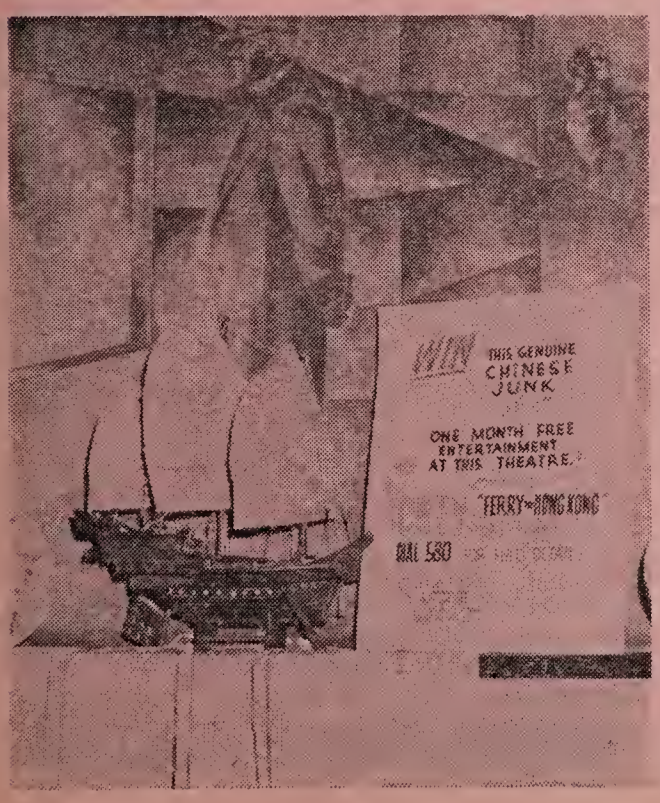
As shown above, one month in advance of playdate the main theatre lobby was decorated in a brilliant array of Chinese lanterns. Chinese streamers were hung from wall to wall and featured an artistic Oriental drapery design promoted from the China Trading Company.

On week-ends of the engagement, two Chinese girls (see below) in native costumes were necessary to attend to the inquiries made by patrons on various information they desired relating to Hong Kong and the film. They then extended an invitation to dine in Chinatown where "Ferry To Hong Kong" displays could be seen in the Kwongchow Dining House, who cooperated willingly with the theatre.

Center, left, is the theatre candy bar which was decorated in Oriental manner two weeks in advance. The large tapestry pieces of gorgeous Chinese designs was promoted from the Chinese Community Centre. At peak evening hours a Chinese girl in typical Oriental costume was in attendance.

Bottom, left, a special radio contest was arranged with Radio Station CKEY with the prize offered a scale model 25-inches long x 30 inches high Chinese junk, imported direct from Hong Kong. Listeners were invited to write in 25 words or less the most humorous answer to the question, "Why would you like to take a slow boat to China?" About 2,200 answers were received and the station gave excellent cooperation in promoting the contest and the film.

Top, left, the Chinese Theatre Group furnished a fascinating Oriental display featuring the beaded tapestries used in street parades, etc. This was spotted in the main theatre lobby at the foot of the grand staircase. At the base is seen a colorful Chinese dragon. The Chinese girls were on hand each evening to explain the purpose of the display with a plug to "Ferry To Hong Kong."





COMPANY ASSISTS

COLUMBIA has arranged a nationwide tieup with the A. S. Beck Shoe Company centered around seven of Hollywood's young stars currently appearing in Columbia releases. Pictures of the stars, captions, and full screen credits will appear in the windows of more than 100 Beck outlets around the country. Included in the promotion are James Darren, Rian Garrick, Sal Mineo, Jo Morrow, Evy Norland, Victoria Shaw and Tuesday Weld. Columbia plans to spend $100,000 this year to promote the careers of its young stars. In addition, the company is giving the youngsters key parts in important films as proof of its confidence in the new talent. Modern Screen Magazine is launching Columbia's "Because They're Young" contest in its April issue now on the newsstands. A four-page editorial spread spotlights Warren Berlinger, featured in the film, and Betty Lou Kein, starlet on NBC-TV "The Deputy," as honeymooners, with Betty Lou wearing a Modern Screen "perfect honeymoon" wardrobe, one of the prizes in the contest. The write-in contest will be handled through local theatres when the Dick Clark movie breaks in mid April. Entrants will be asked to complete the following in 25 words or less: "I would like to win the "Because They're Young" Modern Screen fashion wardrobe and a vacation trip for two because . . . ." The vacation trip, arranged by Embassy Tours, Inc., is an all-expense-paid Miami Beach affair. Fashions in the prize wardrobe include a Jr. Theme cocktail dress, a Donnybrook Ltd. suit, summer dress by Vicky Vaughn, Jr., robe from M. C. Schrank, a Loveable sun suit, swimsuits, etc.

THE NEW 1960 "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.



Member companies of the Motion Picture Association once again cooperated in the celebration of National Library Week, April 3-9, by mailing to nearly 6,000 libraries a copy of the above poster featuring 18 outstanding novels that are at present being made into important motion pictures.

SURVEY (*Continued from page EX-210*)

television, billboard, a friend, didn't know until arrived: how many in your family? Children, Adults; Do you have any suggestions on how to improve the service here at the theatre or concession? Which type movie is your favorite?

The filled in forms were deposited in a container at the snack bar and the response was over 85 per cent. At intermission time on the nights of the sampling we drew two of the slips and awarded the winner a two weeks' pass for the entire family.

Since the slips required a name and address we did not receive a single smart alec type answer; and the names and addresses afforded us quite a few additions to our regular mailing list.

Many said they liked the theatre as it was; that no changes were necessary, while others made suggestions, some impossible; but some truly worthwhile that have since been incorporated into our operation.

Since it is the patron who pays the bill it seems good business, at least good public relations, to let him think that he has had a hand in telling you something about your business.

You may be surprised at some little things you will learn because some times we who are at the theatre all the time just can't see the forest for the trees.

Considering the small expense involved and weighing this against the good will and the helpful suggestions received from the patron survey, I recommend it highly.

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Jerry Lewis, star of the film, joins the ranks of George Washington, Abraham Lincoln, Alexander Hamilton and others who have been so immortalized, by being featured on the face of space bills. Each certificate has been issued with the understanding that it is "legal tender on planet X-46 and on every flying saucer rocketing down for a visit to a small planet."

The laugh lettuce has already been tested for its publicity buying power in two situations, with results indicating the start of one of the nation's hottest novelty crazes. The currency is available to exhibitors through Morris Rothenberg and Son, 230 Third Street, Brooklyn, N.Y.

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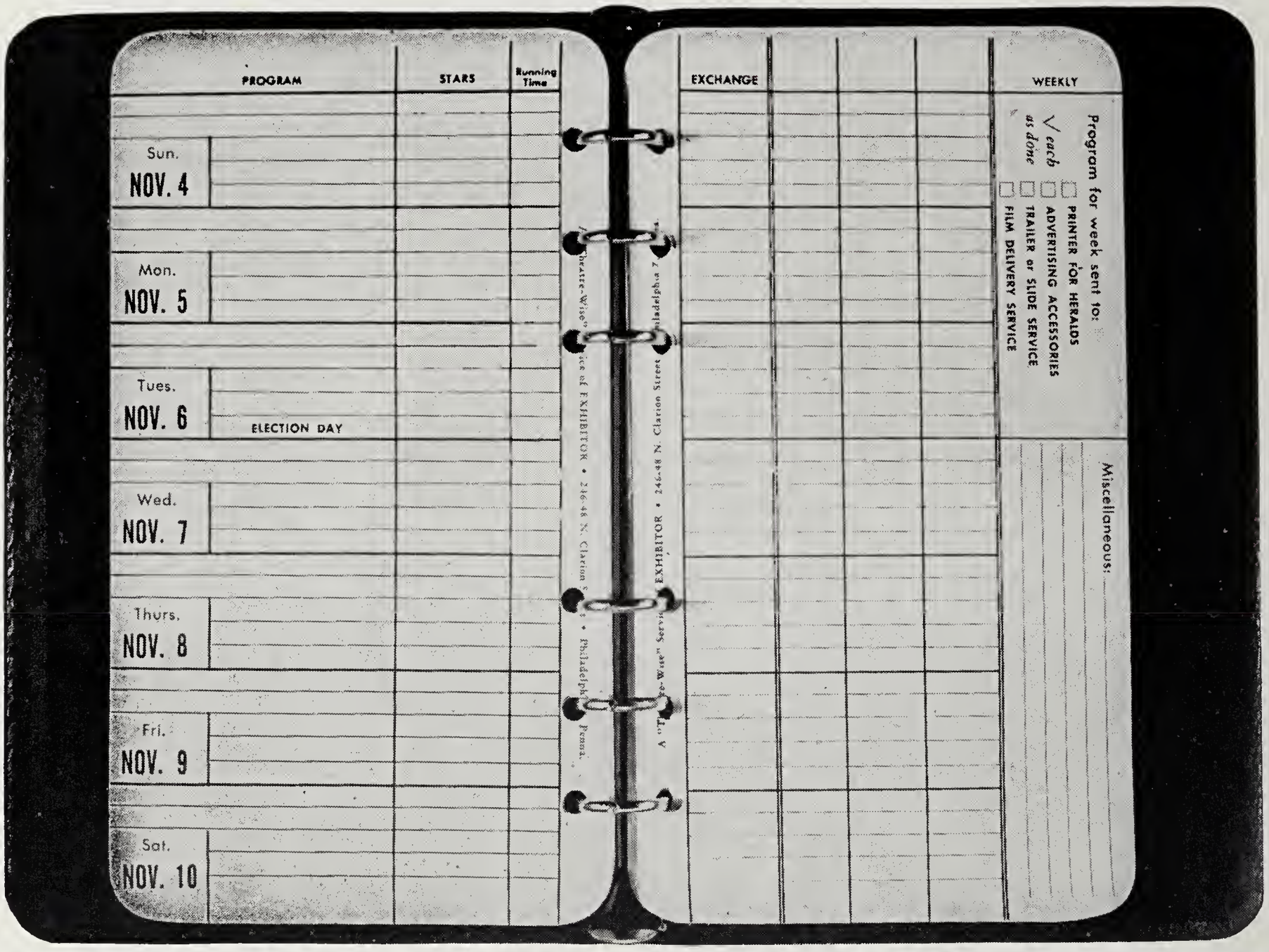
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APRIL 6, 1960 | Volume 63 | Number 20

IN THREE SECTIONS • THIS IS SECTION ONE



FEATURING . . .

The 1960

THEATRE CATALOG

Edition

as a SEPARATE SECTION

Allied Receives Unit Support

(See Page 10)

Frank Boyle, Fitchburg, Fitchburg, Mass., received considerable space from his local newspaper to explain an exhibitor's views on censorship and the public's attitude toward "good" and "bad" films. (See Page 7)

featuring: An Exhibitor Answers The Critics . . . *See Page 7*





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OF THE YEAR!

Three
Academy Award
winners —
in Pulitzer
Prize-winner
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most
shattering
drama!



Tennessee Williams'

the Fugitive Kind

THRU UA

MARLON BRANDO · ANNA MAGNANI · JOANNE WOODWARD IN TENNESSEE WILLIAMS' "THE FUGITIVE K

ALSO STARRING MAUREEN STAPLETON AND VICTOR JORY · SCREENPLAY BY TENNESSEE WILLIAMS & MEADE ROBERTS ·

ON THE PLAY "ORPHEUS DESCENDING" BY TENNESSEE WILLIAMS AS PRODUCED ON BROADWAY BY ROBERT WHITEHEAD FOR PRODUCERS THEATRE, INC. · DIRECTED BY SIDNEY L

ASSOCIATE PRODUCER GEORGE JUSTIN · MUSIC BY KENYON HOPKINS · PRODUCED BY MARTIN JUROW & RICHARD A. SHEPHERD · A JUROW-SHEPHERD-PENNEBAKER

APRIL 14—WATCH NEW YORK—ASTOR AND PLAZA THEATRE

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VOLUME 63 • NO. 20

APRIL 6, 1960

THE MAJORS—BIRTHPLACE OF THE STARS

THE NEED for new faces to capture the attention and patronage of new audiences is recognized by all responsible elements of the motion picture industry. As we have stressed in past editorials, this is accompanied by just as great a need to build these new faces into important personalities via the proper publicity, exploitation, and exposure. This takes time, effort, manpower, and proper organization.

That is why, as encouraging signs point to the end of the crippling actors' strike, perhaps before this reaches our subscribers, we turn the editorial page over to one of Hollywood's crack producers, Jerry Wald. Here are Mr. Wald's thoughts on a side to the current work stoppage that has received little coverage:

"Your March 16th editorial regarding the important need for well publicized new faces, followed by your hope, devoutly wished for by all of us, for a speedy settlement of the strike situation, has led me to consider where the stars of the future will come from if the majors, due to the strikers' demands, are forced to dissolve their companies and become mere releasing corporations.

"It seems to me the Screen Actors' Guild should take into consideration the fact that it has always been the major studios that have developed new stars through their contract lists. It is the major studios that take the unknown player, pay him while he is being groomed for stardom, and, as you mentioned in your editorial, give him the valuable and important advantage of the studio's formidable publicity build-up. Because not everyone makes the grade as a star, this involves considerable financial risk. But it is the majors that are willing to take this chance.

"It is the majors, not the independents, that conduct today's business with an eye to an expanding future. They have the attitude that characterizes other major industries today, that they must have a training program for young people. Like a good forester, they realize that you must plant new trees when the old ones are chopped down. When an independent producer puts a picture together, he thinks only of his immediate needs, which usually means an already established box-office star. But who originally created that free-lancing star? Nine times out of 10 I'll wager it was a major studio.

"Industry leaders, distributors, and exhibitors have all recognized the tremendous need that there is for new stars today. And if there is a need today, think of how much greater a need there will be 10 and 20 years from now! Where are these stars going to come from? The independent producer is only interested in one picture at a time. Part of his aim as an independent is to keep his overhead as low as possible. He certainly can't take an unknown and groom him for a couple of years and build his publicity before putting him into a leading role in a picture. Only the major can afford it. Only the major is willing to take this kind of risk for the future of our industry.

"The majors realize that if our business is to be healthy five and 10 years from now, that a certain amount of today's profits must be plowed back into the effort to replenish and develop talent pools. Twentieth Century-Fox, for instance, has a talent development program that gives promising young people a chance to study with one of the finest acting teachers in the United States, Sanford Meisner. He is also working constantly with the players who are already under contract. The cost of all this is assumed by the studio as a necessary part of the business of motion picture making. But, just who do the actors think will undertake this kind of long-range planning if the majors, as they are now constituted, cease to exist?

"Everyone recognizes that the motion picture business has been very precarious since the arrival on a large scale of television. A few pictures make big profits; the rest lose money. The major studio, in keeping up the huge overhead of a plant, does well, under the best of circumstances, to stay in the black. An unlucky run of flop pictures can virtually break a studio. Yet the majors keep up a steady flow of product to the theatres, constantly pour what profits they make into future production.

"If the major studio structure of the motion picture industry is destroyed, who will spend the money to groom and develop the new stars of the future? Who will give younger players the encouragement and security that goes with a long-term contract at a major studio? I feel that as they continue their negotiations, the directors of S.A.G. should consider this question very carefully. It is the future careers of many of their members that are at stake.

"In the hustle and bustle of trying to settle the strike today, there should be some thought given as to who is going to bankroll the stars of tomorrow."

Mr. Wald asks a lot of provocative questions. Where, indeed, will the bright new stars of tomorrow launch their screen careers with the careful nurturing so vital to their success? It's something to think about.

SOME THOUGHTS ON OSCAR

AS THIS ISSUE of MOTION PICTURE EXHIBITOR went to bed, we, like the rest of the industry, were awaiting the color, excitement, and glamor of the Academy Award ceremonies.

Like most of America, we'll catch it on TV tonight. There will be laughs, thrills, more than a little sentiment, and even some gentle heartbreak among the losers. It should be a helluva show.

Isn't it a shame that some of the time can't be set aside to provide 100,000,000 Americans with a peek at some of the best of Hollywood soon to make an appearance at their local theatres.

This would be entertainment, not advertising, make no mistake. A glimpse of "Spartacus," "Story of Ruth," "From the Terrace," and a host of other top films would be a welcome addition to any show.

Oscar could be our top salesman, if we'd let him.

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A FAMILIAR SIGHT ON BROADWAY

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

(The following article is reprinted in its entirety from the Fitchburg Sentinel, Fitchburg, Mass., because the editors feel that Mr. Boyle's comments represent the feelings of exhibitors in general in the face of mounting public criticism of some current film content. In this case, a theatreman takes a long, hard look at the public and comes up with some pretty potent reasoning. We think you'll agree.)

Everybody's mad at the movies. Editors are fulminating, letter box writers are getting off their hottest epistles, public figures of varying grades are getting into the act and church officials are lowering an assortment of booms according to their lights and tenets. Everybody's mad, that is, except that imperturbable old General Public who never writes a letter, much less a column or editorial, and wouldn't think of speaking out on anything. He just loves the movies more than ever and, cantankerous old devil that he is, insists on showing his affection for all the wrong ones.

What is this paradox that puts the opinion makers and the theatre-going public at such variance? Why should a film like "THE LAST ANGRY MAN" that has the glowing endorsement of all the best people receive such niggardly support at the box-office and "THE BRAMBLE BUSH," which gets nothing but lumps from pulpit, press and podium, be a box-office smash? The two questions have the same answer. "Good" people will not support "good" motion pictures at the box-office and this negative attitude has done more harm to the cause of better motion pictures through the years than any other factor.

But that answer, while important and true, is too simple to explain the Donnybrook that rages around the movie screen today. To begin to understand why there is an increasing emphasis on adult-type motion pictures, it must be understood that the motion picture industry is in the later stages of an historic revolution. To grasp it more quickly, it might be well to point out what happened to the stage when it was hit with the silent motion pictures. At one time, all theatrical entertainment was, of course, on the stage and there was a profusion of family-type diversion for the mass audience.

But when the silent movies stole that mass audience and sound movies completed the kidnapping, footlight fare was wiped out in all but the largest cities where the "living theatre" managed to survive by supplying adult fare to mature audiences. The same thing has happened to the movies with the advent of TV. The living-room box has captured the mass audience and the movies have found, as the stage did, an audience looking for more adult entertainment. In fact, the record-breaking crowds coming to see such films as "PEYTON PLACE," "THE BRAMBLE BUSH," "SUDDENLY LAST SUMMER," "CAT ON A HOT TIN ROOF," etc., seem to be coming almost as refugees from TV's plethora of pap.

Of course, the constantly rising index of education is a tremendous force in today's turn to adult treatment of adult subjects on the screen. Not too long ago a high school education was considered a scholarly achievement, but now nearly everyone has a high school diploma and college degrees are almost commonplace. Such an audience just will not settle for Pollyana or the All-American Boy. Many of the big movie hits of the past would be laughed off the screen today. Already the once all-powerful Western is as dead as a doornail in the movie houses and most of the old melodramas that used to pack 'em in would now get Bronx cheers only. For years the pundits and critics have been urging the movies to grow up; and now that they have, or show signs of it, they're not sure they like that either.

To be fair, any one who reads, listens or watches must admit that this is the Age of Frankness. Newspapers cover murder trials that have overtones of sex without pulling many punches, magazines of good repute discuss sex in almost clinical detail, some of the movies that are considered the most objectionable were and are cleaned-up versions of best-selling novels while radio and TV describe and discuss topics that were taboo a short time ago with perfect aplomb. Movies have followed the trend of frankness but they did not start it. The screen is always a mirror of the times, never a crystal ball.

The failure of movies to conform to codes will probably become more rather than less pronounced. This should not be attributed to defiance but rather to private enterprise. Government trust-busting decrees have so splintered the business that there is little cohesion to it any more. Where once five or six big major film companies, controlling thousands of theatres among them, ran the movie business with a more or less iron hand, independent film-making now dominates and film companies may not operate theatres at all.

Income tax provisions make it impossible for stars and first-rate creative talent to work for salaries, so actors, writers, directors, producers and the rest pool their talents to make a single picture as partners or stock holders. When the picture is completed it is delivered to one of the trade-mark companies to distribute through its system of film exchanges throughout the country for a percentage of the profits. The picture "in the can," all participants are free to make new associations for their next picture. Since each motion picture could well be a separate entity, rather than the product of a large company, discipline in a situation like this would be like disciplining a handful of sand. This is not to say that the big companies have suspended production entirely but that independent production is very prevalent and on the rise. Some of the biggest—and most controversial—movies are from independent sources.

Another angle that adds its share of chaos to the general muddle is the fact that a very large part of today's motion picture production originates in foreign lands, from Britain to Japan. This lends an exotic touch to movie entertainment but it also poses real problems in the exhibition of the picture because of differing customs and behavior patterns in the various countries as compared with ours.

And problems usually lead to censorship and censorship isn't what it was once, either. A Supreme Court decision that gave motion pictures the same freedom as that long given the press makes a decision on what is or is not censorable in any given situation an extremely difficult proposition.

But local censorship today, even in a situation where it can operate is apt to be of little use because of the mobility of today's theatregoer.

If something is censored at a downtown theatre, he has only to drive to the drive-in theatre across the city line or to the theatre in the next town to see what was cut out. His only problem will be that both places will probably be sold out when he gets there.

Is there no answer to the movie problem. The writer has been through 30 years of editorials, letters to the editor, censorship, threats of censorship; and he's right back where he came in in 1929. So, hullabaloo is clearly not the answer.

The key to the answer is to have some understanding of what is going on at the movies and the forces at work. About 99 per cent of what is spoken and written about the movies betrays the fact that the speakers and writers have little or no interest in the movies themselves and seldom see one.

A recent letter in the Letter Box deplored the fact that the writer saw no children's shows advertised any more. Actually there has been a kiddie or family show every Sunday and a special kiddie show on frequent Saturdays and all were loudly advertised in the same newspaper the letter appeared.

An editor deplored "hundreds" of children leaving a motion picture theatre on a Sunday afternoon after sitting through what he described as upward of two hours of horror or sexy motion pictures. Since the writer was manager of just such a theatre as was indicated in the editorial he checked back on his Sunday shows.

Taking Nov. 1 as a cutoff point and proceeding through to the present, he found that there were no sexy pictures shown during this time and only two shows containing science-fiction pictures that could be construed as "horror" pictures. The shows "hundreds" of children had been watching included "Ivanhoe," "Knight of The Round Table," Walt Disney's "Third Man On The Mountain," "The Big Fisherman" and an assortment of "Tarzan," Martin & Lewis, Abbott & Costello and other small-fry delights.

These were also loudly advertised in the paper in which his editorials appear. But it is unfair to pinpoint these two, perhaps, as wild swings from left field are pretty general in the movie controversy.

It has apparently also escaped notice locally

(Continued on page 23)

From FITCHBURG, MASS.

I got a little tired of "the movies" being sniped at by know-nothings in the press and on "expres your opinion" programs on the radio, particularly when a particularly damaging reference in the Fitchburg Sentinel was provably untrue.

Since the publisher happens to be a very good friend of mine and does not condone such a situation anyway, he practically gave me carte blanche to frame an answer.

The public reception to the article has been great although we will, undoubtedly, get a reaction from the do-gooders. However, from my observation, ordinary folks are geting tired of being treated like backward children and applaud some one who will call the turn.

FRANK BOYLE
Fitchburg Theatre

NEWS CAPSULES

N.Y. Classification Dies

ALBANY, N.Y.—On the last day of the 1960 Legislative session the Younglove-Duffy bill to place an "approval" on motion pictures died in the Senate.

It was reported that Senator Harold A. Jerry, Jr., Republican, Steuben County, was in constant protest of the bill due to the fact of his "extra-curricular" connections with theatres.

The reason the bill was not let out for debate, Senator Walter J. Mahoney said, was because the motion picture people would be mistreated on the grounds that television would not be included in this approval, and television features movies and risque shows which portray violence, sex and murder.

Eric Johnston, president of the Motion Picture Association of America, Inc., issued the following statement:

"The killing of film censorship through classification in the New York Legislature should give renewed heart and courage to everyone in America who believes in freedom. . . . The results in Albany should be a lesson to these censorship advocates that there are men and women in political life in the United States who refuse to be stampeded into chipping away at liberty, and are steadfastly prepared to resist encroachments on the First Amendment.

"The entire motion picture industry will wish to salute the New York Senate for standing firm against assaults on America's traditional concepts of freedom."

BROADWAY GROSSES

"Daisies" Strong; Roxy Dark

NEW YORK—The closing of the Roxy, the strong opening of MGM's "Please Don't Eat The Daisies," Radio City Music Hall, and the staying power of many hold-overs were the highlights of the Broadway scene last weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"**SEVEN THIEVES**" (20th-Fox). Paramount—The fourth and last week was claimed as $22,000.

"**PLEASE DON'T EAT THE DAISIES**" (MGM). Radio City Music Hall—Thursday through Sunday accounted for $105,500, with the first session sure to top $165,000. Stage show.

"**HELLER IN PINK TIGHTS**" (Paramount). Capitol claimed the third and last week at $17,000.

"**BEN-HUR**" (MGM). Loew's State on reserved seat policy announced the 20th week as $48,000 with extra performances.

"**ON THE BEACH**" (UA). Astor reported $15,500 for the 16th week.

"**OUR MAN IN HAVANA**" (Col.). Forum claimed the 10th week as $13,500.

"**SUDDENLY LAST SUMMER**" (Col.). Criterion reported $24,500 for the 15th week.

"**CAN-CAN**" (20th-Fox). Rivoli with hard ticket policy announced the fourth week as capacity or $40,500.

Strike Plagues Studios; Time Out For "Oscar"

HOLLYWOOD—Although an early settlement was looked for following several huddles last week, the Screen Actors Guild and the Writers Guild strike against the Association of Motion Picture Producers continued in force at "Oscar" time.

It was reported that terms of the settlement being ironed out by the AMPP and the Actors' Guild were that the AMPP will pay $3,000,000 into a Guild pension fund; from the TV proceeds of all films made after February 1, 1960, actors will get six per cent of the producers' net; producers will pay the equivalent of five per cent of actors' salaries up to $100,000 into a pension and welfare fund. This will be over and above salaries; and salaries for daily actors and stuntmen will be increased from $90 to $100 and for weekly freelancers from $300 to $350.

The actors, at last report, will not get one of their original demands—a share of proceeds from the sale of post-1948 pictures to TV.

The SAG blamed the AMPP for postponing a scheduled session and threatened to withdraw compromise offers made.

The AMPP later issued a statement that they regretted the interrupion in negotiations and stating it hoped for early resumption of negotiations to end the strike in effect since March 7 and permit reopening of the major studios. Executive vice-president Charles S. Boren said "It is not correct to say that at any time negotiations had reached a point which 'should settle the strike.' Although considerable progress had been made, the difference in the positions of the producers and the Guild represents millions of dollars to the industry. It is necessary for the producers to take time to explore thoroughly the economic implications of the present proposals. We will seek further negotiation meetings as soon as this exploration is complete. The producers do not want this strike. They did not call it."

Fire Guts Fla. House

TALLAHASSEE, Fla. — The first-run downtown Florida, valued at $500,000, was completely gutted by a fire last fortnight.

FILM FAMILY ALBUM

Arrivals

MRS. ISRELLA SCHEAR, daughter of **Ben Resnick**, Regent, Brooklyn, N.Y., gave birth to a baby boy at Brooklyn Jewish Hospital.

Obituaries

A. S. AMES, 55, former theatre manager at Anita, Ia., died in Phoenix, Ariz.

WILLIAM L. BREITENMOSER, 62, New Orleans, vice-president, IATSE motion picture projectionists union Local 293, and operator at the Tudor for the past 15 years, died shortly after being taken to Baptist Hospital. He is survived by his mother, two brothers and a sister.

VERNON F. HAGEMAN, 58, owner of the theatre at Waverly, Ia., died in Mercy Hospital there.

HARRY LUSH, 69, Plymouth, Mich., theatre owner, died in Aguanga, Cal. He came to Plymouth in 1921 and in 1941 built the Penn, which he owned and operated until his death. He was a member of the Detroit Variety Club, and is survived by his wife.

HARRY EDWIN ROSENQUEST, 65, of Essex Fells, died after a long illness. He had been a buyer for Warner Brothers in New York prior to his retirement several years ago. He is survived by his wife, two sons, a brother and two grandchildren.

JOSEPH RUDZINSKI, 86, retired motion picture owner died in Milwaukee of a heart attack. He opened his nickelodeon in 1906, converting an empty store into the first movie theatre in South Milwaukee. He is survived by his wife, a son and a daughter.

ROSE ZIDE, wife of **Ike Zide**, and mother of **Jack Zide**, president, Allied Pictures Corporation, Detroit, and mother of **Mrs. Adele Yaker**, passed away of a heart attack in Detroit.



Vice-President Richard Nixon recently received a gold membership card as an honorary barker in Variety Clubs International. Seen at ceremonies in New York are, left to right, Edward Emanuel, first assistant International chief barker; Ethel Merman, star of the legitimate play "Gypsy;" Nixon; George Eby, International chief barker; and John Daly, TV personality and commentator.

Harling Urges All-Out War On Toll-TV

Arkansas Exhibs Asked To Support Anti-Pay Proposal Of Rep. Harris; Young Heads Exhib Group

LITTLE ROCK—Philip F. Harling, assistant to the president of Theatre Owners of America, and chairman of TOA's anti-pay TV committee, urged unremitting warfare on all pay-TV at the annual convention of the ITOA of Arkansas at the Marion Hotel here last fortnight.

He urged exhibitors in attendance to enlist support for the bill sponsored by Representative Oren Harris, D. Ark., which would prohibit all pay TV operations until specifically authorized and regulated by Federal law, saying that this measure is "our best insurance against pay-TV, and I urge you to tell your Congressmen and your Senators that we want the bill and would like them to work for it."

"You have only to cite the costs at Etobicoke (Toronto, Canada), which is $1 per program for what they now get free, as the best proof of the validity of your argument that toll-TV is not in the public interest," Harling said.

He added that while he is convinced that pay-TV "will never succeed," he is equally certain that if it were to be tested on a broad scale it would put thousands of theatres out of business before it proved itself uneconomic.

Harling stated, "We exhibitors alone are the only ones combatting pay-TV," pointing out that Telemeter is presenting films from "most of the major companies."

He said the anti-toll-TV committee and the Joint Committee on Toll-TV will continue to do everything necessary and proper to obtain a public hearing on Representative Harris' bill, especially that portion which bans all forms of pay-TV.

Ray Parker, president, Missouri-Illinois Theatre Owners, in his address to the convention, stated that "we know what is wrong with our business but we are unwilling to make the effort to correct it. We need enthusiasm. We are in a period of transition and we must accept changes. We must modernize our houses and increase our ad campaigns."

The session was presided over by Mrs. Nona White, ITOA president.

On the second day of the convention, new officers were installed headed by Bruce Young as president. Nona White becomes chairman of the board. J. P. Hitt was named executive vice-president, and Barte Gray, secretary-treasurer.

J. Fred Brown and M. S. McCord were appointed to the organization's legislative committee. Young will serve as representative on the TOA national board.

Wometco Income Up

MIAMI, FLA.—Wometco Enterprises reported net income of $936,336 for 1959, including non-recurring gains of $228,786 for 1959. This is equal to $1.04 per share. Net income the preceding year was $588,737 or 65 cents per share. Gross income for 1959 amounted to $10,364,753, compared to $9,366,098 the preceding year.

Lawrence, Mass., Theatres To Shun "Condemned" Films

LAWRENCE, MASS. — Local theatre owners and managers last week agreed to play only pictures classified "A" or "B" by the National Legion of Decency following a meeting with Mayor John Buckley and other city officials.

The Mayor called the theatre men to a meeting also atended by the Commissioner of Public Safety and the Chief of Police, at which the Mayor advised the exhibitors that protests had been "'pouring in" to his office during the past six months protesting alleged "off-color" films being shown at one theatre.

As a result of the discussion, the theatres agreed to go along with the suggestion by the city officials that they play only "A" and "B" classified films.

Brandeis To Honor Benjamin On June 7

NEW YORK—Robert S. Benjamin, United Artists board chairman, will be honored by Brandeis University and leaders of the motion picture industry at a dinner in the Waldorf Astoria on Tuesday, June 7. Funds raised at the dinner will benefit the University.



BENJAMIN

Benjamin, who has long been active in philanthropic and humanitarian causes, is being honored for his efforts in behalf of Brandeis. He will be inducted formally as a fellow of the University on the evening of the dinner.

The dinner, to be attended by members of the entertainment, education, government, and diplomatic fields, will spotlight Brandeis University's Wien International Scholarship Program. Under this grant, the University each year offers scholarships to outstanding foreign students, setting up a program of international student exchange.

"Bootleg" Scheme Charged

HARTFORD, CONN.—Clarence B. Kantrowitz, West Hartford film supplier, was charged last fortnight with infringement of copyright in illegally renting out 16mm copies of five major Hollywood films, "Pete Kelly's Blues," "Beau Brummell," "Broken Lance," "The Charge at Feather River," and "War Drums."

The charges against Kantrowitz, who operates under the firm name of Arrow Films, climaxed an FBI investigation started last August with the arrest of a Chicago tavern owner after an investigation of a bootleg movie scheme.

Warner Brothers, United Artists, 20th-Fox, and Loew's Inc., were named as the legal distributors of the films.

WB Dividend Set

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., declared a divident of 30 cents per share on the company's common stock, payable May 5 to stockholders of record April 15.

Para. Production Set For Caldwell Novel

NEW YORK—Barney Balaban, president of Paramount Pictures, last week announced that his company has acquired the best seller "Dear and Glorious Physician" by Taylor Caldwell.

Henry Blanke will produce the feature, which was labeled a most important property. The script will determine where it will be filmed and how much it will cost. Present plans call for it to be released in the latter part of 1961 and it will probably be filmed in 70mm with the backgrounds filmed in the Middle East. If possible, it will be released earlier.

Balaban compared it to "The Robe" and "Ben-Hur" in scope and content. He thought there would always be a market for good religious pictures. Said he, it should be profitable for us and exhibitors. The book has sold over 400,000 copies.

Regarding retrenchment, Balaban admitted his company has been going through a period of transition.

The future campaign on the book and film will be comprehensive and he hoped Miss Caldwell will participate in getting the screenplay in shape for filming.

Referring to renting studio space to TV production, he saw no point in holding idle space. Therefore, the renting of same is a simple economic move.

Glad to see Zenith and RKO General cooperating on a pay TV experiment in Hartford, he said they are substantial companies, and "we are glad to see them going in for this effort."

No franchises have been sold by International Telemeter, but Paramount can sell as many as they wish, he said. Telemeter will be introduced in the U.S. within the year with equipment needed at present in Canada.

We are going forward, Mr. Harling notwithstanding, Balaban said. He didn't think Congress would regulate the Telemeter operation.

If the strike is settled, Paramount has several pictures waiting to go into production almost immediately.

Para., CBS Share Studios

HOLLYWOOD—It was jointly announced last fortnight by Barney Balaban, Paramount president; Jack Karp, Paramount vice-president; and James J. Aubrey, CBS-TV president; that the two companies had entered into an agreement in principle under which they will share use of production space and facilities of the two Paramount studios in Hollywood, which will be expanded substantially and will engage in co-production on both film and tape for TV.

The co-occupation of the studios will not hamper the forthcoming expansion of Paramount's theatrical film production schedule.

Roxy Dark After 33 Years

NEW YORK—The Roxy closed last week after 33 years of operation.

The house will be demolished in about 60 days for an addition to the Taft Hotel. It was purchased last month from Rockefeller Center, Inc., by Webb and Knapp for a reported $5,000,000.

Allied Still Very Much In Business As Units Pledge Unqualified Support

CHICAGO—The spring meeting of the board of directors of National Allied last week at the Sheraton Blackstone Hotel assured the future of the organization.

Every one of the units represented pledged its unqualified support and cooperation to the administration headed by Al Myrick. Only two former units, Western Pennsylvania and New England, were absent.

Abram F. Myers, general counsel and board chairman, said, "Beyond the shadow of a doubt" what transpired at the initial session of the board meeting was productive of "probably a higher degree of unity and determination" on the part of National Allied than has been in evidence in years.

Plans were laid for annual conventions extending through 1964, a move interpreted as "an indication of confidence in the future of the industry and of Allied." The 1960 convention will be held at the Conrad Hilton Hotel here Nov. 6-9.

The directors discussed what could be done to bring the absent units back into the fold and hope was expressed that they reaffiliate.

Ben Marcus made a report on COMPO, and the board voiced "deep satisfaction" with the work of the Council. It also praised the former National Allied president's efforts as the exhibitor organization's representative on COMPO.

The board discussed Marcus' plan for the purchase of post-1948 product with funds invested in Motion Picture Investors.

The finance committee of Allied was reorganized with Jack Kirsch as chairman. Appointed to this committee were Mike Leventhal, Marshall Fine, Irving Dollinger, Marcus, and Dick Lochry. Myrick and Myers serve ex-officio.

Trueman Rembusch, chairman of the Emergency Defense Committee of National Allied, said the EDC will continue to issue its weekly bulletins, and that in the future they will include recommendations and suggestions to render them more effective.

Myrick, Myers, Dollinger (Allied's alternate in ACE), Marcus, Kirsch (chairman of Allied's 1960 convention), Rembusch, and Neil Beezley, Allied secretary, met before the board sessions.

At a luncheon meeting of officers and directors, Julius Gordon, a former National Allied head, extolled the organization as "the conscience of the industry" and called for greater unity within the organization, the better to solve the problems of exhibition.

The board passed several resolutions hitting trade practices. On unreasonable clearances, the mechanical innovations such as 70mm pictures to enlarge clearances beyond any heretofore regarded as reasonable and legal, regardless of intrinsic merits of the pictures, was condemned, and the film companies doing this were charged with ignoring a wholesome admonition made on this very point by the Senate Select Committee on Small Business years ago.

The board protested unethical exploitation methods being employed in many cases when exhibits of pictures are advertised and exploited locally in towns and cities far removed from places of exhibition, such as advertising that pictures will not be shown locally for a long time to come, if ever; offering tickets for sale in drug stores and bus terminals and exhorting residents to travel miles to see these pictures; urging educational, fraternal, and other groups to form picture parties in remote cities.

The board unanimously congratulated Joseph R. Vogel, president, MGM, upon his announcement that "Ben-Hur" would be made available on 35mm film in May.

Hope was expressed for the prompt settlement of the Hollywood strike.

Increases in Allied membership since Dec. 1, 1959 were reported by Michigan, Rocky Mountain, Iowa-Nebraska, Mid-Central, and Mid-South.

An open forum was held at which information on business conditions was exchanged.



Ed Hyman, AB-PT vice-president, and chief booster of orderly release, made another of his welcome reports to exhibition recently, sharing with his fellow theatremen the full industry product story.

Judge Raps Gov't Block Booking Case

NEW YORK—Federal District Court Judge Archie O. Dawson last fortnight refused to allow in evidence a tape recording of conferences between a television station operator and a salesman for AAP in the block booking suit.

The tape was offered by William Putnam, president, UHF station WWLP, Springfield, Mass., a Government witness.

Both Putnam and Wallace Sawyer, program director, WWLP, testified that they could not break down package deals offered the station by NTA, AAP, and United Artists.

The Judge continued to hit the tactics of chief counsel for the Government, Leonard Posner. At one point, after Sawyer admitted that he had later been given an opportunity to buy less than the full package and that it was simply a matter of price negotiation, Judge Dawson remarked, "I am shocked at the Department of Justice which puts a witness on the stand who gave a statement on the date that the deal was made, and which contradicted the testimony of another witness which the government produces from the same station. It seems to me that you have obligations to the public to be frank and fair and you did not develop these facts on direct examinations."

Louis Nizer, counsel for the AAP and MGM defendants, sought to bring out that blocks could have been broken down, if the purchaser was willing to pay a higher price.

AB-PT Income Reaches Record High In '59

NEW YORK—Net earnings increased 49 percent and gross income reached a record high for American Broadcasting-Paramount Theatres, Inc. in 1959, Leonard H. Goldenson, president of AB-PT, said.

Net earnings of $7,967,000 or $1.87 a share were the highest since 1955, and compared with $5,344,000 or $1.21 a share last year. Including net capital gains, consolidated earnings were $1.92 a share compared with $1.40 a share in 1958. The record gross income was $287,957,000, an increase of $43,136,000 or 18 percent over the $244,821,000 for 1958.

In the annual report to stockholders, Goldenson reported record income and earnings for the ABC broadcasting division, higher earnings for the theatre division, and the best year for Am-Par Records.

Theatre income at $91,139,000 compared favorably with $94,280,000 in 1958, considering the one less week's business in the 1959 fiscal year and the fewer theatres that were operated. There was a firmer tone to the motion picture business, Goldenson stated, with higher earnings for AB-PT theatres due to the better supply of quality pictures, reduced operating costs and the disposition of uneconomic theatres. Fifteen marginal theatre properties were disposed of during 1959.

Goldenson reported the acquisition of Prairie Farmer Publishing Company which publishes three successful, leading and long established farm papers serving the midwest, and which also gave ABC complete ownership of Chicago radio station WLS.

Noting the company's interest in the foreign television field, Goldenson reported on the newly formed ABC International Division which took part in organizing a television network in Central America.

The company's financial position remained strong, Goldenson said. Working capital increased to $52,034,000 from $49,665,000 in 1958.

Foreign Press Picks "Best"

NEW YORK—Lee Posner, director of the All American Press, a group of multi-lingual newspapers, last week announced the annual awards for the motion picture "bests" of 1959. They were given out a cocktail reception to the following:

Best motion picture, "Ben-Hur"; best actor, Paul Muni ("The Last Angry Man"); best actress, Audrey Hepburn ("The Nun's Story"); best supporting, George Scott ("Anatomy of a Murder"); best actress, Shelley Winters ("Diary of Anne Frank"); best director, Billy Wilder ("Some Like It Hot"); best imported film, "Sapphire"; best foreign language film, "Black Orpheus"; best newcomers-male, Joseph N. Welch ("Anatomy of a Murder"), and Troy Donahue ("A Summer Place"); best newcomers-female, Sandra Dee ("Imitation of Life"), Susan Kohner ("Imitation of Life"), and Shoshana Damari ("Hatikvah").

Editors and publishers of 35 of America's foremost foreign and foreign language newspapers and magazines voted.

Universal Wins Suit

PHILADELPHIA—In the case between the Viking here and Universal Film Exchanges, Inc., the Pennsylvania Supreme Court affirmed a judgment which will require Viking to pay all unpaid film rentals plus interest and the cost of the suit.

UA "No Look" Policy Hit By EDC Bulletin

WASHINGTON—Continuing their battle with United Artists over their announced policy of last year that exhibitors "pay at contract terms or no adjustments will be considered," the Allied States Association of Motion Picture Exhibitors, in an Emergency Defense committee bulletin issued last week, claims that "UA is holding up adjustments for eight to 10 months and longer."

The bulletin points out that "these impounded credits are sorely needed by the exhibitors in order to meet operating expenses. Unless the company changes its present attitude towards adjustments, it will hasten the closing of more theatres."

It is also claimed that UA has reduced the supply of available prints below the low average of all companies, and that the terms demanded on some current releases are such that many exhibitors cannot buy them because they carry a built-in loss, due to flooring. Exhibitors who want to buy cannot obtain prints while the picture is new and fresh, the bulletin added. The inevitable result is that when the picture is played, the boxoffice potential will have been dissipated by aging and spoilage. Unless UA modernizes its distribution system by delivering pictures to the theatres while they are fresh, exhibitors and UA both will lose millions of dollars in potential revenue, the bulletin concluded.

Doll Reactivates Firm

NEW YORK—Bill Doll is reactivating his 25 year old publicity organization, Bill Doll and Company, after four years during which he was working on a basis of exclusivity first with Michael Todd and later with Joseph E. Levine. In addition to handling other entertainment and industrial accounts, he will continue to serve as executive consultant on publicity and exploitation for Joseph E. Levine's Embassy Pictures Corp. and general press agent for Michael Todd, Jr's activities.

Key members of the staff will include Dick Williams, who has been associated with Doll in publicizing most of the Michael Todd attractions beginning with the N. Y. World's Fair in 1939; Midori Tsuji, Michael Todd's long-time executive assistant; and Ira Mangel, who had a lengthy management background with Todd and was director of national ticket sales for "Around The World in Eighty Days." Mangel will head a newly formed division for personal management and mass ticket sales.

Rank Showmen Honored

LONDON—John Davis, in honoring Rank Theatres champion showmen for 1959, said that the policy of industry rationalization, which he outlined to the Cinema Exhibitors Association in 1957, had come about quicker than he had anticipated.

Having tackled their own operations when there was still "fat on the bone," Rank could now face the future with more confidence than ever, not that they had yet seen the bottom of their troubles. They can, however, now take in their stride any problems which may arise.

Davis named Robert Cockburn, Odeon, Skipton, one of the smaller theatres in the group, champion and presented him with a trophy and a check. Runners-up were David Lowe of the Gaumont, Ipswich; Brain Bint, Odeon, Sale; and Ron Crawshaw, Odeon, Taunton.

Mass Media Effect On U.S. Youth Discussed At White House Meeting

WASHINGTON—The White House conference on children and youth, to which the MPAA contributed a reported $10,000 financing and a $100,000 photographic exhibit of youth's progress developed by Eastman Kodak, and with Danny Kaye the most prominent billing among entertainment features, got under way last fortnight.

MPAA's director for education films Stanley McIntosh was busy at work with the various groups including the Legion of Decency, National Council of Churches, and others critical of Hollywood product.

He was endeavoring to cope with various criticisms of mature and adult films veering towards what may become a highly troublesome trend in favor of restrictive legislation.

President Eisenhower's opening address stressed home environment and parental responsibility as fundamental in youth moulding, but some groups voiced the opinion that the situation in films calls for more than home guidance.

McIntosh circulated an analysis of classification bills pending in the New York State Legislature which cited authorities to the effect that by drawing juveniles to "adult" classified films, classification increases juvenile delinquency.

A study sheet prepared by MPAA and the National Association of Parent Teachers also cited a claim that film classification promoted juvenile delinquency.

Anthropologist Hortense Powdermaker claimed that Hollywood product offers the audience ". . . man, either completely good or bad, a static personality, rarely showing any development . . . love, as infatuation . . . and violence as action with no sense of inner morality, and with punishment which suggests that the violence is, after all, permissive."

Another group heard a strong endorsement from its leader of a pending bill by Representative Oliver (D., Me.), sharpest of filmdom's critics on the Granahan subcommittee, which, if enacted, would establish a Presidential commission for a full-scale inquiry into the impact on youth's morals of the motion pictures and other mass media.

In theory, no partisan political resolution from a work-group ever gets beyond the forum filter. But the conference's own literature claims for proceding conferences such notable legislative landmarks as mother's pensions, outlawry of child labor, and the child welfare provisions in the Social Security Act, and something of the kind could again develop affecting motion pictures.

Healthy "Downtown" Vital, Murphy Tells Film Group

COLUMBUS, O.—Healthy condition of downtown theatres and other central business firms is of vital importance to all, said Frank Murphy, Loew's Central Division manager, in a talk at a luncheon here of the Columbus and Franklin County Motion Picture Council.

He said he had heard of persons boasting that "they hadn't been downtown in months." He said that persons who have friends and relatives dependent on the downtown area for their livelihood should be particularly concerned about the state of downtown business. He added that theatres play a vital part in attracting shoppers to the central business area.

Murphy urged the motion picture council to "get behind" family-type pictures and help make them profitable. He pointed out that censorship is not needed, since the Production Code "is doing the job." He said that prior censorship is "not the American way" and that censor fees constitute a "discriminatory tax" on one business as a subsidy for certain government operations.

O'Connor Aids Charity

NEW YORK — John J. O'Connor, vice-president of Universal Pictures, has been appointed chairman of the motion picture division, special gifts unit, of the Cardinal's Committee of the Laity for the 1960 fund appeal of New York Catholic Charities. He has been associated with Catholic Charities Fund Appeal since 1936, when he was asked by Frank C. Walker, then chairman of the motion picture division, to participate. Two years later, O'Connor succeeded to the chairmanship.



O'CONNOR

Catholic Charities last year helped nearly 600,000 poor and needy persons in the fields of family service, child care, health and hospitals, youth activities, and youth counseling, O'Connor points out. The motion picture industry gave substantial financial support for these programs.

"Anatomy" Tops F.D. Poll

NEW YORK—Results of The Film Daily's 37th annual survey of critical opinion to select the year's "10 best" for 1959 resulted in the naming of "Anatomy Of A Murder," "The Diary Of Anne Frank," "The Nun's Story," "Pillow Talk," "North By Northwest," "Room At The Top," "Some Like It Hot," "Compulsion," "I Want To Live," and "Some Came Running."

Loew's N.Y. House Closes

NEW YORK—Loew's Lexington, Lexington Avenue at 51st Street, 46-year-old East Side landmark, closed its doors on Sunday night. Demolition of the spacious structure was to begin on Monday, to make way for a modern hotel to be erected on the site.

Embassy Ups Solomon

NEW YORK—Eddie Solomon has been named vice-president in charge of advertising, publicity and exploitation for Embassy Pictures Corporation, it was announced by Joseph E. Levine, president of the film company.

Solomon, who joined Embassy last November as director of advertising, will expand his duties to encompass the supervision of all promotional operations undertaken by the Embassy organization.

Solomon, an industry veteran of 30 years, was exploitation manager for 20th-Fox prior to joining Embassy. He began in the motion picture industry with Balaban and Katz in Chicago.



AMERICAN INTERNATIONAL PICTURES **MARCH '60**

CINEMAGIC



An adventure into the 4th dimension that takes you on man's first invasion of . . .

starring Gerald Mohr • Nora Hayden in **COLOR**

THE ANGRY RED PLANET

AMERICAN INTERNATIONAL PICTURES **APRIL '60**

A tower of *terror* . . . a spectacle of *fun!*

CIRCUS OF HORRORS



starring ANTON DIFFRING • ERIKA REMBURG • YVONNE MONLAUR and 200 international circus performers in **COLOR**

AMERICAN INTERNATIONAL PICTURES **MAY '60**

starring TERRY MOORE • DEBRA PAGET IN

I WAS ON DEATH ROW



The true story of the guilty and the innocent!

TEST OF TRUTH

American International PICTURES



As in "Goliath And The Barbarians"... *American International has "Muscles"...at the Box Office.*

In 1959 we promised you top Product... *we delivered!* This was our first test of truth.

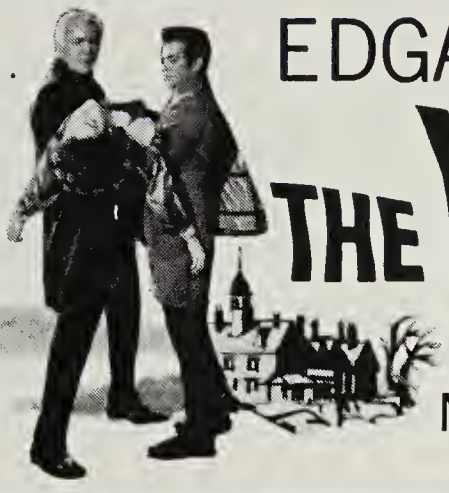
Here are six more box office Giants...coming to you in 1960. This is our second test of truth... *and we WILL deliver again!*

AMERICAN INTERNATIONAL PICTURES **JUNE '60**

From the pen of the genius of terror...

EDGAR ALLAN POE'S

THE FALL OF THE HOUSE OF USHER



starring VINCENT PRICE

IN CINEMASCOPE AND COLOR

MARK DAMON • MYRNA FAHEY

AMERICAN INTERNATIONAL PICTURES **COMING in '60**



IN COLORSCOPE

KONGA

...As big as "KING KONG"

AMERICAN INTERNATIONAL PICTURES **COMING in '60**

GOLIATH AND THE DRAGON



IN COLORSCOPE

In the tradition of "GOLIATH" *—ADVENTURE—SPECTACLE—ACTION!*

Fox, Phila., Files Suit Against Award Of "Can-Can" To Wm. Goldman

PHILADELPHIA—A civil action was filed last week in the District Court of the U.S. for the Eastern District of Pennsylvania by D.W.H. Corporation, operators, Fox theatre, against 20th Century-Fox Film Corporation and William Goldman Theatres, Inc., under the Sherman and Clayton Anti-Trust Acts in connection with the showing of 20th-Fox's "Can-Can."

The complaint, as filed by attorney Sylvan M. Cohen, claims that the plaintiff, Dave Milgram, dissuaded the defendant, 20th-Fox, from insisting on the licensing of "Can-Can" on a road show basis, but to no avail. Thereupon, plaintiff made an offer to the defendant, 20th-Fox, to exhibit the film at the Fox on terms including a minimum guarantee of $150,000 against a split of all box office receipts, after a deduction of $6,600 per week to cover overhead expenses, on the basis of 95 per cent to 20th-Fox and five per cent to the plaintiff. The potential weekly box office receipts at the theatre on a road show basis are said to amount to approximately $45,000, if all seats are sold, or approximately $31,500 if balcony seats are excluded.

It is claimed that these terms were more favorable to the film company as to the minimum guarantee, the percentage split, and the potential maximum income, than were the terms offered by the defendant, William Goldman Theatres, for showing at the Midtown, but the film was licensed to play the Midtown.

It is also claimed that the defendants have discriminated against the plaintiff by arbitrarily refusing to grant favorable consideration to plaintiff's offer and by arbitrarily, capriciously and without merit contracting to license "Can-Can" to play at the Midtown, that this discriminatory contract is unlawful and is the result of an illegal conspiracy between defendants designed to favor Goldman Theatres, and to exclude the plaintiff from the showing of the film.

It is further claimed that the defendants have illegally contracted and unlawfully conspired to favor the circuit of first-run Philadelphia theatres owned and/or operated by Goldman Theatres in the first run exhibition of high grossing potential or "blockbuster" feature motion pictures, and have unlawfully contracted and conspired to discriminate against, exclude, or limit the plaintiff from the exhibition of such feature motion pictures.

The suit charges that 20th-Fox arbitrarily insisted in all negotiations concerning "Can-Can" that it would license said feature for first run exhibition only on terms whereby the admission prices to be charged for such exhibition, the number of performances per day and week, and other conditions of exhibition were to be fixed by or in contract with 20th-Fox.

The contract entered into between the defendants embodies unlawful price fixing, Milgram charges.

It is also claimed that 20th-Fox has discriminated in price by offering and contracting to license "Can-Can" to Goldman Theatres on terms more favorable than those offered to or considered from plaintiff; that 20th-Fox has discriminated in the services offered by it by making available and delivering said film to William Goldman Theatres at a time and run earlier than that offered to plaintiff. As a result of the discriminatory contract, the plaintiff is excluded from exhibiting "Can-Can" or is limited to exhibiting it after the Midtown completes its exhibition. This, it is charged, will have the effect of injuring, destroying or preventing competition between the Fox and Goldman.

As a result, it is claimed the plaintiff will suffer loss of income and other damage in the amount of $100,000; and in addition has suffered damage to its reputation in an amount in excess of that and will suffer incalculable additional damage to its reputation due to the withholding from it by defendants of "Can-Can" and similar prestige films.

The plaintiff asks that 20th-Fox be restrained temporarily until final hearing, and permanently thereafter, from licensing or otherwise delivering to the defendant at its Midtown, or any other motion picture exhibitors or theatre, other than plaintiff's Fox, "Can-Can" for first run or road show exhibition in the Philadelphia area; that 20th-Fox be ordered to deliver "Can-Can" to the Fox for first run exhibition under the terms and conditions made and stated; or, in the alternative, the defendant, 20th-Fox be ordered to submit "Can-Can" to all first run motion picture theatres in Philadelphia for sealed competitive bids, said bids to be opened in the presence of all parties and a license for the first run exhibition of the film to be awarded no later than five days from the date of this order; that the defendants, and each of them, be permanently enjoined, together, individually, or with others, from arbitrarily licensing, or arbitrarily refusing to license, or licensing in a discriminatory fashion, or accepting any license awarded in an arbitrary or discriminatory fashion, respecting feature motion pictures for first run exhibition in the Philadelphia area.

Also, that the plaintiff have judgment against the defendants for costs and counsel fees; that the plaintiff be awarded damages in the amount of $200,000 to be trebled under the provisions of the anti-trust laws, making a total claim of $600,000, with legal interest, together with any additional damages to be suffered from the date of the complaint; and that plaintiff have such other relief against the defendants as the court shall deem proper.

A hearing on the preliminary injunction will be held on April 8 before U.S. District Judge C. William Kraft, Jr.

N.E. Drive-Ins Prepare Business Building Effort

BOSTON—Acting on the suggestion of A.T.C.'s Jim Dempsey at the all day drive-in meeting held recently, New England drive-in exhibitors have set a $25,000-plus campaign for June.

Thousands of dollars in major prizes are being obtained for awards to patrons; an impressive list of cash and merchandise incentives will be available to managers.

"Drive Out to a Drive-In" has been selected as the official slogan of the Drive-In Theatre Association campaign.

An all media publicity promotion campaign is planned, including TV, radio, newspapers, and billboards. Promotional campaign kits will be provided for all participating theatres for local use.

Rugoff-Becker Adds Two To Buying Circuit

NEW YORK—Rugoff and Becker Theatres announced that it has been appointed by the New Yorker Theatre to serve as its buying agent, in the selection and booking of films for this recently renovated and renamed theatre.

Another addition to the Rugoff and Becker group of theatres is the Waverly. Rugoff and Becker will book the Waverly in association with its president, Sol Ravitz. Ravitz has joined the Rugoff and Becker organization, in the capacity of film booker and buyer, as part of the buying unit which is headed by Leonard Lightstone.

Rugoff and Becker, with five first-run theatres in New York City, as well as several intimate neighborhood theatres, is planning to enlarge its film buying activities to include theatres around the country. It represents presently two theatres in Minneapolis, the Uptown and St. Louis Park; a theatre in St. Louis, the Apollo; the World in Philadelphia; and the Scotia Scotia, New York.

Fox Launches "Art" Records

NEW YORK—A "first" in the history of the record world was announced by Henry Onorati, president of the 20th-Fox Record Company.

The Master-Art Series, an entirely new conception in the production of recordings, will have as its first global release the dramatic reading, with music and song, of the smash Broadway play, "The Andersonville Trial," by Saul Levitt.

The issue will be produced by Onorati, in association with Alan Adler. Adler, formerly with MGM studios, will be affiliated with the record company in the development of future similar projects.

Lefebre Leaves UA

NEW YORK—Arnold M. Picker, United Artists vice-president in charge of foreign distribution, announced that he has regretfully accepted the resignation of John Lefebre as continental manager. Lefebre has long desired to establish his own business in New York and is leaving United Artists on June 1.

Picker simultaneously announced the appointment of Eric Pleskow to the post.

Having served as assistant continental manager since October, 1958, Pleskow was formerly United Artists manager in Germany for five years. Prior to that he acted in the same capacity in South Africa.

Film Course At Loyola

CHICAGO—Henry Busse, Department of Speech and Drama, Loyola University, announced that in cooperation with Adult Education Centers of Chicago the University will offer an Institute on the Motion Picture in the summer of 1960.

The Institute, meeting once a week over a period of six weeks, will provide an intensive course on the motion picture for teachers who may wish to establish programs of motion picture education in schools and parishes with greater confidence.

Pease Exits Disney Post

NEW YORK—Paul Pease, treasurer and member of the board of directors of both Walt Disney Productions and Disneyland, Inc., has resigned to accept a position with a company outside the entertainment industry.

For that "HOT" summer playing time...

BRIDES

The Champion Chiller of all time ...from UNIVERSAL!

of DRACULA



NOW SHOOTING!

with the team that made the top horror hits of the decade!

starring

PETER CUSHING • FREDA JACKSON • MARTITA HUNT • YVONNE MONLAUR

Screenplay by JIMMY SANGSTER, PETER BRYAN and EDWARD PERCY • Directed by TERENCE FISHER • Produced by ANTHONY HINDS

Executive Producer MICHAEL CARRERAS • A Hammer Film Production • A Universal-International Picture

TECHNICOLOR®

Universal International®



The NEW YORK Scene

By Mel Konecoff

THOSE OF YOU out there who play Columbia pictures will undoubtedly remember a picture for the younger set called "Gidget," which was sold quite well by a chap named Dick Clark, who is a wheel in TV. The latter got so carried away that his next film venture, "Because They're Young," saw him take on acting chores as well as producing same.

Clark was on hand the other ayem at a press conference in the Columbia home office when Jonas Rosenfield, Jr., executive in charge of advertising and publicity for Columbia, and Bob Ferguson, advertising and publicity director, unveiled the campaign that is in the works for the film, scheduled to play more than 350 theatres, just prior to and through the Easter holiday season.

The production was to world premiere in Phoenix on April 2 as a result of some youngster there naming a dog, who was an innocent bystander and had nothing to do with the picture. Clark related that the picture was put together to entertain not only the youngsters who are his followers, but those slightly older as well. The market he was seeking embraced those between nine and 40 years of age, which he called the get-out-and-go group. In other words, they went out, bought things, and indulged in all kinds of activity that made them a vital part of America.

Clark announced that he intends to make three more pictures, with the first to get under way this summer, in which he will appear. He will produce the other two. How many of these will go through Columbia no one seemed to know. One anyway.

Ferguson related that the campaign on behalf of the film was not only national in scope, but has also been adjusted so there is great concentration on the local or theatre level. Theatre contests, tie-ups with various manufacturers, special records, radio and TV spots, etc., are all tied in.

Clark expressed sorrow that a lack of time won't permit him to get out and do some active selling with the feature.

Incidentally, one of the facets of the campaign that we liked had to do with Columbia seeking out high school and college papers in which to place ads announcing the film. This territory has been neglected for the most part by film-makers.

LUNCHEON NOTE: Nat Weiss, 20th Century-Fox publicity manager, and Henri Storck, producer of the prize-winning "Masters of the Congo Jungle," were hosts at a luncheon last week at the Brussels Restaurant where they reported that test engagements on the film have been coming through with results that are extremely gratifying. The Boston opening is set for April 6, and the full promotional treatment, including an extensive TV campaign, will be accorded the film. New Yorkers will get a chance to see it when it opens at the RKO Palace on May 4.

A number of organizations such as the Audubon Society, the Explorers Club, the National Geographic Society, etc., are all interested in the film and are cooperating wholeheartedly. Some 200,000 feet of film were used in the feature and it took a year of preparation to finalize the release. What's left will make up 15 scientific shorts.

Storck recalled that when the initial footage was shown to Fox president Sypros Skouras, he was duly impressed and offered many helpful suggestions which improved the quality of the presentation.

Storck hoped to make more features of this nature if the entry is favorably received. He labeled the feature most important to Belgium, which has no big film industry to speak of, and he thought its acceptance would encourage greater activity on the part of film-makers there.

The film cost $900,000 for the negative alone, and this cost included 20 different foreign dubbed versions. It does not include the cost of the campaigns nor of the needed prints. Fox is distributing throughout the world except for the Iron Curtain countries. He has made 130 documentaries over the years.

Storck gave Walt Disney credit for opening the door to films based on natural history. Incidentally, he related that when a European film-maker visits Hollywood and its facilities, it's like visiting Paradise. He thought that much more should be done for shorts than is being done. He felt that the good ones should be booked with the good features to get them shown to the proper audiences.

He noted that in Belgium, the theatres are forbidden to play double features. As a result, to satisfy the demand of viewers for a program in excess of three hours, exhibitors usually book seven or eight shorts along with a feature. He thought that the recent strike of Belgium theatres when they closed down for a week to protest the government's attitude on taxation was a good move and one that found favorable support on the part of the public and the press.

Storck had nothing but praise for the operation of the Fox publicity department.

PROMOTION NOTE: Lige Brien, United Artists' enterprising director of special promotions, should take a deep bow for his part in cementing the national tie-in with the Cocoa Marsh Division of the Taylor Reed Company, which offers a premium to youngsters in that they can see "The Boy And The Pirates" at half price when accompanied by an adult.

UA is distributing more than 50,000 posters to theatres, food chains, retail outlets, etc., announcing the promotion and giving details of the offer as well as appropriate plugs for the picture. The film, a good one for the younger set, will receive an Easter saturation campaign backed by full-scale exploitation, radio, TV and other advertising. The chocolate syrup, by the way, is utilized in the film.

THE METROPOLITAN SCENE: The response to those ads that ran in major newspapers in town here, announcing the start of "Exodus" in Israel and announcing the sale of tickets for engagements in December, has swamped the Warner Theatre.

"Exodus" Starts Shooting; Ticket Sale Launched

NEW YORK—As Otto Preminger's "Exodus" went before the cameras in Israel last fortnight, ads in 15 newspapers in New York, Chicago, and Los Angeles announced that tickets for opening engagements in the three cities have been placed on sale.

The film is slated to open at the Warner, New York, Dec. 15; Cine-Stage, Chicago, Dec. 16; and Wilshire, Beverly Hills, Dec. 21.

Early reports indicated that the initial response to the advertisements was surprisingly vigorous. In other cities as well, the ads in widely circulated New York papers brought inquiries as to when the film would open elsewhere.

Continental Names O'Hare Ad Director

NEW YORK—William R. O'Hare has been appointed as director of advertising and publicity for Continental Distributing, Inc., it was announced by Sheldon Gunsberg, vice-president in charge of that department.

O'Hare, who resigned from Valiant Films to accept the new position, served in the same capacity for that company since 1957. Prior to this, he was associated with the Century Theatres in their advertising department, free lanced for MGM, and in 1955 joined the Distributors Corporation of America.

In making the announcement of the new appointment, Gunsberg noted that O'Hare's varied experience with both commercial and specialized films will be particularly valuable to the distribution and production pattern at Continental. During his tenure at Valiant, O'Hare was responsible for the advertising, publicity and exploitation campaigns on such diverse films as "I Am A Camera," "Rodan," "Gold of Naples," "Tamango," and "Private's Progress."

UA Drive Winners

NEW YORK—United Artists' Barranquilla (Colombia) branch has won the grand prize in the company's International 40th Anniversary Drive, it was announced by Louis Lober, vice-president in charge of foreign operations, who served as captain of the drive.

The Barranquilla office, managed by Alfred M. Criollo, topped the 107 UA overseas branches in Europe, Asia, Africa, Australasia, and Latin America that competed in the sales contest, which registered the biggest foreign business in the history of the company. Criollo's reward will be a trip to the United States.

Lober concurrently announced that the top cash award in the exploitation phase of the 12-month campaign has gone to France, whose managing director is Georges Rouvier. The Singapore office, headed by Tony Chok, has won first place in the administration competition.

The success of the year-long drive, which was run in two phases, is underscored by the fact that in the concluding six-month stage 42 offices exceeded their billings quotas for which they received substantial cash prizes.

In the second six-month phase of the drive, the exploitation winners were Australia, Great Britain and Trinidad, while Belgium, Hong Kong and New Zealand took the administration honors.



Spyros Skouras, 20th-Fox head, recently hosted a luncheon at Luchow's, New York City, in connection with a sneak preview of Mervyn LeRoy's "Wake Me When It's Over," where he met Linda and Warner LeRoy, daughter and son of the famed producer-director.

"Ben-Hur" At $6 Million; 45 New Dates Set

NEW YORK—In less than five months "Ben-Hur" has grossed close to $6,000,000, making it apparent the spectacular Metro-Goldwyn-Mayer production is well on the way to becoming one of the most successful box office attractions in entertainment history.

The film, now playing to virtual capacity in its first 27 engagements, is set to open in an additional 45 cities before July 4.

These were among facts revealed when more than 20 MGM exploitation and publicity experts from all over the country who have been associated with the picture in its initial openings, met in Chicago.

The group held a series of round table discussions to map extensive supplementary campaigns which will be used in cities where the film already is playing as well as those in which it will soon open.

The new campaigns, designed to cover newspapers, radio and television as well as every other media open to exploitation, will take full advantage of the numerous awards and honors, including 12 Academy Award nominations, which "Ben-Hur" is receiving throughout the world.

Howard Strickling, MGM's director of advertising and publicity, and Robert Mochrie, in charge of "Ben-Hur" sales, headed the group attending the meetings.

Record London Delegation Expected At Variety Meet

LONDON—The heart of show business beats with as much force here as anywhere else in the world, and solid evidence is the fact that the local Variety Club tent will be represented in Toronto's international convention on May 31 by the largest contingent of barkers ever to travel to such a session.

James Carreras, International property master, reported to general convention chairman J. J. Fitzgibbons, Jr., that all the London tent's six former chief barkers, present chief Monte Berman, and press guy David Jones will be on hand. The former chief barkers include C. J. Latta, D. J. Goodlatte, Nat Cohen, Mike Krankovich, Sir Thomas O'Brien, and Billy Butlin.

The convention, a five day affair at Toronto's Royal York Hotel, is expected to attract a formidable number of barkers and their ladies from all over the world.

CANADIAN Highlights

By Harry Allen, Jr.



TELEMETER has begun to see actual results of their tests in Toronto. From the first tapes that have been examined in the installations, 90 per cent of those with the boxes were watching the first night. Officials have put the success of that night down to the weather and the novelty of the installation.

Only about a third of the boxes have been examined. The officials figure that on the size of crew they are using, about 50 to 60 boxes a day can be pulled.

The operation of Telemeter has been expanded. There are now 20 crews working on installations, with the objective of 40,000 installations. This is an increase from the original 5,000 installations. Most of the parts are flowing in on a continuous line, with the only deficiency in parts being a gear needed for the master antenna on apartments. The backlog of uninstalled sets is decreasing all the time, according to officials.

This summer, actual plans for expansion of the service into Toronto city will be laid out. Center of operations at the moment is in Etobicoke, a western suburb of the city, where the studio is also located.

In the meantime, a continuing survey is being made by Canadian Facts Limited on behalf of Telemeter. They are studying the viewing habits of those with Telemeter, as well as their programming habits, age groups of those watching, and appraising the socio-economic levels of those with the sets. Telemeter said they recognize that its operations will have a novelty value in the first six months, and thus they must have a comparison in the two periods, so that they can determine the direction of their operations.

TWO TV LICENSE applications—that of Montreal and of Toronto—in which Famous Players Canadian Corp. had an indirect interest, were rejected. In Montreal, United Amusement Co. Ltd., in which Famous Players holds a 40 per cent interest, was associated with radio station CKVL in its unsuccessful application for a French-language TV license. A company headed by Paul L'Anglaid in which J. A. DeSeve, head of France Films, had a great interest, was granted the license. In Toronto, Famous Players played a role in the application by the Toronto Star Limited. The Star, along with eight other applicants, sought the license in Toronto for a second TV station. The license was granted to Baton Aldred Rogers Broadcasting, Ltd. Included in the winning group are veteran hockey commentator Foster Hewitt, owner of radio station CKFH, Toronto; Paul Nathanson, head of Sovereign Film Distributors Ltd.; and radio-TV announcer Joel Aldred.





HOLLYWOOD Survey

by Paul Manning

CHIN EXERCISING this past week in movietown was divided between the lingering gloom of the strike and the signing of scripter Albert Maltz by Frank Sinatra to do the screenplay for "The Execution of Private Slovick," a touchy tale of the execution of a deserter by the U.S. Army during World War Two. The old saying is three strikes and you're out. In this case, it seems that folks in Washington, D.C., figure this Maltz hiring for the third strike, the other two being the signing of "unfriendly" writers recently by producers Otto Preminger and Stanley Kramer. The other word from Washington is that Senatorial snoopers will soon be heading Hollywood-way to add to the upset. As tho we don't have trouble enough already! In the works at present, according to strong rumor, is a blast at the above three producers by their own Screen Producers Guild.

THE OSCAR DERBY somehow seems to have lost it's usual glitter, due no doubt to the general depressed mood of thousands of workers who have been idled by the strike. I have spoken to many pink-slipped workers in many different departments, and it appears that all fear greatly that they will not be recalled—even if the strike should end next week. Seems that the ugly story floating around is that the majors will use this stoppage to dump thousands of workers. This is causing a minor panic among the older workers. Most of the folks I have spoken with deplore the strike, the manner in which it was voted (by such a small minority of actually-working actors), and the stalling tactics charged to both sides. Sure hope that by the time this appears in print the strike will have been settled—and also that the fears of so many good and loyal Hollywood workers will prove to have been groundless. Unlike actors, writers, producers, and directors, the major force of Hollywood craftsmen are rooted to these Hollywood Hills. Any prolonged severance from the weekly pay check could be disastrous.



LONDON Observations

by Jock MacGregor

OPTIMISM was the keynote of Associated British Cinemas' champion managers' dinner, when Jack E. Wright of the Savoy, Brighton, was named the winner of an all expense paid trip to the United States with his wife this summer. Managing director Jack Goodlatte, supported by Sir Philip Warter and C. J. Latta, said that to get the best out of a manager he must be made to feel that he is the owner of the theatre.

Currenly, the group consists of 350 theatres and has no gloom about the future. It is prepared to acquire the right theatres and has recently taken over the Futurist, Liverpool, in which Todd-AO is being installed. "We can book the right pictures," Jack said, "but it is still up to the boys in the field to put them over." He is convinced that the pattern of presentation is changing and cited how he had played "The Nun's Story" as a hard ticket road show in only 34 situations and has taken close to £1,000,000.

Jack paid very high tribute to his assistant managing director, Bill Cartlidge, who presided at the dinner and made the presentations. He blesses the day he was lucky enough to find him. C. J. Latta in toasting the guests, whom we were all delighted to find included Steve Broidie and Norton Ritchey of Allied Artists, said how very happy the directors were that despite the unfortunate clash with the dinner at which Prince Philip presented the British Film Academy Annual Awards, not a single tradepaper editor was missing. CJ was being a trifle modest. This ABC function is always one of the year's highlights for good fellowship, excellent fun, and wonderful hospitality.

Even had the BFA not left it till the last moment to invite or inform the trade press about their function, the results would have been the same. I drifted along after the ABC affair to find a jubilant Charles Goldsmith MGM table. "Ben Hur" had been voted the best film and Shirley MacLaine the best foreign actress for "Ask Any Girl." Other awards included: best British film, "Sapphire"; British actress, Audrey Hepburn; British actor, Peter Sellers; foreign actor, Jack Lemmon ("Some Like It Hot"); United Nations, "On The Beach."

PRINCE PHILIP also attended the Royal Film Performance in aid of the Cinema Trade Benevolent Fund. Selected was Columbia's "The Last Angry Man" and the foyers of the Odeon, Leicester Square, were redecorated and most luxuriously recarpeted for the occasion. Among the stars presented to the royal party were Kim Novak, Leslie Caron, Noel Coward, John Mills, Kenneth More, Marina Valdy, Mylene Demongeot, and Frances Kwan. Executives presented by Lord Rank included producer Fred Kohlmar who flew over for the occasion, Mike Frankovich, and Kenneth Winckles. Incidentally, the Prince made a most topical crack to Kim about being a Hollywood striker and in consequence did not ask what film she was making.

"SCHOOL FOR SCOUNDRELS," which is packing them in in great style at the Warner, concerns an expert on putting one over on his neighbors. In consequence, I was not so surprised at the end of the press show to find the instigator of the vigorous handclapping, not often heard on such occasions, was producer Hal E. Chester. He need not have worried. He has a big winner here.



A group of Universal-International personalities are seen at their table at the annual dinner of the Hollywood Foreign Press Correspondents. Seen in the foreground, left to right, are producer Martin Melcher; Doris Day; Vera Miles, and producer Ross Hunter; and in the background, left to right, Tony Randall; Mrs. Randall; U-I vice president David A. Lipton; Mrs. Lipton; and director Michael Gordon.

Upbeat Industry Story Furnished To Press

NEW YORK—A report on the outlook for upcoming films in the second quarter was released last week by the MPAA to key newspapers throughout the country.

The report is being planted by the exploitation field committee under the chairmanship of Rodney Bush that has so successfully served the Academy Awards promotion.

The results of the survey show that some 135 unreleased films are in various stages of completion and will satisfy the tastes of every type of movie fan. There is a wide selection of dramatic films, a whole host of upcoming comedies, a generous selection of family films, westerns, musicals, and even three or four big spectacles.

Each story was accompanied by a three-page list of titles and credits and a selection of a half a dozen scene stills around which any newspaper can build an interesting and timely feature story.

The Association plans to furnish similar stories on a regular basis to the daily press throughout the year.

Loew's Switch Okayed

NEW YORK—Federal District Court Judge Edmund L. Palmieri last fortnight signed an order permitting Loew's Theatres to acquire the American, St. Louis, on condition that it dispose of the Orpheum in the same city.

Loew's requested approval and plans to take over the American, now a legitimate house, and turn it into a film house. The Orpheum, owned by the same landlord as the American, would revert to the owner, who plans to offer stage shows.

"Jewel Box" A Hit

NEW YORK—"The Jewel Box Revue" recently broke records in a two week engagement at the Opollo, a vaudeville high spot in this city. The 25 men and a girl revue has played many theatre and club engagements, and is now on the road to Washington and Chicago theatres. The show returns to Town and Country, New York, in May for six weeks after playing 32 weeks at this night spot last season.

"How I Would Sell . . .

VISIT TO A SMALL PLANET

Paramount's Romp On Outer Space And Jerry Lewis

An Exclusive **SHOWMANALYSIS** Prepared by—

EVERETT E. (Ev) SEIBEL, Director of Advertising and Publicity, Minnesota Amusement Company, Minneapolis, Minn.



SEIBEL

ABOUT THE AUTHOR • Ev Seibel was born and raised in Minneapolis, Minn. Left St. John's College to start in business as sports writer on the Minneapolis Journal. Subsequently, he was editor of Greater Amusements, regional film publication, and then production manager for Fawcett Publications in charge of Screenplay magazine. Press agent at the Minneapolis loop State and Radio City Theatres. In charge of advertising and publicity in Northern Minnesota and North Dakota for Publix Theatres. Successively theatre manager of Garrick, Duluth, Minn., Riviera and Paramount, St. Paul, Minn. Named to present post, director of advertising and publicity for Minnesota Amusement, 11 years ago, after serving as assistant for two years. Minnesota Amusement Company operates theatres in 21 cities of Minnesota, North and South Dakota, and western Wisconsin.

Every Jerry Lewis picture has an inherent good gross potential but, in analyzing this one, we believe there's a big extra in the title and the subject matter it indicates. A few years ago, only youth was displaying intense interest in the planetary angle; today it is tops in the minds of young and old, and the title of the picture accelerates the appeal for the youngsters while it generates some for adults who otherwise might not be interested in Jerry. Hence, we would set up the star, title, and subject matter as the main sales appeals, and exploit the planetary angle to the full.

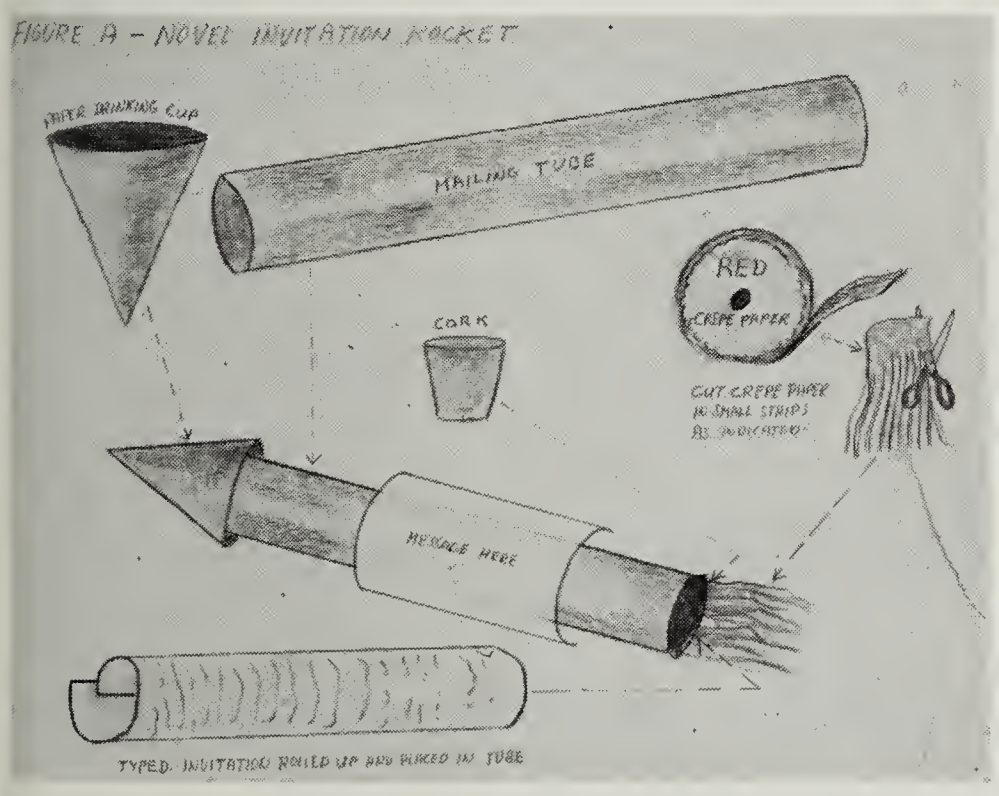
There are secondary sales points worthy of minor attention. Earl Holliman, Fred Clark, and Gale Gordon are comedy players of reputation with many fans and should be well displayed, preferably with art to aid identification. Gordon calls for the identifying line: *"The H.S. Principal of TV's OUR MISS BROOKS."* We like Paramount's beatnik touch and Barbara Lawson inclusion in the ads, and we would inject same into other media as well. We would keep the copy about the Broadway stage hit played up fairly well to add adult appeal.

To get full box office potential, this picture must be sold primarily with newspaper advertising, through the air, and with heavy exploitation. At the present time, we would choose radio for the air campaign because we know of no suitable material for paid television spots.

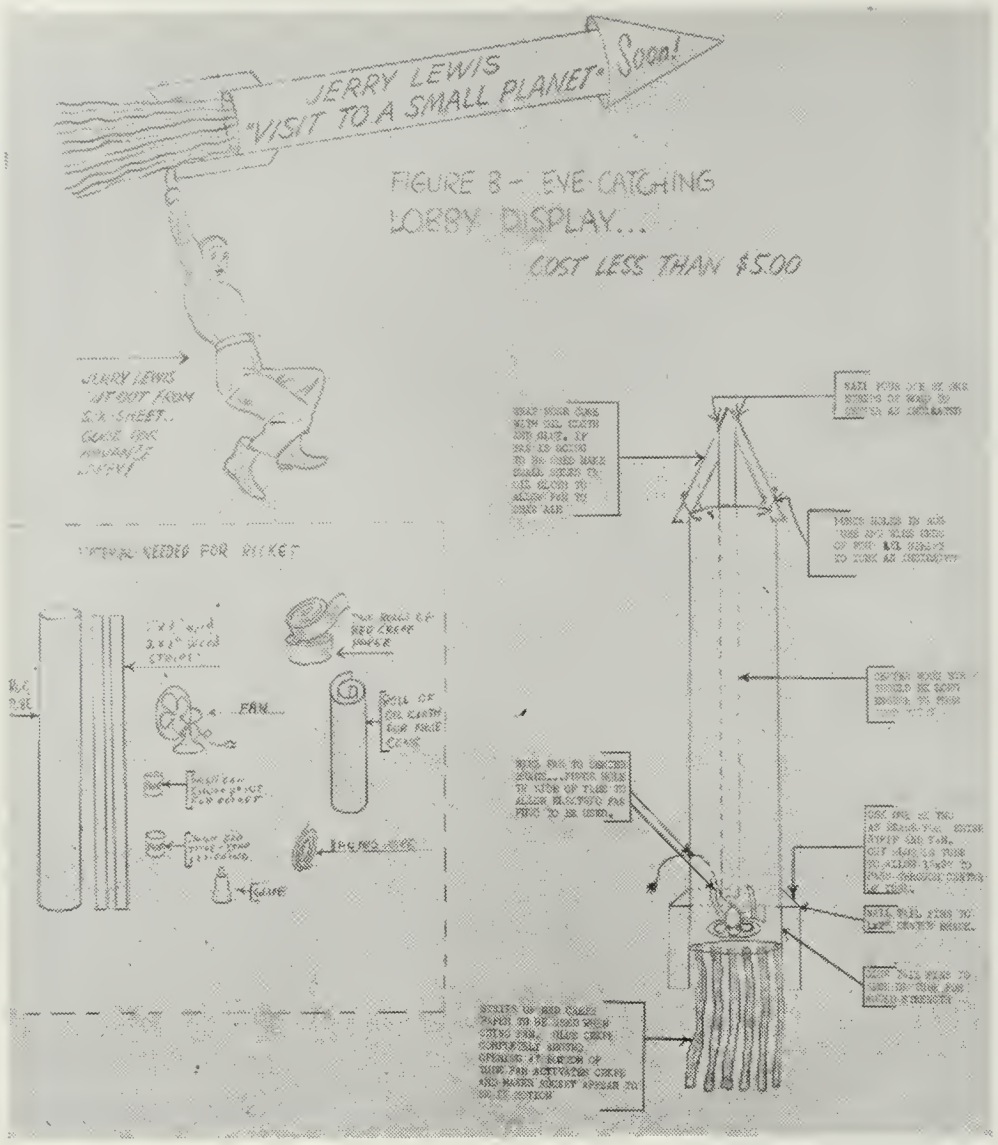
NEWSPAPER ADVERTISING

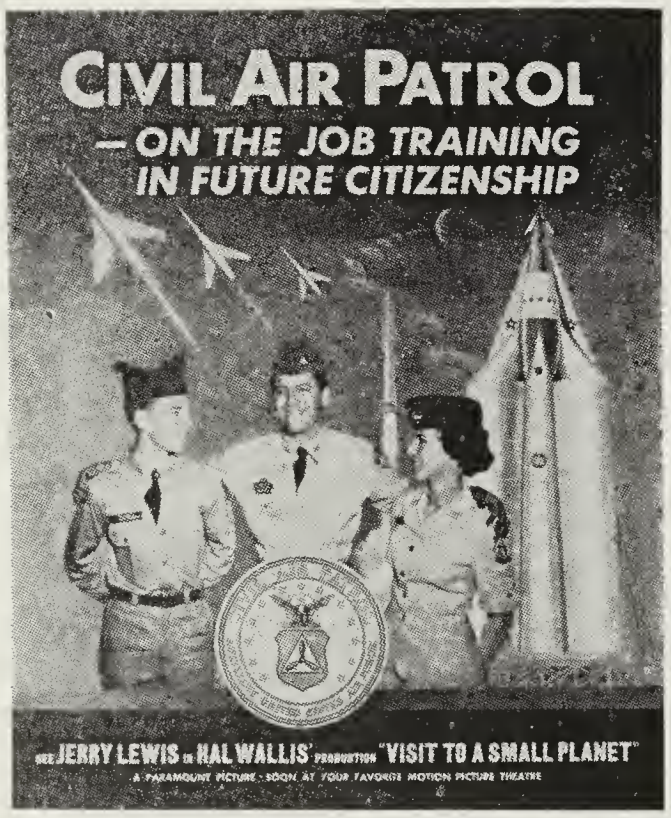
We would use Paramount's ads virtually as presented in the press book, remembering our sales analysis and making minor changes accordingly. We would add what the press

BELOW, a novel invitation rocket giveaway which can be produced at low cost from the materials shown and distributed with considerable public attention by "space" personnel. RIGHT, one of the press book ads containing the elements Mr. Seibel feels are most important in proper selling of the feature. One addition would be attention to the "beatnik" illustration at the right of the ad. A few minor additions would create an excellent sales effort for "Visit to a Small Planet," as is pointed out in the accompanying article.









ABOVE, a colorful and action - packed lobby display created out of materials easily gathered at a total cost of less than $5. It should be used to provide advance interest prior to playdate. LEFT, one of the potent tieups arranged by Paramount for "Visit To A Small Planet" is this one with the Civil Air Patrol. Along with a "Read the Movie—See the Book" campaign, it provides excellent posters for display.

book ads seem to avoid, the use of the word beatnik. Near the art of the beatnik girl and Jerry, we'd associate such copy as *"Out of a flying saucer into the arms of a crazy beatnik."* This hilarious beatnik scene is a high spot in the picture and will be much talked about.

Press book ads we like the best are 403, 404, 301, and 203. The specific ad schedule depends upon available money and space rate in each situation. We'd start the amusement page newspaper campaign at least one week in advance, tagging current attraction ads with copy on "VISIT TO A SMALL PLANET." The size of tag depends upon budget and space rate, but it need not be very large as all that is required is the star name, title, piece of small art indicative of flying saucer or planet, and playdate. Generally, we would build up from teaser size two days in advance and schedule two large ads, one day before opening and opening day.

In bulky, many-page newspapers, we'd use a small ad or two on the comic page, and, in all newspapers, small ad on television program-listing page unless amusement page ads are on that same page or facing it.

RADIO

We'd schedule paid radio spots so they're beamed principally at the teenagers and the car-set listener groups. Every theatreman's promotional activities in this medium these payola days is his own business, but there are contests and Jerry has recorded some songs.

SCREEN

A bit of the unusual may be injected into screen advertising two weeks in advance with a special trailer produced by your favorite trailer-maker. Create a short teaser trailer to use a week ahead of the regular NSS trailer. For audio background, use one of the many hi-fi albums, "Weird Noises from Outer Space." Copy: *"The weird sounds you are hearing were recorded on Planet X-46! . . . YOU will have an hilarious time as you soar through space with Jerry Lewis in his FLYING SAUCER COMPACT! . . . Join Jerry in his new movie 'VISIT TO A SMALL PLANET,' starting (Playdate)."*

FRONT LOBBY

We feel that this picture especially needs extra lobby-front flash, and it is readily at hand in Paramount's lithographed paper and 22x28, all of which feature Jerry in his flying saucer or in a space helmet. Cutouts of these will be used liberally in various parts of the theatre and foyer. One simple and cheap major display with a good flash is described in accompanying sketch "B."

Some companies which have had a part in making missiles for outer space travel are now able to release models. We are going to contact all local electronics companies for such. If obtained, these will be powerful attention getters to lobby, front, or in special windows surrounded by stills and others accessories.

INTERPLANETARY CURRENCY

It's wonderful! Paramount's press book devotes an entire page to the CRAZY INTERPLANETARY CURRENCY available for all exhibitors. Big city or small town can get exceptional exploitation mileage with this currency. Press book lists twenty ways to get it working for you; you'll think of 20 more; we'll merely add a bit to the press book's words.

We'd overprint our playdate on this money or purchase rubber stamps and have our staff stamp on message over the part of the bill showing Paramount's pyramid trademark. With limited funds in all cases, it is imperative that a limited distribution get to *all* parts of city or town. This can be done through small quantities to each of the schools, through a supermarket chain with outlets in all major parts of city, through radio and television program; or go to each shopping center of the area and set up distribution with one merchant exclusively, who will advertise the giveaway.

Another very important goal is to get this money into circulation starting two weeks in advance of your opening. Maybe you can't afford to put a piece of the currency into the hands of every kid in town, but you can get enough so that every kid in town will either get a piece or SEE it.

TELEVISION

Not planning to purchase paid television, we'd make a concerted effort to get the star, picture, and playdate talked about and seen on TV.

Most of our situations have television shows which local personalities have developed for young fry, and these personalities are looking for giveaways such as that Interplanetary Currency. They can't give it away without selling the picture and star.

Local television personalities with their own shows will be offered this one—a contest for kids that come to the studio shows. Prizes and guest tickets will be given to those who come in the best outer space costumes. A lobby display or trailer may or may not be necessary to "interchange" invoices and eliminate payola. It seems like every channel in the U.S. has its own way of regulation on this sort of things these days.

A variation of the above is offering prizes for the best drawings of what the youngster thinks an outer space man looks like, thus giving the nonartistic and younger children a better chance at the prizes. The youngsters may make or send in their versions of a flying saucer. It can be a model, drawing, or just a written description. Divide prizes into three categories. The TV personality must continually show stills from the picture to give his viewers ideas.

An added gimmick might be to announce that every kiddie who enters the contest will receive a postcard which, when presented at the concession counter of the theatre, will entitle the holder to a special concession discount or credit. Kids like to get mail, and when the postcard tells them they can get something for nothing at the theatre, they'll drive their parents crazy to be taken to the show.

NEWSPAPER CARRIER SHOW

To set up a personal salesman in every section of town or city, we would give the newspaper an advance carrier show in return for the gratis advertising and publicity that goes along with such a tie-up. This time, however, to get the same representation of adult salesmen for the picture, you tell the newspaper each carrier can invite one adult to be his guest at the screening. This adult can be his dad or the man on the carrier's route who has the best record of prompt payment, or, maybe, the carrier's favorite male customer. This additional angle gives the newspaper a stronger reason for better support and exploitation of such a show.

CIVIL AIR PATROL

Check into that CAP tie-up outlines in the press book, making sure the local heads notified all members, displayed the posters, etc. Ask their information officer if he can get radio or television time to talk about Jerry Lewis, his part in CAP, and the picture, "VISIT TO A SMALL PLANET."

SIGNET BOOKS

Signet Books is putting out a paperback edition which calls for contacting local representative and getting playdate added on the Signet promotion material going into stores, windows, and book racks. Our situations always make up special banners for the distributor's trucks, theme of banner being the usual see-the-picture-and-buy-the-book angle.

TRAVEL AD

In a day when everyone's talking about man going to the moon, it looks good to insert the following newspaper ad in the classified section, under the heading, Travel: *"WANTED, PASSENGERS FOR INTERPLANETARY TRAVEL. IF INTERESTED, TELEPHONE ATlantic 6116."* The answer to dialing is a recorded telephone message which asks the listener to soar thru the planets in a flying saucer with Jerry Lewis in "VISIT TO A SMALL PLANET," etc. To properly load up the trunk lines Bell telephone assigns you for these dialings, mimeograph slips with the same message as the newspaper ad and pass them out at schools, sports events, etc.

I'd follow the press book suggestion of sending out humans in outlandish outer space costume for a street ballyhoo, but make it a comedy girl accompanied by a young man. They can give out currency or slips on the "travel" telephone gag, as well as be properly bannered with picture, star, and playdate.





ABOVE, the crazy currency provided by Paramount to cash in on the current space craze should delight the youngsters and turn everyone who carries it into a walking advertisement for the film. Even if every kid can't get some currency, every one should see it. RIGHT, a one-sheet on the film. Mr. Seibel points out that in cities of 40,000 population and less, he suggests use of window cards, supplemented by spots such as store windows, sidewalks, etc., for displays using ones, threes, and even a few six-sheets.

I'd also send that girl out with the rocket invitations described in sketch A.

In a city like Minneapolis (Pop. 500,000), we would use those outstanding twenty-four sheets and six sheets on heavily travelled streets. A number of the six-sheet stands are located near schools or on neighborhood streets that carry heavy children traffic to and from school.

In cities of 40,000 downward, we would use window cards, but on this one, make special effort to find some spots, windows, sidewalks, or what-have-you for ones, threes, and may even a few six-sheets.

COMING . . . in the issue of April 13
NICK LAVIDOR, Smith Management Co.
Cinema Theatre, Framingham, Mass.
tells how he would sell . . .
United Artists'
"THE FUGITIVE KIND"

Cinerama To Africa

NEW YORK—Cinerama wide-screen motion pictures will be seen for the first time on the African continent when a specially-constructed all-Cinerama theatre is opened in December of this year in Johannesburg, South Africa.

Construction will start in mid-June on a million-dollar, 1200-seat theatre, which is being built by Drama Entertainment, Ltd. Deal for the exhibition of Cinerama pictures was concluded by B. G. Kranze, vice-president of Cinerama, Inc., and N. I. Fink of the Johannesburg company.

Lipskin Leaves Columbia

NEW YORK—Lawrence H. Lipskin, assistant to the president of Columbia Pictures International Corporation in charge of publicity, advertising and exploitation, has resigned to set up his own organization in this field.



Bayonne, N.J., recently paid tribute to native daughter Sandra Dee with a "Dee Day" featuring a Hollywood-type presentation at the DeWitt theatre in connection with the advance promotion of U-I's "The 5now Queen." Miss Dee is seen here in the lobby of the theatre with Charles 5makwitz, 5W zone manager.

Col. Has 22 Ready For Release In 1960

NEW YORK—Columbia Pictures has 22 major films ready for release in addition to the five films already released this year and three films currently before the cameras, it was announced by Rube Jackter, Columbia vice-president and general sales manager. The 22 pictures which have completed filming will all be released in 1960.

The list of films in the can includes William Goetz' "Song Without End," The Story of Franz Liszt, starring Dirk Bogarde and Capucine; Goetz' "The Mountain Road," starring James Stewart; Boris D. Kaplan's "Reach For Tomorrow," starring Burl Ives, Shelley Winters, James Darren, Jean Seberg, and Ricardo Montalban; Charles Schneer's "I Aim At The Stars," starring Curt Jurgens and Victoria Shaw; Stanley Donen's "Surprise Package," starring Yul Bryner and Mitzi Gaynor.

Also, Louis de Rochemont's "Man on a String," starring Ernest Borgnine and Kerwin Mathews; Raoul J. Levy's "Babette Goes to War," starring Brigitte Bardot; Warwick's "Killers of Kilimanjaro" starring Robert Taylor; Harry Joe Brown's "Comanche Station," starring Randolph Scott; Drexel's "Because They're Young," starring Dick Clark, Victoria Shaw, Michael Callan, and Tuesday Weld; Carl Szokoll's "As the Sea Rages," starring Maria Schell, Cliff Robertson, and Cameron Mitchell.

Also, Richard Quine's "Strangers When We Meet," staring Kirk Douglas, Kim Novak, Ernie Kovacs, and Barbara Rush; Hall Bartlett's "All The Young Men," starring Alan Ladd and Sidney Poitier; Charles H. Schneer's "Gulliver's Travels," starring Kerwin Mathews, Jo Morrow, and June Thorburn; Sam Katzman's "The Enemy General," starring Van Johnson and Jean Pierre Aumont.

Also Hammer's "Strangers of Bombay"; "The Electronic Monster," starring Rod Cameron; "The Nights of Lucretia Borgia"; "My Dog Buddy"; William Castle's "13 Ghosts"; Toho's "Battle in Outer Space"; and "12 to the Moon."

The three films currently before the cameras are George Sidney's "Pepe," starring Cantinflas, Dan Dailey, and all-star cameos; Carl Foreman's "Guns of Navarone," starring Gregory Peck, David Niven, Anthony Quinn, Anthony Quayle, Stanley Baker, James Darren, and Gia Scala; and Fred Kohlmar's "The Wackiest Ship in the Army," starring Jack Lemmon and Ricky Nelson.

U-I Ups McClure

JACKSONVILLE—William A. McClure, assistant branch manager for Universal in Charlotte, has been promoted to the post of sales manager here, replacing Buford Styles.

Film Exchange and Dealer Listing for the MEMPHIS FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTI5T5, 152 Vance Ave.—JAckson 7-9424
Br. Mgr.: Bailey Prichard. Office Mgr. ond Baoker: Vivien Wohlquist. Sales: F. J. Kaiser, Henry Hammand. Coshier: Jayce Wilfong. Emerg. Phone: BRoadway 8-4047.

COLONIAL, 492 5. 5econd—JAckson 5-2386
Br. Mgr.: R. V. Reogan. Office Mgr. and Baaker: Jahnny Crowford. Cashier: Marquerita Garrett. Emerg. Phane: Nane.

COLUMBIA, 162 Vance Ave.—JAckson 6-3268
Br. Mgr.: Norman J. Calquhaun. Office Mgr.: Frank Owen. Sales: James Pape, Tote Baker. Baokers: Charles Snowdy, Zulu Fitzpotrick. Cashier: Moe Carper. Field Exp.: Matty Brescio. Emerg. Phane: JAckson 6-1370.

HOWCO, 399 S. Second—JAckson 6-8328
Br. Mgr.: Chorles Arendall. Baaker: Margaret Irby. Emerg. Phane: GLendole 2-1950.

DON KAY ENTERPRISES, 408 5. 5econd—JAckson 7-4023
Owner: Dan Kay. Office Mgr. and Baaker: Tennie Yeger. Sales: Cliff Wallace. Emerg. Phane: FAirfox 3-6963

METRO-GOLDWYN-MAYER, 158 Vance Ave.—JAckson 5-5443
Br. Mgr.: Lauis C. Ingram. Office Mgr.: Etheline Mayo. Sales: J. R. Fly, P. H. Holmes. Baakers: Jennings Easley, Mike Bissia. Cashier: Betty Walden. Field Exp.: Judsan Moses. Emerg. Phanes: BRoadway 4-9495, JAcksan 7-7046.

PARAMOUNT, 272 5. Main, Room 130—JAckson 6-7425
Resident Mgr.: Haword A. Nichalsan. Sales: Tam S. Danahue.

20TH CENTURY-FOX, 151 Vance Ave.—JAckson 6-2164
Br. Mgr.: Dan Caursey. Office Mgr.: Lea R. Wintker. Soles: Bannie O. McCarley, John T. Gonnan, Jr. Baakers: Dewey P. Hopper, Chorles Elmare. Cashier: Mary Frances Rygaard. Field Exp.: Jahn Rhea. Emerg. Phane: Nane.

UNITED ARTI5T5, 151 Vance Ave.—JAckson 5-8467
Br. Mgr.: E. J. Stevens. Sls. Mgr.: James Martin. Sales: E. N. Stevens. Baaker: Katherine Rondle Keifer. Emerg. Phone FAirfox 3-0959.

UNIVER5AL-INTERNATIONAL, 138 Huling—JAckson 6-4161
Br. Mgr.: Bab Carpenter. Office Mgr.: Fred Curd. Sales: Mourice Basse. Baaker: Charles Croig. Emerg. Phane: None.

WARNER BRO5., 402 5. 5econd—JAckson 6-1191
Br. Mgr.: Jeff Williams. Office Mgr. ond Baaker: Bill Boyd. Sales: Chorles Janes. Emerg. Phane: BR 4-1911.

• *Supply Dealers*

NATIONAL THEATRE SUPPLY, 412 5. 5econd—JAckson 5-6616 Emerg. Phone: FAirfax 7-3975.

TRI-5TATE THEATRE 5UPPLY, 320 5. 5econd—JAckson 5-8249

• *Screen Trailers*

NATIONAL 5CREEN 5ERVICE, 500 S. 5econd—JAckson 6-7454

• *Signs, Advertising and Printing*

NATIONAL SCREEN 5ERVICE, 500 5. 5econd—JAckson 6-7454
PEERLE55 PRINTING, 410 5. Second—JAckson 6-1770
THEATRE POSTER EXCH., 184 E. Calhoun Ave.—JAckson 7-3836

• *Film Delivery Services*

AIR DI5PATCH, INC., 311 S. 5econd—JAckson 5-6848
Agent: L. E. Hester.

FILM TRAN5IT, 311 5. 5econd—JAckson 5-6848
Pres.: M. H. Brandan. Mgr.: G. L. Brandan.

• *Shipping and Inspection Service*

MEMPHI5 FILM 5ERVICE, 291 Hernando—JAckson 5-8356
Mgr.: A. S. Crews.

• *Service Companies*

ALTEC SERVICE CO., 3644 Carnes—GLendale 8-5284
AUDIO VI5UAL EQUIP. 5UPPLY CO., 308 S. 5econd—JAckson 5-1343
RCA 5ERVICE CO., 1367 5. Cooper—BRoadway 6-7508

• *Theatre Service*

SOUTHERN THEATRE 5ERVICE, 2790 Byrd—GLendale 2-9918, JAckson 5-8249
Owner: Jock Durell.

• *Motion Picture Exhibitor*

Representative: Mrs. Tam Spalding, 3070 Kimball Raod, Memphis 14, FAirfax 4-4301.

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!

Seattle Territory

Issue of April 13

Salt Lake City Territory

Issue of April 20

Save Them!

LETTERS (*Continued from page 7*)

that an adult-appeal show at the Saxon is usually opposed by a family-appeal show at the Fitchburg on Saturdays and Sundays. For instance, against a recent Brigitte Bardot at the Saxon, the Fitchburg played a Red Skelton picture and a cartoon show on Saturday afternoon and "Knights Of The Round Table" on Sunday; "The Big Fisherman" played the Fitchburg against "Bramble Bush" at the Saxon; and against "Suddenly Last Summer" at the Saxon the Fitchburg played a Tarzan and a Ma & Pa Kettle double feature Saturday afternoon and "Ivanhoe" on Sunday.

Next it must be recognized that, although kiddie shows and Walt Disney are popular, theatres are not built or maintained for children. Theatres are places of adult entertainment, primarily; and parents should operate from that viewpoint instead of trying to fob all the responsibility for what their children see off on the theatre manager.

Better still, parents should take their children to the movies and see for themselves what conditions are rather than dump the kids off out front and come back for them three hours later.

A western manager got tired of this low-rate baby-sitting and put a new price schedule into effect. Children attending without adults were charged double, children with adults were charged the regular children's price. He says this is not only working out great for him but it has encouraged family attendance and they're enjoying what, for some, is a new experience.

The advocates of "good" movies, or the critics of adult type pictures, must realize that they are outvoted anywhere from 4-1 to 8-or-10-to-1 at the boxoffice. In other words, four times as many people will buy tickets to see "The Bramble Bush" as will attend "The Last Angry Man"; and 8 to 10 times as many people will line up for "The Bramble Bush" as will struggle in to see "It Happened To Jane." And they, advocates and critics, must also realize that these people are American citizens and have their rights, too.

It follows, then, that those who want "good" movies should get out and see some. Taking "The Last Angry Man" as an example, the writer doubled his advertising budget for this picture and did all sorts of special things to put it over, including a two-column-by-eight-inch ad that featured a glowing endorsment of the picture by the Legion of Decency. All of the extra work, money and inspiration added up to a dismal "flop" at the box-office. The producer made an excellent picture with a timely and moral point; the theatre shelled out good money to advertise it; the manager expended sweat and inspiration without stint to put the picture over and yet people would not come to see it. Who was to blame? Certainly not "the movies."

In the above connection it must be added that there is no lack of cooperation given the theatres in an attempt to sell the better type of motion pictures to the public. Schools, teachers, the clergy and many others cooperate gladly in trying to get acceptance for a meritorious attraction, which only underscores the lack of any real demand for "good" movies.

The answer to the movie problem? Well, if that 10-to-1 lead that "Bramble Bush" holds over "It Happened To Jane" could be closed up to even a neck-and-neck race the problem would disappear.

It is the writer's hope that he and the reader should live so long.

FRANK BOYLE
Fitchburg, Mass.



Seen at the recent premiere of MGM's "Ben-Hur," Warner, Washington, were, left to right, director William Wyler; Eric Johnston, president, MPAA; and star Charlton Heston.

"Salt Producers Lose Suit

NEW YORK—Costs in excess of $2,400 were taxed against Independent Productions and IPC Distributors, the producer and distributor of "Salt of the Earth," which had filed an antitrust suit against virtually the entire motion picture industry. This sum was sought by the motion picture company defendants following their success in having the $7,500,000 suit dismissed.

Myles J. Lane of Schwartz and Frohlich, who has been lead counsel during the past three years for the motion picture company defendants, argued the motion for costs.

Federal District Judge McGohey, in granting defendants costs, commented that the repeated objections made by plaintiffs' counsel during lengthy pretrial examinations were responsible for enlarging the record and costs incurred by defendants.

VMPTA Execs Plan For "Fun" Convention

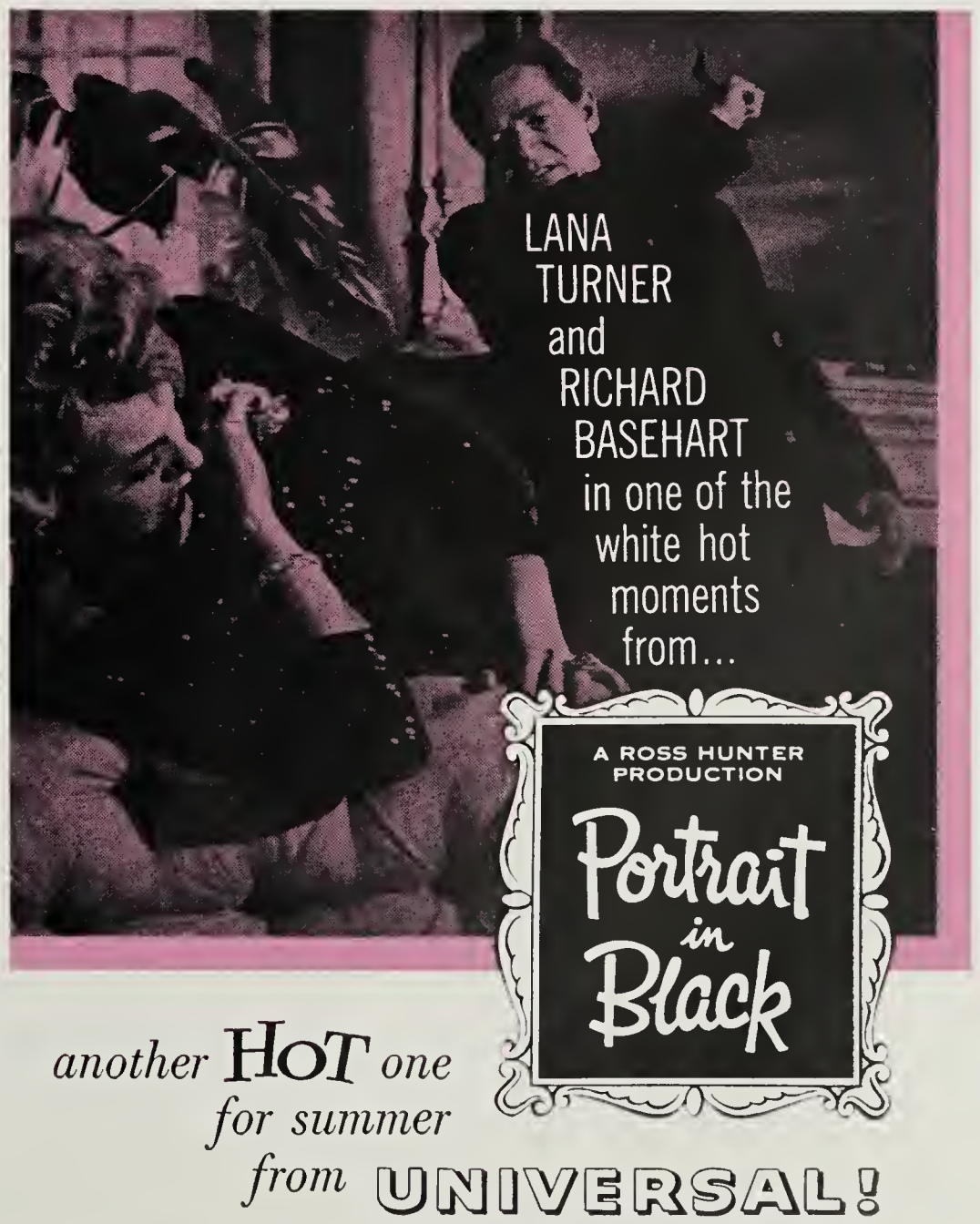
RICHMOND, VA.—A combined meeting of the board of directors of the V.M.P.T.A. and committee chairmen for the annual convention was held at Virginia Beach last week.

President Roy Richardson, Suffolk, presided. Also present were Mr. and Mrs. J. K. Crockett, Virginia Beach; Jerome Gordon, Newport News; Jeff Hofheimer, Norfolk; John Broumas, Chevy Chase; Carlton Duffus, Richmond; Sidney Bowden, Norfolk; Leonard Gordon, Newport News; Seymour Hoffman, Richmond; Syd Gates, Norfolk; William Jasper, Newport News; Jerome Gordon, Newport News; Lou Bress, Norfolk; Ben Somma, Highland Springs; Dave Kamsky, Richmond; Hal Lyon, Franklin; Jack Rumsey, Covington; Leonard Legum, Williamsburg; Phil Bress, Norfolk; Mr. and Mrs. Al Crosby, Virginia Beach.

A report was read on the highly successful campaign to combat adverse legislation submitted at the recent session of the General Assembly, and plans were discussed for the Convention to be held at Virginia Beach, July 26-28. Highlights of the "Fun" Convention will be the annual golf tournament, to be played at the Cavalier Country Club; the President's reception game night, and dinner-dance, all at The Dome; and the drawing for "Paid Rooms" which will go only to those conventioners registered in advance.

Announcement was also made that the Virginia Beach Chamber of Commerce can only hold rooms until June 15, so reservations must be made early.

Current industry problems of import to every theatreman will be discussed.



Town Celebrates Reopening

NEW YORK—The 114th in the series of COMPO ads in Editor and Publisher reprints a news dispatch from Benson, Minn., stating that the reopening of the town's only theatre was celebrated with a municipal banquet in recognition of the theatre's importance to the business and social life of the community.

Phonevision To Get Hartford Test By RKO General, If FCC Approves

HARTFORD, CONN.—This city will be the test city for Phonevision, the over-the-air pay TV system developed by Zenith Radio Corporation, providing the federal Communications Commission approves.

The three-year trial run, under the ground rules laid down by the Commission, will be conducted by RKO General, Inc., using the facilities of UHF Station WHCT, Channel 18, which the subsidiary of General Tire and Rubber Company has contracted to purchase from Capitol Broadcasting Inc., subject to FCC consent.

Authorization to conduct the test will be made to the FCC within the next few weeks, Thomas F. O'Neil, president, RKO General said.

O'Neill added that Station WHCT was purposely chosen in an effort to establish that stations not affiliated with networks can operate profitably if they are permitted to engage in pay TV, a contention that Zenith has been advancing for years.

He said, "As a test market Hartford is neither too large nor to small, and in many respects a typical American city. The people of Hartford will have a chance to decide whether they want the advantages of subscription TV in addition to the already ample commercial service available.

"We believe," O'Neil continued, "that this test will demonstrate that Hartford and the nation are ready for a subscription system supplementing sponsored programs, to provide not only box office entertainment for considerably less than the cost of out-of-home attendance, but also a type of local sponsored and public service programming that is not now available in many communities."

Joseph S. Wright, president, Zenith, said his company has completed extensive field tests on a decoder which permits early operation and simple attachment.

Breaking records for Exhibition—The Fabulous

"JEWEL BOX REVUE"

25 Men and a Girl

• • •

Hillside Theatre, Jamaica 11 weeks
Loew's State, N. Y. 3 weeks
Appolo, N. Y. 3 weeks
Howard, Washington—Tivoli, Chicago etc.

• • •

For Bookings

Marty Wurtzburg

110 West 44 St., N. Y. CI 5-4660



ATLANTIC CITY'S NEWEST CONVENTION HOTEL

The JEFFERSON with its new facilities for handling all convention groups is fast becoming Atlantic City's most popular convention hotel.
The JEFFERSON features an abundance of Meeting, Banquet and Exhibition Rooms fully equipped to handle your every need. Experienced personnel. Location ideal in heart of Atlantic City.

Write • Phone • Wire Today

For Descriptive Literature

CONVENTION MANAGER

HOTEL JEFFERSON

Atlantic City New Jersey

Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St. N.E.
Washington, D.C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

David E.

BRODSKY

Associates

THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.

240 N. 13th STREET • PHILADELPHIA 7, PA.

Theatre Installations and Maintenance

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	17	wks.	235%
Loew's State, New York (**$43,175)	18	"	129%
Boyd, Philadelphia (**$12,300)	16	"	232%
Todd, Chicago (No Ave.)	13	wk.	Ave. $29,500
Coronet, San Francisco ($13,200)	13	"	196%
Blue Mouse, Seattle ($6,100)	7	"	217%
United Artists, Detroit ($9,500)	5	"	304%
Cooper, Omaha ($4,500)	5	"	235%

BRAMBLE BUSH (WB)

Astor, Boston ($9,200)	7	"	119%
Chicago, Chicago ($25,800)	4	"	87%
Omaha, Omaha ($6,500)	1	"	123%
Mary Anderson, Louisville ($6,000)	4	"	89%
Ambassador, St. Louis ($8,500)	2	"	177%
St. Louis, St. Louis ($12,000)	1	"	75%
St. Francis, San Francisco ($11,200)	2	"	97%
Music Box, Seattle ($4,900)	2	"	99%
Michigan, Detroit ($18,300)	2	"	74%
Goldman, Philadelphia ($11,700)	1	"	137%

CAN-CAN (20TH-FOX)

Rivoli, New York ($9,500)	2	"	400%

CASH McCALL (WB)

Stanley, Philadelphia ($17,000)	3	"	100%
Orpheum, Omaha ($5,800)	2	"	114%
Paramount, San Francisco ($13,100)	1	"	130%
Roosevelt, Chicago ($17,800)	2	"	95%
Madison, Detroit ($12,900)	2	"	89%
Fox, St. Louis ($13,600)	2	"	92%
Mary Anderson, Louisville ($6,000)	3	"	146%
Metropolitan, Boston ($16,800)	2	"	98%
Music Box, Seattle ($4,900)	2	"	129%

CHANCE MEETING (PAR.)

Esquire, Chicago ($11,800)	1	"	93%

DOG OF FLANDERS (20TH-FOX)

Garrick, Chicago ($8,300)	3	"	130%
Viking, Philadelphia ($8,000)	2	"	112%
Fox, Detroit ($14,900)	1	"	135%
Coliseum, Seattle ($7,000)	1	"	65%
Fox, San Francisco ($12,000)	1	"	75%
Fox, St. Louis ($13,600)	2	"	110%
Metropolitan, Boston ($16,800)	1	"	90%

GAZEBO (MGM)

Roxy, New York ($48,000)	6	"	76%
Loew's, St. Louis ($8,600)	2	"	122%
Orpheum, Boston ($15,400)	2	"	91%
Adams, Detroit ($8,700)	3	"	91%
Warfield, San Francisco ($10,200)	3	"	99%
Arcadia, Philadelphia ($10,600)	3	"	64%
Music Box, Seattle ($4,900)	2	"	102%
United Artists, Louisville ($6,500)	1	"	154%
State, Omaha ($5,900)	3	"	84%
Chicago, Chicago ($25,800)	1	"	117%

GENE KRUPA STORY (COL.)

Forum, New York (**$13,920)	5	"	102%
Gary, Boston (**$11,100)	4	"	77%
Broadway-Capitol, Detroit (**$10,120)	2	"	194%
Garrick, Chicago ($8,300)	3	"	117%
Paramount, San Francisco ($13,100)	1	"	107%
Coliseum, Seattle ($7,000)	1	"	114%
Stanton, Philadelphia ($11,000)	2	"	67%
Rialto, Louisville ($6,600)	1	"	99%
Orpheum, Omaha ($5,800)	1	"	104%
Fox, St. Louis ($13,600)	1	"	110%

GUNS OF THE TIMBERLAND (WB)

Fox, St. Louis ($13,600)	1	"	90%
Paramount, San Francisco ($13,100)	1	"	76%
Omaha, Omaha ($6,500)	1	"	108%
Palms, Detroit ($15,400)	1	"	70%
Orpheum, Seattle ($4,500)	1	"	79%
Mary Anderson, Louisville ($6,000)	1	"	75%
Paramount, Boston ($12,300)	1	"	106%

HELLER IN PINK TIGHTS (PAR.)

Capitol, New York ($35,300)	1	"	79%
Golden Gate, San Francisco ($13,700)	1	"	51%
Coliseum, Seattle ($7,000)	1	"	86%

HOME FROM THE HILL (MGM)

Radio City, New York ($148,700)	3	"	79%
Loew's, St. Louis ($8,600)	1	"	163%
Warfield, San Francisco ($10,200)	1	"	147%
Music Hall, Seattle ($7,000)	1	"	100%
Adams, Detroit ($8,700)	1	"	173%

JACK THE RIPPER (PAR.)

Fox, St. Louis ($13,600)	1	"	110%
Paramount, San Francisco ($13,100)	2	"	83%
Pilgrim, Boston ($8,100)	2	"	80%
Orpheum, Omaha ($5,800)	1	"	138%
Broadway-Capitol, Detroit ($14,700)	2	"	94%
Ohio, Loulsville (No Ave.)	1	"	Ave. $5,000
Coliseum, Seattle ($7,000)	1	"	100%

LAST VOYAGE (MGM)

Capitol, New York ($35,300)	3	"	70%
Warfield, San Francisco ($10,200)	2	"	118%
Orpheum, Seattle ($4,500)	2	"	122%
Fox, Philadelphia ($15,300)	3	"	62%
Adams, Detroit ($8,700)	2	"	92%

NEVER SO FEW (MGM)

Blue Mouse, Seattle (**$5,040)	3	"	106%
Adams, Detroit (**$8,650)	6	"	138%
State, Omaha (**$5,960)	3	"	90%
Warfield, San Francisco ($10,200)	3	"	133%
Loew's, St. Louis ($8,600)	3	"	154%
Orpheum, Boston ($15,400)	3	"	122%
United Artists, Louisville ($6,500)	2	"	154%
Radio City, New York ($148,700)	3	"	93%
Randolph, Philadelphia ($9,900)	5	"	111%
Oriental, Chicago ($23,400)	4	"	105%

ON THE BEACH (UA)

Astor, New York (**$18,880)	14	"	151%
State-Lake, Chicago (**$25,800)	9	"	131%
United Artists, San Fran. ($6,500)	10	"	184%
Goldman, Philadelphia ($11,700)	8	"	127%
United Artists, Louisville ($6,500)	3	"	149%
Admiral, Omaha (No Ave.)	6	"	Ave. $5,000
Palms, Detroit ($15,400)	5	"	158%
Memorial, Boston ($15,400)	5	"	127%
Esquire, St. Louis (no ave.)	5	"	Ave. $10,400
Music Hall, Seattle ($7,000)	5	"	151%
Music Box, Seattle ($4,900)	1	"	82%

ONCE MORE WITH FEELING (COL.)

Oriental, Chicago ($23,400)	4	"	100%
Radio City, New York ($148,700)	3	"	90%
Metropolitan, Boston ($16,800)	2	"	79%
Fifth Avenue, Seattle ($5,700)	2	"	126%
Midtown, Philadelphia ($10,600)	1	"	141%
St. Francis, San Francisco ($11,200)	1	"	116%

OPERATION PETTICOAT (U-I)

Music Hall, Seattle (**$6,700)	7	"	133%
Ambassador, St. Louis (No Ave.)	4	"	Ave. $14,300
Midtown, Philadelphia (**$9,000)	12	"	158%
Memorial, Boston (**$17,080)	8	"	127%
Chicago, Chicago (**$22,480)	8	"	165%
Golden Gate, San Francisco ($13,700)	6	"	141%
Orpheum, Omaha ($5,800)	3	"	251%
Michigan, Detroit ($18,300)	6	"	116%
Omaha, Omaha ($6,500)	1	"	91%
Kentucky, Louisville ($6,500)	7	"	133%
St. Louis, St. Louis ($12,000)	3	"	68%
Radio City, New York ($148,700)	7	"	122%

OUR MAN IN HAVANA (COL.)

Forum, New York ($16,700)	8	"	130%
Kenmore, Boston ($10,600)	5	"	146%
Arcadia, Philadelphia ($10,600)	3	"	120%
Stage Door, San Francisco ($5,600)	2	"	189%

PORGY AND BESS (COL.)

Warner, New York ($23,270)	30	"	119%
McVickers, Chicago (**$13,050)	22	"	149%
Astor, Boston (**$8,370)	20	"	143%
Coronet, San Franc. (No Record)	18	"	Ave. $15,800
Goldman, Philadelphia (**$10,750)	15	"	125%
Kenmore, Boston (**$9,600)	8	"	89%
Brown, Louisville (**$4,950)	6	"	102%
Mercury, Detroit (No Ave.)	4	"	Ave. $18,000
Surf, Chicago (No Ave.)	6	"	Ave. $6.200
Paramount, Seattle ($7,300)	3	"	100%
Esquire, St. Louis (No Ave.)	2	"	Ave. $16,500

PRETTY BOY FLOYD (CONT.)

Loew's, St. Louis ($8,600)	1	"	93%
Orpheum, Boston ($15,400)	1	"	91%
Warfield, San Francisco ($10,200)	1	"	88%
Woods, Chicago ($19,700)	2	"	73%

PURPLE GANG (AA)

Paramount, Boston ($12,300)	1	"	82%
St. Louis, St. Louis ($12,000)	1	"	108%
Coliseum, Seattle ($7,000)	1	"	100%
Victoria, New York ($12,000)	6	"	101%
Golden Gate, San Francisco ($13,700)	1	"	102%
Roosevelt, Chicago ($17,800)	2	"	141%
Stanton, Philadelphia ($11,000)	2	"	68%

RISE AND FALL OF LEGS DIAMOND (WB)

Paramount, Boston ($12,300)	2	"	94%
Palms, Detroit ($15,400)	1	"	98%
Orpheum, Seattle ($4,500)	1	"	100%
Mary Anderson, Louisville ($6,000)	1	"	75%
Roosevelt, Chicago ($17,800)	1	"	85%
Paramount, San Francisco ($13,100)	1	"	69%
Stanton, Philadelphia ($11,000)	1	"	77%

SAPPHIRE (U-I)

Beacon Hill, Boston (**$9,650)	5	"	71%
Capri, Boston (**$6,380)	2	"	137%
Todd Cinestage, Chicago (**$16,600)	3	"	71%
Stanton, Philadelphia (**12,270)	2	"	71%
Sutton, New York (**$19,150)	7	"	71%
Golden Gate, San Francisco ($13,700)	1	"	90%
Broadway-Capitol, Detroit ($14,700)	2	"	72%
Esquire, Chicago ($11,800)	3	"	82%
Pageant, St. Louis ($3,700)	1	"	81%

SEVEN THIEVES (20TH-FOX)

Fox, San Francisco ($12,000)	2	"	107%
Paramount, Boston ($12,300)	1	"	98%
Coliseum, Seattle ($7,000)	1	"	100%
Fox, Detroit ($14,900)	2	"	81%
Fox, Philadelphia ($15,300)	2	"	105%
Loop, Chicago ($8,500)	4	"	130%
Paramount, New York ($33,200)	2	"	119%

SINK THE BISMARCK (20th-FOX)

Paramount, New York ($33,200)	4	"	117%
Fox, Detroit ($14,900)	4	"	94%
Rialto, Louisville ($6,600)	1	"	121%
Orpheum, Omaha ($5,800)	1	"	138%
Paramount, Boston ($12,300)	2	"	163%
Fox, San Francisco ($12,000)	2	"	117%
Omaha, Omaha ($6,500)	1	"	77%
St. Louis, St. Louis ($12,000)	1	"	75%

STORY ON PAGE ONE (20th-FOX)

Astor, Boston (**$8,370)	6	"	109%
Fox, San Francisco ($12,000)	1	"	84%
Coliseum, Seattle ($7,000)	1	"	86%
Omaha, Omaha ($6,500)	1	"	62%
Fox, Detroit ($14,900)	1	"	101%
Stanton, Philadelphia ($11,000)	3	"	89%
Rivoli, New York ($9,500)	7	"	152%
Ambassador, St. Louis ($8,500)	2	"	136%
Brown, Louisville ($5,700)	1	"	71%
Oriental, Chicago ($23,400)	2	"	77%

SOLOMON AND SHEBA (UA)

Capitol, New York (**$24,950)	8	"	219%
Capri, Boston (**$6,380)	7	"	197%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13 week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

"INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

Woods, Chicago (**$19,400)	11	"	144%
Fox, Philadelphia (**$14,580)	8	"	187%
Paramount, Seattle (**$8,040)	10	"	125%
United Artists, Detroit (**$8,810)	7	"	250%
Omaha, Omaha ($6,500)	3	"	145%
Mercury, Detroit (No Ave.)	6	"	Ave. $11,500
Brown, Louisville ($5,700)	5	"	121%
St. Louis, St. Louis ($12,000)	2	"	74%
Ambassador, St. Louis ($8,500)	1	"	106%
United Artists, San Francisco ($8,300)	3	"	180%
Pilgrim, Boston ($8,100)	1	"	121%

SUDDENLY LAST SUMMER (COL.)

Criterion, New York (**$20,380)	13	"	165%
Sutton, New York ($11,700)	13	"	104%
St. Francis, San Francisco ($11,200)	7	"	135%
Stanley, Philadelphia ($17,000)	9	"	88%
United Artists, Chicago ($25,200)	9	"	98%
Gary, Boston ($9,000)	8	"	156%
Orpheum, Omaha ($5,800)	2	"	158%
Madison, Detroit ($12,900)	7	"	144%
Fifth Avenue, Seattle ($5,700)	5	"	163%
Loew's, St. Louis ($8,600)	5	"	170%
United Artists, Louisville ($6,500)	4	"	144%
Orpheum, St. Louis ($4,900)	1	"	143%

TAKE A GIANT STEP (UA)

Pilgrim, Boston ($8,100)	1	"	111%

THIRD VOICE (20TH-FOX)

Victoria, New York ($12,000)	2	"	75%

THIS REBEL BREED (WB)

Stanton, Philadelphia ($11,000)	2	"	91%
Roosevelt, Chicago ($17,800)	1	"	79%

TOBY TYLER (BV)

Roosevelt, Chicago ($17,800)	4	"	104%
Orpheum, St. Louis ($4,900)	4	"	188%
Fox, San Francisco ($12,000)	2	"	107%
Viking, Philadelphia ($8,000)	4	"	123%
Metropolitan, Boston ($16,800)	2	"	131%
Coliseum, Seattle ($7,000)	3	"	120%
Rialto, Louisville ($6,600)	3	"	162%
State, Omaha ($5,900)	2	"	144%

TOUCH OF LARCENY (PAR.)

Esquire, Chicago ($11,800)	5	"	90%
Pageant, St. Louis ($3,700)	3	"	82%
Arcadia, Philadelphia ($10,600)	2	"	70%
T-L Krim, Detroit ($7,200)	2	"	70%
Normandie, New York ($7,300)	1	"	151%

WARRIOR AND THE SLAVE GIRL (COL.)

Orpheum, St. Louis ($4,900)	1	"	133%
Rialto, Louisville ($6,600)	1	"	68%

WHO WAS THAT LADY (COL.)

State-Lake, Chicago ($23,900)	5	"	100%
Orpheum, Boston ($15,400)	5	"	111%
Randolph, Philadelphia ($9,900)	4	"	168%
Ambassador, St. Louis ($8,500)	2	"	206%
Michigan, Detroit ($18,300)	2	"	145%
Paramount, San Francisco ($13,100)	1	"	176%
Orpheum, Omaha ($5,800)	2	"	138%

WIND CANNOT READ (20TH-FOX)

Roxy, New York ($48,000)	1	"	50%

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DAYS

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



APRIL 6, 1960 SECTION TWO VOL. 63 NO. 20

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
CRIME AND PUNISHMENT, U.S.A.—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
I PASSED FOR WHITE—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

April **BLUEBEARD'S TEN HONEYMOONS**—George Sanders, Corinne Calvert
May **RAYMIE**—David Ladd, Julie Adams

COMING

HELL TO ETERNITY—Jeffrey Hunter, Joan O'Brien
PAY OR DIE—Ernest Borgnine, Zohra Lampert
SEXPOT GOES TO COLLEGE—Mamie Van Doren, Mickey Shaughnessy

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ANGRY RED PLANET, THE—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
HORRORS OF THE BLACK MUSEUM—MD-95m.—(CS; EC)—Michael Gough, June Cunningham—4577 (4-22-59)—Well made horror entry—England
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller

TO BE REVIEWED

CIRCUS OF HORRORS—(C)—Anton Diffring, Erika Remburg
FALL OF THE HOUSE OF USHER—(CS; C)—Vincent Price, Mark Damon, Myrna Fahey
GIRL ON DEATH ROW—Terry Moore, Mara Corday
JAILBREAKERS, THE—Robert Hutton, Mary Castle

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Adventures of Huckleberry Finn..		MGM
•Alamo.....		UA
•All The Fine Young Cannibals....	A3	MGM
•All the Young Men.....		Col.
Alligator People, The.....	A2	Fox
Anatomy of Love, The.....		For.
Anatomy of a Murder.....	SC	Col.
Angry Hills, The.....	A3	MGM
Angry Island.....		For.
Angry Red Planet.....	A2	A-I
•Apartment, The.....		UA
Aren't We Wonderful.....		For.
Ask Any Girl.....	A3	MGM
Atomic Submarine.....	A2	AA
Attack of the Jungle Women.....		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle of the Coral Sea	A1	Col.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
Beatniks, The		Misc.
Because They're Young	A2	Col.
Behind The Great Wall	A1	Misc.
•Bellboy, The		Par.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Bewildered Youth—See The Third Sex		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orpheus		For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Bobbikins	A1	Fox
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
Boy and the Pirates, The		UA
Bramble Bush, The	B	WB
Breakout		For.
•Breath of Scandal, A		Par.
Bridal Path, The—(Mating Time)	A2	For.
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

Call Girls		For.
Can-Can	B	Fox
•Captain's Table		Fox
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Cat, The		For.
Chance Meeting	A3	Par.
•Cimarron		MGM
•Cinderfella		Par.
•Circus of Horrors		A-I
Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
•College Confidential		U-I
Comanche Station	A1	Col.
Conspiracy Of Hearts	A1	Par.
Cosmic Monsters, The	A2	For.
•Cossacks, The		U-I
Counterplot		UA
Country Girl, The—RE	A2	Par.
Cousins, The		For.
•Crack In the Mirror		Fox
Cranes Are Flying, The	A3	WB
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
•Dark At The Top Of The Stairs, The		WB
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of a High School Bride	A3	AI
•Dinosaurus		U-I
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Don't Give Up the Ship	A3	Par.
Drunken Angel, The		For.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
•Electronic Monster, The		Col.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Mirror, The		For.
•Enemy General, The		Col.

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stewart, Lee Remick—4633 (9-2-59)—Superior entertainment
BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jaoques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target
COMANCHE STATION—W-71m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of orime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features new faces
GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
GILDA—D-110m.—(RE)—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
339 **HEY BOY! HEY GIRL!**—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
343 **IT HAPPENED TO JANE**—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
402 **MIDDLE OF THE NIGHT**—D-118m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names
MOUNTAIN ROAD, THE—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1001 ARABIAN NIGHTS—CAR-76m.—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn
337 **YOUNG LAND, THE**—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

May **KILLERS OF KILIMANJARO**—(CS; EC)—Robert Taylor, Anne Aubrey
May **MAN ON A STRING**—Ernest Borgnine, Coleen Dewhurst

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
ELECTRONIC MONSTER, THE—Rod Cameron, Mary Murphy
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GULLIVER'S TRAVELS—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
MY DOG, BUDDY—Ken Curtis, London
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
REACH FOR TOMORROW—Burl Ives, Shelley Winters
SONG WITHOUT END—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
STRANGLERS OF BOMBAY—Guy Rolfe
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
TWELVE TO THE MOON—Ken Clark
WACKIEST SHIP IN THE ARMY, THE—(CS C)—Jack Lemmon Patricia Driscoll

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Hararset—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
PLEASE DON'T EAT THE DAISIES—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
918 **WATUSI**—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

May **PLATINUM HIGH SCHOOL**—Mickey Rooney, Terry Moore
May **GIANT OF MARATHON, THE**—(CS; EC)—Steve Reeves, Mylene Demongeot

COMING

ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges
ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BELLS ARE RINGING—(CS; MC)—Judy Holliday, Dean Martin
BUTTERFIELD 8—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine
KEY WITNESS—Jeff Hunter, Pat Crowley
SUBTERRANEANS, THE—(CS; C)—Leslie Caron, George Peppard
TEMPTATION—Ava Gardner, Dirk Bogarde, Joseph Cotten
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 **CIRCUS STARS**—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5818 **HANGMAN, THE**—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5821 **LAST TRAIN FROM GUN HILL, THE**—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 **ULYSSES**—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy

COMING FEATURES IN ORDER OF RELEASE

May **FIVE BRANDED WOMEN**—Van Heflin, Vera Miles

COMING

BELLBOY, THE—Jerry Lewis, Joan Tabor
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
IN THE WAKE OF A STRANGER—Tony Wright, Shirley Eaton—England
IT STARTED IN NAPLES—(VV; TC)—Clark Gable, Sophia Loren
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
PRISONER OF THE VOLGA—(C)—John Derek, Elsa Martinelli
PSYCHO—Anthony Perkins, Vera Miles
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TARZAN THE MAGNIFICENT—(C)—Gordon Scott, Betta St. John
UNDER TEN FLAGS—Van Heflin, Mylene Demongeot
WALK LIKE A DRAGON—Jack Lord, Nobu McCarthy, James Shigeta
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the dualiers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
011 **DOG OF FLANDERS, A**—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Ariene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 **MIRACLE OF THE HILLS, THE**—D-73m.(CS)—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy

•Fall of the House of Usher		AI
•Ferry to Hong Kong		Fox
Five Bold Women		Misc.
•Five Branded Women		Par.
Five Pennies, The	A1	Par.
Five Gates to Hell	B	Fox
•Flame Over India		Fox
Floods of Fear	A2	U-I
Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
•For the Love Of Mike		Fox
•Force of Impulse		UA
400 Blows, The	A3	For
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
Four Skulls of Jonathan Drake, The	A3	UA
•From The Terrace		Fox
•Fugitive Kind, The		UA

G

•Gallant Hours, The		UA
Gangster Story		Misc.
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
Giant Gila Monster, The		A-1
Giant Leeches		A-I
•Giant Of Marathon, The		MGM
Gigantis, The Fire Monster	A2	WB
Gilda—RE	B	Col.
•Girl In the Red Bikini, The		Fox
•Girl On Death Row		A-I
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town	B	MGM
Glenn Miller Story, The—RE		U-I
Go, Johnny, Go		Misc.
•Go Naked In The World		MGM
Goliath and the Barbarians	A3	A-I
•Grass Is Greener, The		U-I
Great Is My Country		For.
Grisbi		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA
Guns, Girls and Gangsters	B	UA

H

H-Man, The	B	Col.
Hangman, The	A2	Par.
Happy Anniversary	B	UA
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
•Head of a Tyrant		U-I
Headless Ghost, The	B	AI
Hell Bent for Leather	A2	U-I
Heller In Pink Tights	A3	Par.
•Hell To Eternity		AA
Hercules	A1	WB
•Hercules Unchained		WB
Here Come the Jets	A2	Fox
Hey Boy, Hey Girl!	A1	Col.
Hidden Fortress, The		For.
High School Big Shot		Misc.
•High Time		Fox
Hole In the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
Home from the Hill	A3	MGM
Horrors of the Black Museum	B	AI
Horse Soldiers, The	A1	UA
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House On The Waterfront, The	B	For.
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

•I Aim At the Stars		Col.
I Passed for White		AA
•Ice Palace		WB
11 Generale Della Rovere		For.
I'm All Right, Jack		For.
•In the Wake Of A Stranger		Par.
•Inherit the Wind		UA
Inside the Mafia	B	UA
Invisible Invaders, The	A1	UA
Island of Lost Women	A1	WB
Isle of Levant, The		Misc.
It Happened to Jane	A1	Col.
It Started with a Kiss	B	MGM
•It Started In Naples		Par.
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jet Over the Atlantic		Misc.
John Paul Jones	A1	WB
Johnny Dark —RE	A1	U-I
Jonas	A3	For.
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
Just My Luck		For.
Justice and Caryl Chessman		Misc.

K

•Key Witness		MGM
Kidnapped	A1	Misc.
•Killers of Kilimanjaro	A1	Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA

L

Lady Chatterley's Lover	C	For.
Last Angry Man, The	A1	Col.
Last Train from Gun Hill	A2	Par.
Last Voyage, The	A1	MGM
Law Is the Law, The	A2	For.
•Leech Woman, The		U-I
Lesson In Love, A		For.
Legend of Tom Dooley, The	A2	Col.
•Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Lonely Sex, The		Misc.
Look Back In Anger	A3	WB
•Lost World, The		Fox
Lotna		For.
Love Is My Profession	C	For.
Lovers, The	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Magician, The	A3	For.
•Magnificent Seven, The		UA
Man In the Net	A2	UA
Man In the Saddle—RE	A2	Col.
•Man on a String	A1	Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Man Without a Star—RE	B	U-I
Masters of the Congo Jungle	A1	Fox
Mating Time—See The Bridal Path		
Mating Urge, The	C	Misc.
Middle of the Night	B	Col.
•Midnight Lace		U-I
Miracle, The	A2	WB
Miracle In Soho		For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Monpti		For.
Most Wonderful Moment, The		For.
Mountain Road, The	A2	Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
•My Dog, Buddy		Col.
Mysterians, The	A1	MGM

N

Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
•Nightfighters, The		UA
Non-Scheduled Train, A		For.
•Noose For A Gunman		UA
North by Northwest	A3	MGM
Nude In A White Car		For.
Nun's Story, The	A2	WB

O

•Ocean's Eleven		WB
Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
Oklahoma Territory	A1	UA
On the Beach	A3	UA
Once More with Feeling	A3	Col.

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry
003 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
918 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
921 **SON OF ROBIN HOOD, THE**—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
THIRTEEN FIGHTING MEN—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
WAKE ME WHEN IT'S OVER—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
917 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

May **FLAME OVER INDIA**—Kenneth More, Lauren Bacall—England
May **VALLEY OF THE REDWOODS**—(CS)—Lynn Bernay, John Hudson
May **WILD RIVER**—(CS; C)—Montgomery Clift, Lee Remick

COMING

CAPTAIN'S TABLE—John Gregson—England
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
FERRY TO HONG KONG—Curt Jurgens, Orson Welles, Sylvia Sims—England
FOR THE LOVE OF MIKE—(CS; C)—Richard Basehart, Stu Erwin
FROM THE TERRACE—(CS; DC)—Paul Newman, Joanne Woodward
HIGH TIME—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
LET'S MAKE LOVE—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
LOST WORLD, THE—(CS; DC)—Michael Rennie, Jill St. John
ONE FOOT IN HELL—(CS; DC)—Don Murray, Alan Ladd, Dolores Michaels
SONS AND LOVERS—(CS; DC)—Dean Stockwell, Wendy Hiller
STORY OF RUTH, THE—(CS; DC)—Elana Eden, Stuart Whitman, Peggy Wood
39 STEPS—Kenneth More, Taina Elg—England
TWELVE HOURS TO KILL—(CS)—Nico Minardos, Barbara Eden
UPSTAIRS AND DOWNSTAIRS—Michael Craig, Mylene Demongeot—England
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap
HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand I—4598 (6-17-59)—Fine filming of horror classic—Hammer
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction
MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
UNFORGIVEN, THE—W-125m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

May **FUGITIVE KIND, THE**—Marlon Brando, Anna Magnani—Pennebaker
May **GALLANT HOURS, THE**—James Cagney, Dennis Weaver—Cagney-Montgomery
May **NOOSE FOR A GUNMAN**—Jim Davis, Lyn Thomas—Premium

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
APARTMENT, THE—Jack Lemmon, Shirley MacLaine, Fred MacMurray—Mirisch
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
FORCE OF IMPULSE—Robert Alda, Christina Crawford—Gayle-Swimmer-Anthony
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
MAGNIFICENT SEVEN, THE—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch
NIGHT FIGHTERS, THE—Robert Mitchum, Anne Heyward—Cineman
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
STUDS LONIGAN—Christopher Knight, Venetia Stevenson—Longridge

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
5920 **FLOODS OF FEAR**—MD-82m.—Howard Keel, Anne Hayward—4579 (4-22-59)—Interesting, suspenseful programmer
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
GLENN MILLER STORY, THE—MUD—166m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
5921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
OTHELLO—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
TOO SOON TO LOVE—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program
5925 **THIS EARTH IS MINE**—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Name packed, interesting drama

COMING FEATURES IN ORDER OF RELEASE

Feb. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
April **HEAD OF A TYRANT**—(C)—Massima Girotti, Isabelle Corey—Italian-French

COMING

COLLEGE CONFIDENTIAL—Steve Allen, Jayne Meadows, Mamie Van Doren
COSSACKS, THE—(C)—Edmund Purdom, Georgia Moll
DINOSAURUS—(CS; C)—Ward Ramsey, Kristina Hanson
GRASS IS GREENER, THE—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons
LEECH WOMAN, THE—Coleen Gray, Grant Williams
MIDNIGHT LACE—Doris Day, Rex Harrison, Myrna Loy
PORTRAIT IN BLACK—Lana Turner, Anthony Quinn, Sandra Dee
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trado
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
817 **ISLAND OF LOST WOMEN**—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 **—30—** —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

May **SERGEANT RUTLEDGE**—(TC)—Jeffrey Hunter, Constance Towers

COMING

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
DARK AT THE TOP OF THE STAIRS, THE—Robert Preston, Dorothy McGuire
HERCULES UNCHAINED—(C)—Steve Reeves, Sylva Koscina
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
OCEAN'S ELEVEN—(TC)—Frank Sinatra, Angie Dickinson, Dean Martin
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemont

ENGLISH

BLITZKRIEG—DOC.-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
I'M ALL RIGHT, JACK—C-104m.—Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly for art and specialty spots—Lion International
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Bolinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY—65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert
VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

O

•One-Eyed Jacks		Par.
•One Foot In Hell		Fox
Operation Amsterdam	A1	Fox
Operations Dames	A3	A-I
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
Othello		U-I
Our Man in Havana	A3	Col.

P

Paris Hotel		For.
•Pay or Die		AA
•Pepe		Col.
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
•Platinum High School		MGM
•Pleasure Of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
Poacher's Daughter, The		For.
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd	B	Misc.
•Prisoner of the Volga		Par.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The	C	U-I
•Psycho		Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Rabbit Trap, The	A2	UA
Race For Space		Misc.
•Rachel Cade	A3	WB
Rape of Malaya	A1	For.
•Rat Race, The		Par.
•Raymie		AA
•Reach for Tomorrow		Col.
Rebel Set, The	A3	AA
Return of the Fly, The	A2	Fox
Riot in Juvenile Prison	B	UA
Rise and Fall of Legs Diamond, The	B	WB
Road Racers	B	A-I
Road To Hell, The	C	Misc.
Rookie, The	B	Fox
Room 43	B	For.
Rosemary		For.

S

Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Scavengers, The		Misc.
Scent of Mystery		Misc.
•Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
•Sexpot Goes To College		AA
Shake Hands with the Devil	A2	UA
Sign of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
Sinners of Paris		For.
Sins of Rose Bernd, The		For.
Sins of Youth		For.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Son of Robin Hood, The	A1	Fox
•Song Without End	A2	Col.
•Sons and Lovers		Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA
Square Peg, The		For.
•Story Of Ruth, The		Fox
Story on Page One, The	A3	Fox
•Strangers When We Meet		Col.
•Stranglers Of Bombay	B	Col.
•Studs Lonigan		UA
Subway In the Sky	B	UA
•Subterreaneans, The	A3	MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Surprise Package		Col.
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.
Sword and the Cross, The		For.

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
Tall Story	B	WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
•Tarzan The Magnificent		Par.
Teenagers from Outer Space	A2	WB
•Temptation		MGM
Ten Seconds to Hell	A2	UA
Terror is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
•39 Steps		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Earth Is Mine	A3	UI
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill		UA
Three Men In a Boat	A3	For.
—30—	A1	WB
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Tiger Bay	A3	For.
Timbucktu	A1	UA
•Time Machine, The	A2	MGM
Tingler, The	A2	Col.
Toby Tyler	A1	Misc.
Too Many Crooks		For.
Too Soon To Love	B	U-I
Touch of Larceny	A3	Par.
•Twelve Hours To Kill		Fox
•Twelve To The Moon		Col.

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
Unforgiven, The		UA
•Upstairs and Downstairs		Fox

V

•Valley of the Redwoods		Fox
Vice Raid		UA
•Village Of The Diamond, The		MGM
Virgin Island		For.
Virgin Sacrifice		Misc.
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wackiest Ship in The Army, The		Col.
Wake Me When It's Over		Fox
•Walk Like A Dragon		Par.
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Watusi	A1	MGM
Web of Evidence	A3	AA
When Comedy Was King	A1	Fox
Who Was That Lady?	B	Col.
•Wild River		Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A		For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox
Young Land, The	A1	Col.
Young Philadelphians, The	A3	WB

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinoo Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Worner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippo, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaili Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luidi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Scheil, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles—President

INDIAN

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—For the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World

SUMMER WIND BLOWS, THE—CD-80m.—Margit Cariquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.

BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup

BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.

BEHIND THE GREAT WALL—DOC-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental

BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista

CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO

DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance

DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO

FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation

GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP

GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner

GO, JOHNNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach

HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta

ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle

JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent

JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World

KIDNAPPED—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista

LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner

MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic

MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation

NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco

POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont

PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant

SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.

T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers

TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant

THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista

TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

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The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS

3441 (Dec.) Wonders of Puerto Rico ....G 20m. 4563

COLOR FEATURETTES

4441 (Nov.) Wonderful Gibraltar .....G 18m. 4663
4442 (Mar.) Wonders of Ontario .....

COMEDIES

THE THREE STOOGES (8)

3401 (Sept.) Sweet and Hot .....F 17m. 4539
3402 (Oct.) Flying Saucer Daffy .....G 17m. 4539
3403 (Dec.) Oil's Well That Ends Well ..F 17m. 4567
3404 (Feb.) Triple Crossed .....F 17m. 4567
3405 (June) Sappy Bull Fighters .....F 16m. 4652

SPECIAL

(Eastman Color)

The Golden Fish .....E 20m. 4648

ONE REEL

MAGOOS

(Technicolor)

3751 (Sept.) Magoo's Cruise .....E 6m. 4539
3752 (Oct.) Love Comes To Magoo .....G 6m. 4539
3753 (Nov.) Gumshoe Magoo .....E 6m. 4564
3754 (Jan.) Bwana Magoo .....G 6m. 4568
3755 (Mar.) Magoo's Homecoming .....G 6m. 4599
3756 (Apr) Merry Minstrel Magoo .....G 6m. 4599
3757 (May) Magoo's Lodge Brother ....G 6m. 4607
3758 (July) Terror Faces Magoo .....G 6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701 (Nov.) Wolf Hounded .....E 7m. 4664
4702 (Dec.) Little Bo Bopped .....G 6m. 4676
4703 (Mar.) Tale Of A Wolf .....

HAM AND HATTIE CARTOONS

(Technicolor)

3511 (Oct.) Spring and Saganaki .....G 7m. 4540
3512 (Jan.) Picnics Are Fun .....E 7m. 4564

WORLD OF SPORTS

3801 (Sept.) Aqua-Rama .....G 9m. 4540
3802 (Oct.) Rasslin' Ref' .....F 9m. 4540
3803 (Dec.) Sportsmen's Paradise .....G 9m. 4564
3804 (Feb.) Aquatic Carnival .....F 9m. 4568
3805 (Apr.) Racquet Magic .....G 9m. 4615
3806 (June) Jungle Adventure .....G 10m. 4615
4801 (Sept.) Wheeling Wizards .....G 9m. 4664
4802 (Nov.) Tee Marvels .....G 10m. 4680
4803 (Feb.) Greatest Show On Water ..
4804 (Mar.) Swinging Down The Lane ..

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

4421 Super Wolf .....F 16m. 2740
4422 A Fool And His Honey .....F 16m. 3243
4423 Hooked And Rooked .....F 17m. 3292
4424 Trouble In-Laws .....
4431 Fraidy Cat .....G 16m. 3218
4432 Champ Steps Out .....F 17m. 3209
4433 Dizzy Yardbird .....F 17m. 2830
4434 Innocently Guilty .....F 16m. 3021
4435 Rootin' Tootin' Tenderfeet ..

THE THREE STOOGES

REISSUES

4401 Up In Daisy's Pent House ..F 17m. 3472
4402 Booty And The Beast .....F 17m. 3498
4403 Loose Loot .....F 16m. 3525
4404 Tricky Dicks .....F 16m. 3542
4405 Rip. Sew And Stitch .....

SERIALS

TWO REELS

Wild Bill Hickok .....E 15EP. 170
Captain Video .....G 15EP. 3209
Tex Granger .....G 15EP. 2369
4121 Pirates Of The High Seas ..F 15ep. 2964
4160 The Lost Planet .....

COLOR FAVORITES CARTOONS

(Technicolor)

4601 Gerald McBoing Bong's .....E 8m. 3435 Symphony
4602 Animal Crackers Circus ....G 7m. 198
4603 Bringing Up Mother .....E 7m. 3707
4604 Glee Worms .....G 7m. 2534
4605 The Tell Tale Heart .....E 8m. 3631
4606 Little Match Girl .....G 8m. 2534
4607 The Man On The Flying Trapeze .....G 7m. 3758
4608 Rocky Road To Ruin .....G 8m. 3585
4609 Pete Hothead .....
4610 Lo The Poor Buffal .....
4611 Unicorn In The Garden .....

MAGOO CARTOON REISSUES

4751 Ragtime Bear .....F 7m. 2740
4752 Spellbound Hound .....E 7m. 2814
4753 Trouble Indemnity .....G 7m. 2943
4754 Bungled Bungolo .....E 7m. 3021
4755 Barefaced Flatfoot .....

CANDID MICROPHONES

4551 Number 4, Series 6 .....F 10m. 3129
4552 Number 5, Series 6 .....
4553 Number 1, Series 1 .....

ANIMAL CAVALCADES

3951 Chimp-Antics .....G 10½m. 3418
3952 Jungle Monarchs .....F 10m. 3473
3953 Greyhound Capers .....F 9m. 3585
3954 The Three Big Bears .....F 7m. 3623

FILM NOVELTIES

3851 Rhapsody On Ice .....G 9m. 2557
3852 A Lass In Alaska .....F 10½m. 2497
3853 Aren't We All .....F 10½m. 2328
3854 Magic Stone .....G 10m. 1820
3855 Babies By Bannister .....E 8½m. 1383
3856 Community Sing No. 1 .....G 10m. 2243
4851 Sitka Sue .....F 11m. 2591
4852 This Is Versailles .....G 10m. 3585
4853 Beyond The Frontier .....

THRILLS OF MUSIC

4951 Jerry Wald And Orchestra ..G 10m. 3388
4952 Machito And Orchestra ....G 10m. 3699
4953 Les Elgart And Orchestra ...

MGM

REISSUES

(1959-60)

ONE REEL

GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-161 Just Ducky .....F 7m. 3615
W-162 Two Little Indians .....G 7m. 3623
W-163 Life With Tom .....G 8m. 3639
W-164 Puppy Tale .....G 7m. 3657
W-165 Posse Cat .....F 7m. 3691
W-166 Hic-Cup Pup .....F 6m. 3730
W-167 Little School Mouse .....F 7m. 3750
W-168 Baby Butch .....F 8m. 3778
W-169 Three Little Pups .....E 7m. 3646
W-170 Drag-Along Droopy .....G 8m. 3682
W-171 Billy Boy .....E 6m. 3739
W-172 Homesteader Droopy .....G 8m. 3758
W-173 Half Pint Palomino .....G 7m. 3639
W-174 Impossible Possum .....F 7m. 3707
W-175 Sleepy Time Squirrel .....F 7m. 3778
W-176 Bird-Brained Dog .....F 7m. 3798

Paramount

TWO REEL
SPECIAL
(VistaVision; Technicolor)

VistaVision Visits Spain .....E 18m. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-4 (Apr. 25) Ghost Writers .....F 7m. 4467
B17-5 (May 2) Which Is Witch .....F 6m. 4512
B17-6 (Sept.) Good Scream Fun .....G 7m. 4532
B-18-1 (Jan.) Doing What's Fright .....F 6m. 4580
B18-2 (Mar.) Down To Mirth .....G 7m. 4599
B18-3 (June) Not Ghoulty .....G 9m. 4631
B18-4 (July) Casper's Birthday Party .....G 6m. 4652

HERMAN AND KATNIP

H18-3 (Apr.) Fun on Furlough .....F 6m. 4599
H18-4 (Oct.) Katnip's Big Day .....F 7m. 4664

JEEPERS AND CREEPERS

J19-1 (Jan.) The Boss Is Always Right ...G 6m. 4684
J19-2 (Mar.) Trouble Date .....

NOVELTOONS
(Technicolor)

P18-4 (Apr.) Houndabout .....G 7m. 4599
P18-5 (May) Huey's Father's Day .....F 6m. 4663
P18-6 (Nov.) Out of this Whirl .....G 7m. 4664
P19-1 (Feb.) Be Mice To Cats .....G 6m. 4684

MODERN MADCAPS

M18-3 (Mar.) La Petite Parade .....G 8m. 4599
M18-4 (June) Spooking Of Ghosts .....F 6m. 4615
M18-5 (Sept.) Talking Horse Sense .....G 7m. 4648
M18-6 (Oct.) T.V. Fuddlehead .....G 7m. 4664
M19-1 (Jan.) Mike The Masquerader ....G 6m. 4684
M19-2 (Feb.) Fiddle-Faddle .....G 7m. 4684
M19-3 (Mar.) From Dime To Dime .....

PARAMOUNT REISSUES
POPEYE CHAMPIONS

E19-1 (Sept.) Let's Stalk Spinach .....G 7m. 3177
E19-2 (Sept.) Punch and Judo .....G 7m. 3194
E19-3 (Sept.) Popeye's Pappy .....G 7m. 3243
E19-4 (Sept.) Lunch With A Punch .....G 7m. 3259
E19-5 (Sept.) Swimmer Take All .....F 7m. 3294
E19-6 (Sept.) Friend Or Phony .....F 7m. 3333

CARTOON CHAMPIONS

S19-1 (Sept.) Better Bait Than Never ....F 7m. 3552
S19-2 (Sept.) Surf Bored .....G 7m. 3578
S19-3 (Sept.) Huey's Ducky Daddy .....G 7m. 3666
S19-4 (Sept.) The Seapreme Court .....G 7m. 3707
S19-5 (Sept.) Crazy Town .....E 6m. 3739
S19-6 (Sept.) Hair Today, Gone Tomorrow .....G 7m. 3715
S19-7 (Sept.) Cage Fright .....G 7m. 3357
S19-8 (Sept.) Pig-A-Boo .....G 7m. 3392
S19-9 (Sept.) Frightday The 13th .....F 7m. 3483
S19-10 (Sept.) True Boo .....G 7m. 3410
S19-11 (Sept.) Northwest Mousie .....F 7m. 3666
S19-12 (Sept.) Surf and Sound .....F 7m. 3715
S19-13 (Sept.) Of Mice and Menace .....G 7m. 3766
S19-14 (Sept.) Ship-A-Hooey .....G 7m. 3812

20th Century-Fox

(1958)
ONE REEL
CINEMASCOPE
MOVIETONE ADVENTURES
(Color)

7803 (Mar.) Wild Race For Glory .....G 9m. 4463
7804 (Apr.) Transcontinental .....F 9m. 4463
7806 (Mar.) Fortress Formosa .....G 9m. 4475
7807 (June) Inside Poland Today .....G 10m. 4512
7808 (July) Snow Fun In College .....G 9m. 4540
7809 (Aug.) Dance Beat .....G 9m. 4540
7810 (Sept.) Rockets Roar .....G 10m. 4552
7811 (Oct.) Blue Water Sports .....G 9m. 4568
7812 (Nov.) Undersea Adventure .....G 10m. 4568
7813 (Dec.) Fireworks For Freedom ....G 10m. 4568
7901 (Jan.) Stairway To The Andes ....G 9m. 4631
(Feb.) Football Roundup .....F 10m. 4568
7902 (Feb.) Basketball's Aces In Action ..F 10m. 4591
7903 (Mar.) Swedish Air Jets Zoom ....G 9m. 4591
7904 (Apr.) Whirlybirds and Thunderbirds G 10m. 4631
7905 (May) Assignment Argentina .....G 9m. 4648
7906 (June) Road Burners .....G 10m. 4648
7907 (July) Recondo With 101st Air Borne G 10m. 4664
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5804 (Apr.) The Juggler of Our Lady ...E 9m. 4423
5805 (May) Gaston, Go Home! .....F 6m. 4491
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5807 (July) Camp Clobber .....F 7m. 4495
5808 (Aug.) Sick, Sick Sidney .....G 7m. 4495
5809 (Sept.) Old Mother Clobber .....F 7m. 4512
5810 (Oct.) Gaston's Easel Life .....F 6m. 4520
3811 (Nov.) Signed, Sealed and Clobbered G 6m. 4567
5812 (Dec.) Sidney's Family Tree .....E 6m. 4567
5901 (Jan.) Clobber's Ballet Ache .....F 6m. 4567
5902 (Feb.) Tale Of A Dog .....F 6m. 4567
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5832 Woodman Spare That Tree ..F 7m. 3013
5833 Mysterious Stranger .....F 7m. 2497
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5835 Lazy Little Beaver .....F 7m. 2352
5836 Hula, Hula Land .....F 7m. 2667
5837 Love's Labor Won .....F 7m. 2444
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3902 ( ) Venice Of The East .....G 18m. 4631
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3917 (April) Log Jammed .....F 7m. 4599
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7725 (April) Person To Bunny .....

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MOTION PICTURE EXHIBITOR

APRIL 6, 1960 — IN THREE SECTIONS THIS IS SECTION THREE

ANNUAL THEATRE CATALOG EDITION

1960

The Annual EQUIPMENT ENCYCLOPEDIA and BUYERS' GUIDE . . . as prepared each year by the skilled Editors of the PHYSICAL THEATRE—EXTRA PROFITS Department.

•

THE WORLD'S LEADING AUTHORITY ON THE PHYSICAL THEATRE BUILDING . . . DESIGN, CONSTRUCTION, MAINTENANCE, MANAGEMENT, EQUIPMENT AND REFRESHMENTS

EDITORIAL FOREWORD

For an industry little more than 60 years old, motion pictures and the many thousands of people who make them America's greatest form of entertainment have struggled through many difficult periods of adjustment.

From the flickers to color to sound; to standard screen—to wide screen to wide film; from penny arcade to nickelodeon to art house; from neighborhood theatres and magnificent "picture palaces" to drive-ins, the motion picture and its theatre have clearly grown with America. Yes, theatres have undergone numerous, and sometimes even drastic changes. But change means progress, and the theatreman of today who wants to be a part of tomorrow must be willing to change with his industry.

If it is true that the present is indicative of the future, then it is best to examine our position today in order to make necessary plans for tomorrow. Let's look at the record as it now stands.

The deluxe showcase, that edifice erected in monumental acclaim of entertainment, is still the big grosser for premiere-type performances. But this theatre, in all its splendor, has recently undergone many changes. What was formerly a big house is now a "home" with sophistication and comfort. This home of entertainment now offers patrons the ultimate in design and beauty. And recent renovations have added living room comfort to the once "barn-like" picture palace. The deluxe showcase is now more of a monument to entertainment than ever before.

The Main Street or main stem theatre, found in the small American town, was hurt by lack of patronage in recent years, but during 1959 it again was recognized as being not only an integral, but an extremely important part of the community. Civic leaders began to become aware of the value of the local theatre, and came to its rescue.

Neighborhood theatres in large cities went through a difficult period, due to the changing conditions of the neighborhoods themselves. Many of the theatres, however, have become bright and intimate playhouses, thereby luring back patrons.

The art house, which has become so popular recently, is usually decorated to create an intimate atmosphere for its patrons. Although there are only about three to four hundred of these theatres situated in the big cities throughout the nation, it is expected that this type of theatre will gain greatly in popularity during this new decade.

Drive-in theatres have made great strides during the past 10 years and with a continuing shift of the population to suburbia, it is expected that more drive-ins will be built. This unique form of entertainment—watching a motion picture from one's automobile—has caught the feeling of the American public, which is constantly "on the go." Americans love something new and exciting, and this is just what the drive-in has given them: a new type of recreation for the entire family. Facilities in drive-ins are such that the entire family can attend, each being pleased with a separate facet of the operation. The children enjoy the recreational facilities of the playground area; the women of the family appreciate the availablility of well-prepared food and complete menus, and the men like the prices and the comfort of their own automobiles. The drive-in has unlimited potential for extra profit gains by active, creative theatremen.

And the shopping center theatre will become an important source of entertainment and profit in the near future. Smart businessmen now realize that the shopping center can attract patrons, but it cannot hold them for long periods of time. With a theatre situated in its midst, the shopping center can offer more to the potential customer than any other buying outlet. There has been a recent surge in shopping center theatre construction, and it is likely to continue.

The alert theatreman must look around him to see exactly what the public is accepting—the architecture of their homes, the plants they work in, their office buildings, all general interior decorations, and their hobbies. All of these have not only bearing, but a profound effect upon what the public looks for in theatres. Smart theatremen will note the changes as they occur, and will gear their present and future operations to public tastes.

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Annual

THEATRE CATALOG EDITION

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1960
EDITION

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The Newly Remodeled Loew's Capitol

A Major Remodeling Project Converted This 41 Year Old Broadway Showcase to a Sophisticated Modern Theatre

Throughout its 41-year history, the Capitol has become one of the landmarks along New York's "Great White Way." Today, shortly after undergoing a million-dollar refurbishing, the Capitol is still a theatre of great beauty and majesty. John J. McNamara, outstanding theatrical architect, has turned the Capitol into a "modern" showplace, to rank with America's greatest movie houses.

To begin renovations of the Capitol, Loew's had Edward Robbins, Inc., general contractor, completely restore the auditorium's columns, walls, ceilings, and soffits to their original silver-leaf state. To modernize the auditorium, as well as provide maximum viewing for all patrons, the old proscenium and side boxes were removed.

Continuing the redecorating of the auditorium, new drapes in gold and ivory were hung from sounding board to floor. Novelty Scenic Studios, who hung the drapes, also installed a new contour curtain, which operates mechanically, on pre-set contour designs. The glassed-in rear partition was moved forward six feet, thereby enlarging foyer space and improving sight lines for those patrons sitting in the rear rows.

The entire orchestra and divan section was reseated with American Seating Company's "Bodiform" lounger-type chairs. The chairs are spaced 40-inches back to back, and staggered to permit an unobstructed view of the giant screen. The new seats automatically adjust to the individual posture of the occupant. The seating upholstery is of a cherry-red, hard-finish, nylon fabric. Standards are beige. The standards on the ends of the rows feature illuminated row numbers.

Removing 755 seats, the new seating arrangement encompasses 3,662 seats, 1,520 of which are in the orchestra, 126 of which are divans, 922 of which are mezzanine, and 1,094 of which are balcony seats.

A rebuilt projection booth, housing the most modern equipment, is another feature of the new Capitol. Three Century compatible 70/35mm projectors were installed. Ashcraft rectifiers and lamphouses compliment the projectors. The latest Ampex custom high level switching compatible six and four track sound system is also part of the modern installation. Bausch & Lomb Optical Company lenses are used for all projection.

The entire theatre is air-conditioned, with twelve 30-ton Westinghouse units replacing the former old-fashioned compressors. The units are capable of delivering 140,000 cubic feet of air per minute.

Specially-loomed carpets (70 per cent nylon—30 per cent wool), featuring the emblem of Loew's Theatres against a spattered field of red, gold, blue, and mauve, were laid.

The new 28 by 61 feet screen, manufactured by Technikote Company, is seamless, and features a "pearl" surface, assuring even light distribution and high quality color fidelity. Framework for the screen may be adjusted, manually, from flat surface to varying degrees of curvature when necessary.

In the grand lobby, the original Empire Style of design has been retained. Walnut panelling has been refinished and large murals restored. The three large rock crystal chandeliers, originally featured in the famed Sherry's, remain. Both the foyer and outer lobby feature continuous music from hidden speakers.

The grand stairway of white Cararra marble remains, but has been bisected with a modern escalator, which operates at a speed of 90 to 120 feet per minute. On all stairways, new treadles and risers have been installed.

The concession counter is of modern design, and it provides excellent facilities for both the patron and the employee. APCO drink machines are also located for convenient patron use.

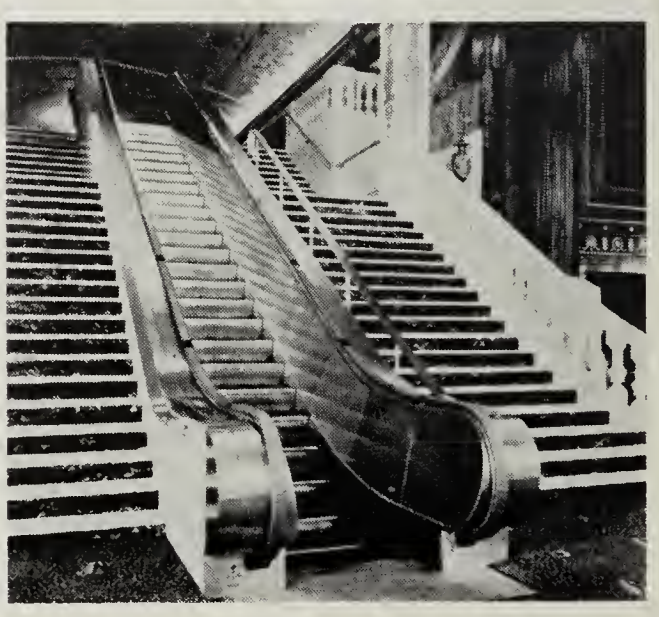
The middle lobby has been entirely redone in modern design, and features a black and white marble floor, illuminated ceiling done in gold Italian mosaic, marble and mosaic walls and down lighting. New rest rooms of modern design have been installed off of the Grand Foyer.

The front of the theatre has also been refurbished, with the boxoffice being moved from center lobby to the north side. General Register Company's ticket machines are used in the boxoffice. Ducts from the air-conditioning system force either cool or warm air down to the outer sidewalk, depending upon the season of the year.



Photo shows soffit of unique marquee, installed by Artkraft-Strauss. Warm air is piped through ducts to sidewalk during winter, and cool in summer. Built-in speakers provide sidewalk music. Boxoffice was repositioned to north entrance during refurbishing.





Top photo shows view of mezzanine promenade. Newly designed Loew carpet, with circuit monogram, is used throughout the Capitol. Bottom photo shows Peelle Motorstairs installation. The stairs are reversible, affording maximum patron movement.

A completely new marquee, splayed to each end of the building, was installed by Artkraft-Strauss. It is of cantilever, platform type, on top of which can be erected electrical displays tailored to the attraction. The only permanent feature of the marquee is the theatre's name in bronze silhouette letters against an illuminated white background. The marquee is equipped with built-in speakers for use during premiers or for special announcements. The old upright has been removed and in its place is an installed smaller sign, featuring the theatre name, and an automatic panel which indicates, alternately, the time and the temperature.

The white terra-cotta brick facade of the building was also cleaned and painted, and the trim was repainted.

REFERENCE DATA

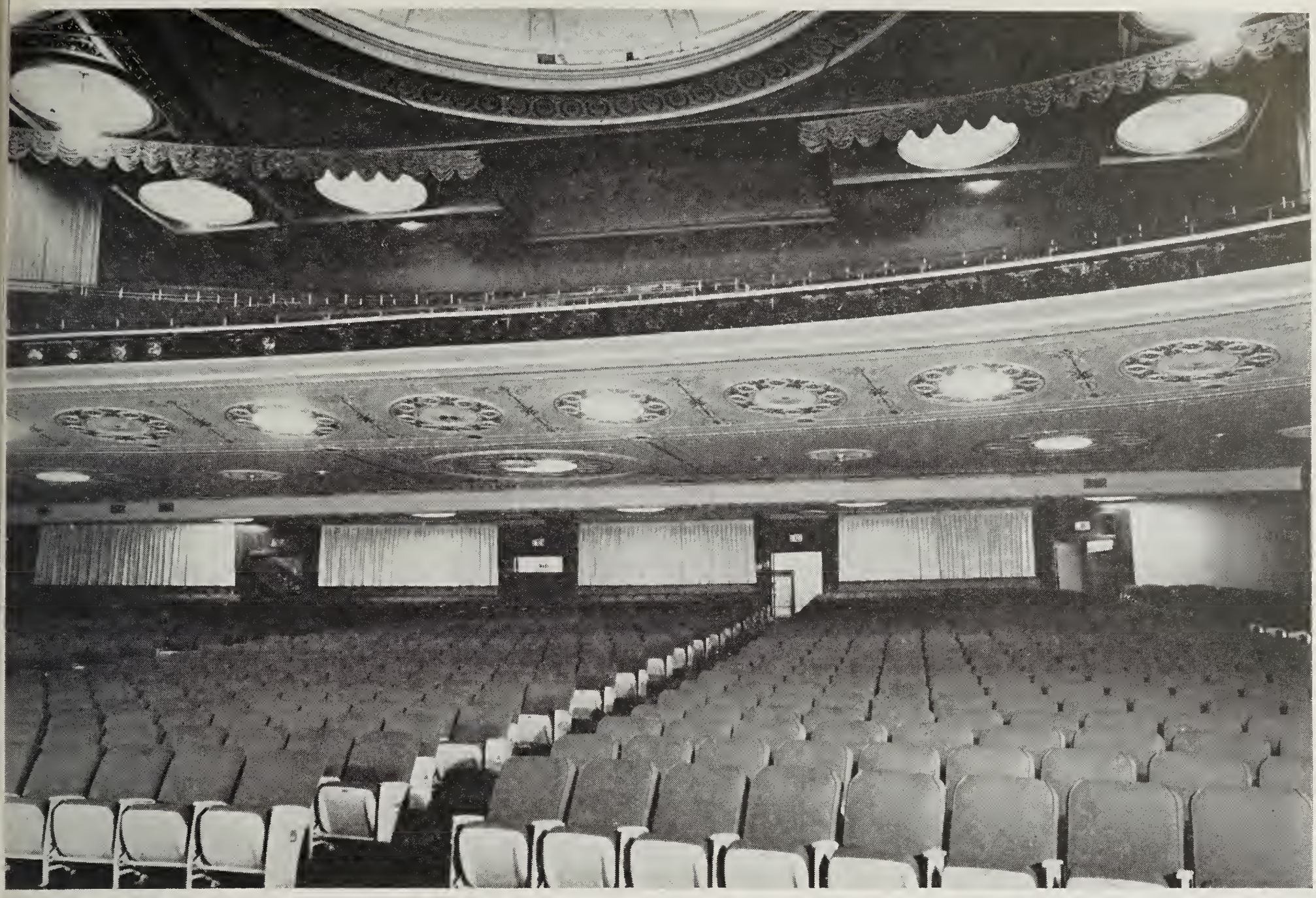
OWNER: Loew's Theatres, Inc.

ARCHITECT: John J. McNamara.

GENERAL CONTRACTOR: Edward Robbins, Inc.

SEATING CAPACITY: 2200 or 2900.

Arc Lamps: C. S. Ashcraft Mfg. Co.
Curtains: Novelty Scenic Studios, Inc.
Drapes: Novelty Scenic Studios, Inc.
Lenses: Bausch & Lomb Optical Co.
Marquee: Artkraft-Strauss.
Motorstair: The Peelle Co.
Projectors: Century Projector Corp.
Seats: American Seating Co. "Bodiform."
Screen: Technikote Co.
Ticket Machines: General Register Co.



Photos show highly-styled beauty of the remodeled Capitol, Broadway, New York City. The top photo shows view of the orchestra and mezzanine from stage. Bodiform lounger-type chairs, spaced 40 inches apart, permit maximum patron comfort. Bottom photo shows orchestra exit, finished in walnut with antique mirrors, and dropped ceiling.





LINCOLN •

Miami Beach, Fla.

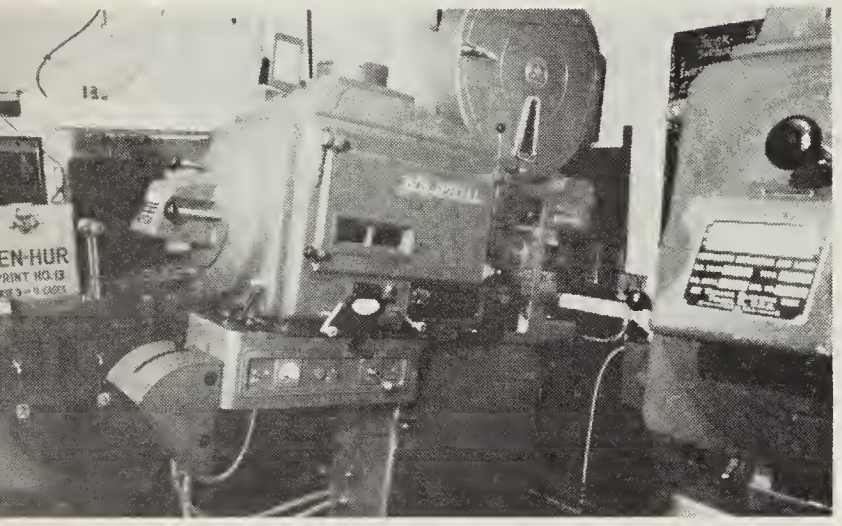
The Lincoln, Miami Beach, is an outstanding remodeled theatre of 1959. Employing excellent taste in decor and furnishings, the theatre now presents Florida patrons with a maximum of comfort and fine technical reproductions in picture and sound.

Costing $130,000, the remodeling job included 70mm projection equipment. The projectors are Victoria X Multi-Purpose, with Strong arc lamps. Rectifiers are Ashcraft and rewinders are Neumade.

Gullistan carpets enhance the setting for the 915 Heywood-Wakefield seats. Proscenium curtains were designed and installed by Joe Hornstein, Inc.

Photos tell the story. Notice the modern marquee with the vertical attraction sign, rising high against the circular front of an overhead office building.

The photo of the foyer shows an attractive lighting fixture with Grecian furnishings. The recessed lighting gives patrons a relaxed atmosphere in which to wait before the attraction.



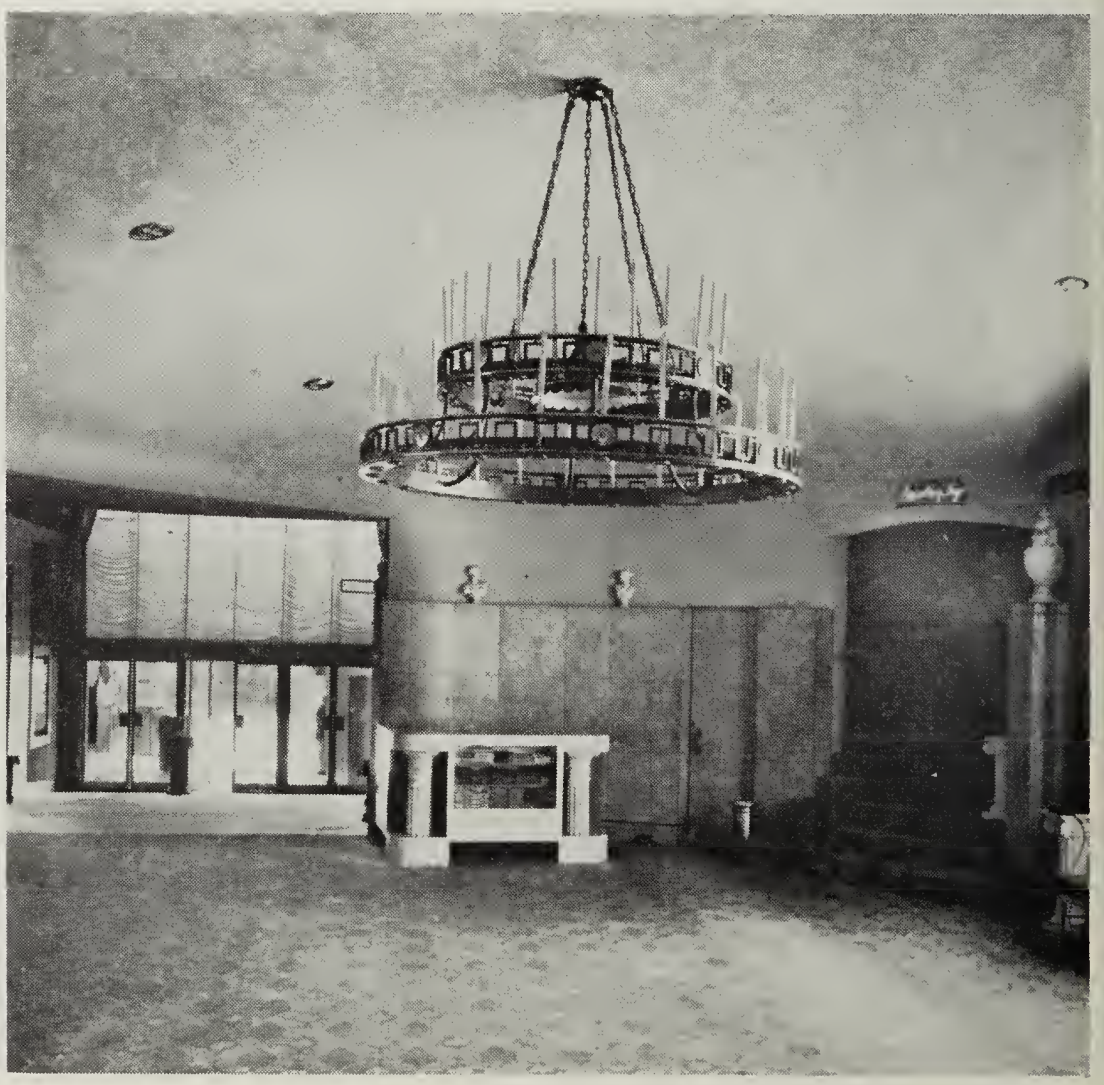
REFERENCE DATA

OWNER: Dade Lincoln Theatre Corporation.
OPERATORS: B. B. Brandt.
DECORATOR, DESIGNER: Ruth Brandt.
COST OF REMODELING: $130,000.
SEATING CAPACITY: 915.

Carpets: A. M. Karagheusian Gullistan.
Chairs: Heywood-Wakefield.
Curtain Controls, Tracks: Automatic Device.
Curtains: Joe Hornstein, Inc.
Projection Machines: Victoria X.
Projection Lamps: Strong.
Rectifiers: Ashcraft.
Lenses: PanaVision, Isco, Bausch & Lomb.
Screen: Raytone.
Sound: Altec.
Speakers: Altec.
Film Cabinets: Neumade.
Rewinders: Neumade.

Supply Dealer: Cinematograph International, Division of Joe Hornstein, Inc.





ODEON •

Harlow, England

The first completely new theatre to be built in Britain by the Rank Organization since the war incorporates many new features of modern design. Dictating to the architects T. P. Bennett and Son and Rank's engineering controller, S. B. Swingler were the three fundamentals—first class all purpose projection, good acoustics (both monoaural and stereophonic), and the best possible viewing conditions.

The projection booth has an almost parallel throw. The auditorium walls are designed to break sound reflections. In consequence, the theatre is a single story stadium-type auditorium with a 59x27 foot screen.

The screen end has no proscenium in the accepted sense, and the entire wall is covered with curtains.

The auditorium seats 1,244 patrons, partly on steppings and partly on sloping floor. From the lowest level, a reversed floor slopes the screen. There is a minimum of 3¼ feet between rows and the seats are several inches wider than usual.

The auditorium has "saw-toothed" load-bearing brick walls, designed to assist in acoustical correction and add interest to the interior. The external bricks are Tuscan facings and the low pitched roof in one long line is covered with dark green asbestos.

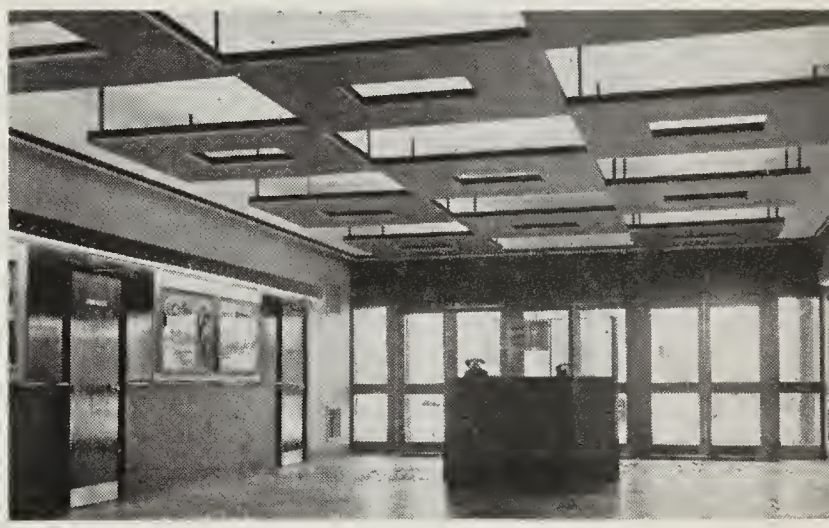
The spacious projection booth incorporates rest rooms, a workshop, and an office. The Philips 70/35mm Todd-AO projectors are equipped with Mole-Richardson arclamps. A Premiere all-purpose lantern is included for slide presentations, and stage spotting and lighting effects. Varamorph variable anamorphic lenses are in use.

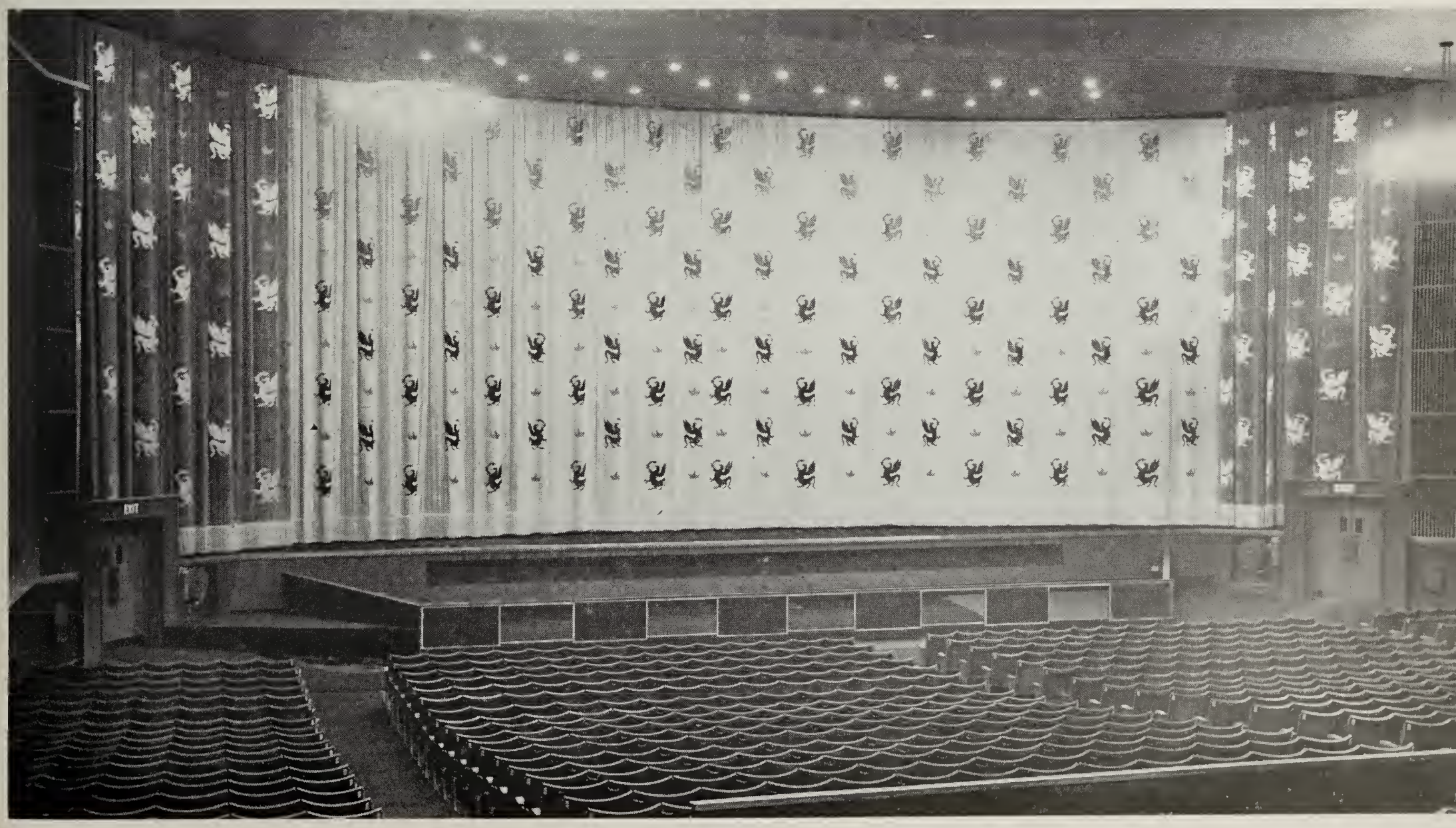
Rectifier units are remotely controlled by switches near the projector stands. Th e floor of the booth is isolated from the main structure with 2 inches of insulation, and a floating concrete floor. The ceiling and part of the walls are treated with acoustic absorption material.

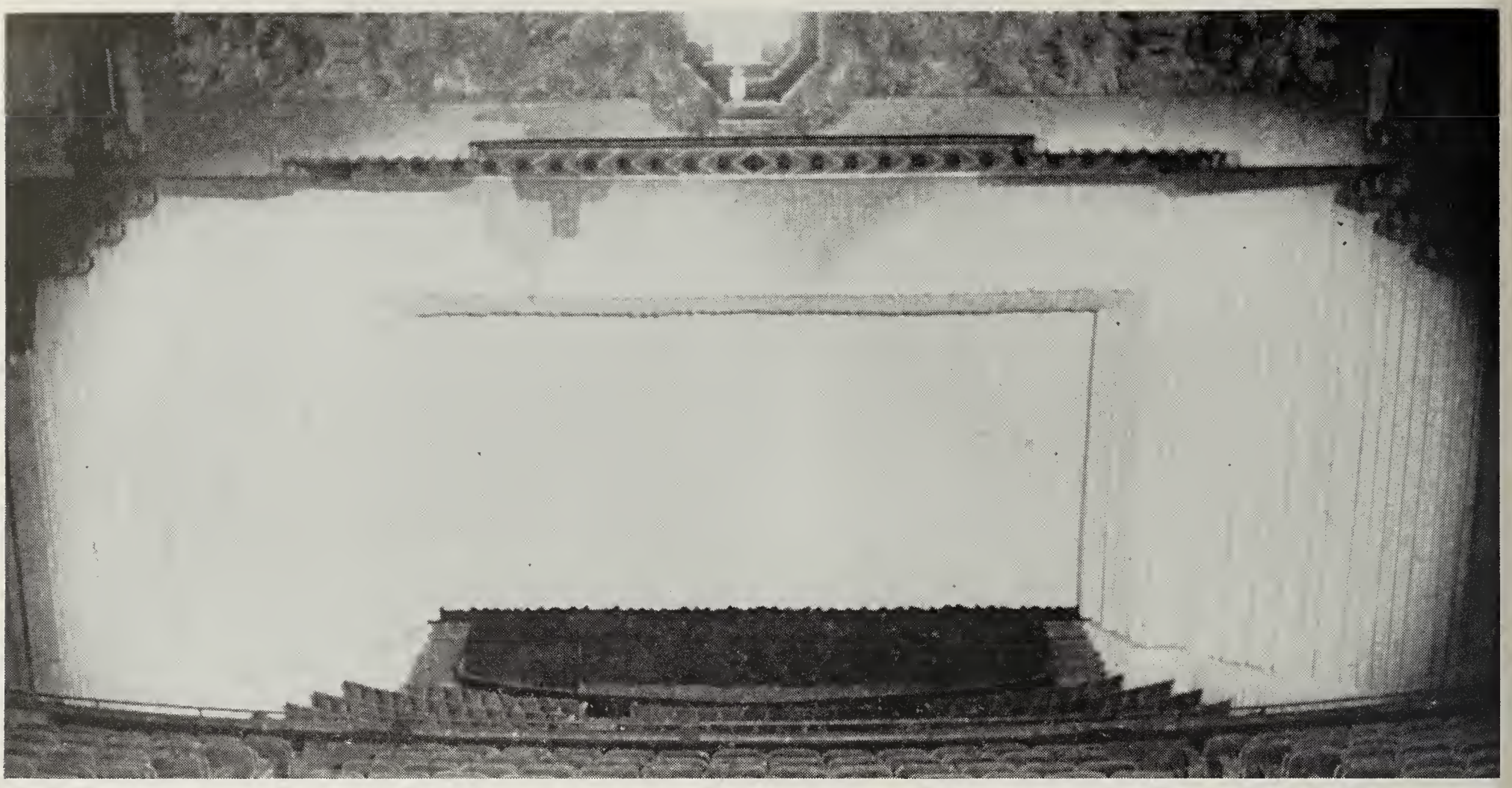


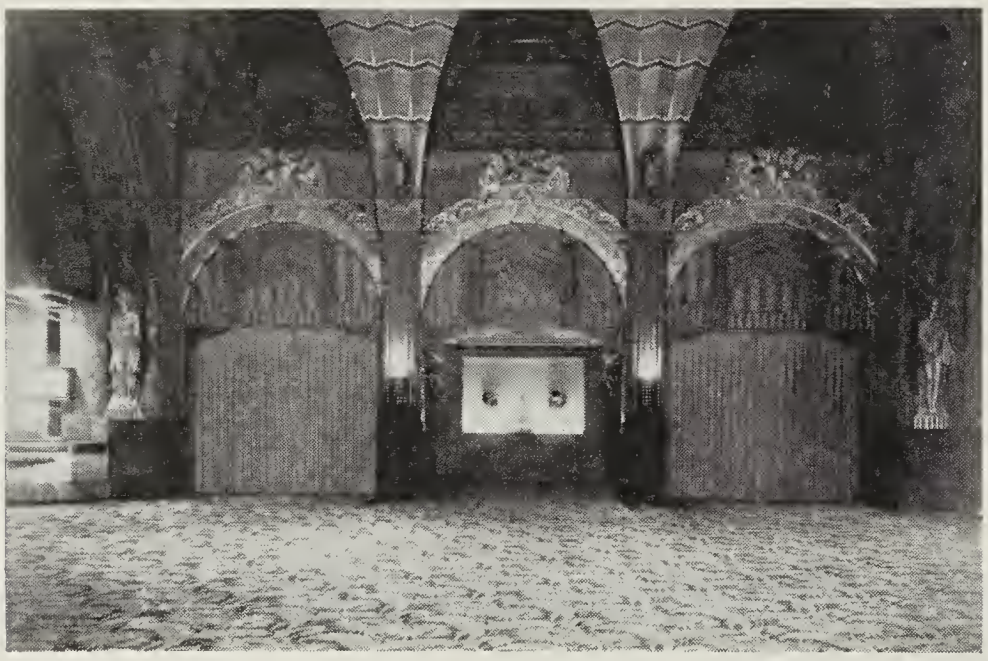
The sound system includes stereophonic amplification for four and six track magnetic films, stage amplification employing a microphone mixer with cardioid microphones, and a dual non-sync four speed record reproducer. Ten auditorium effects speakers in rel fex cabinets are fixed to the side and rear walls.

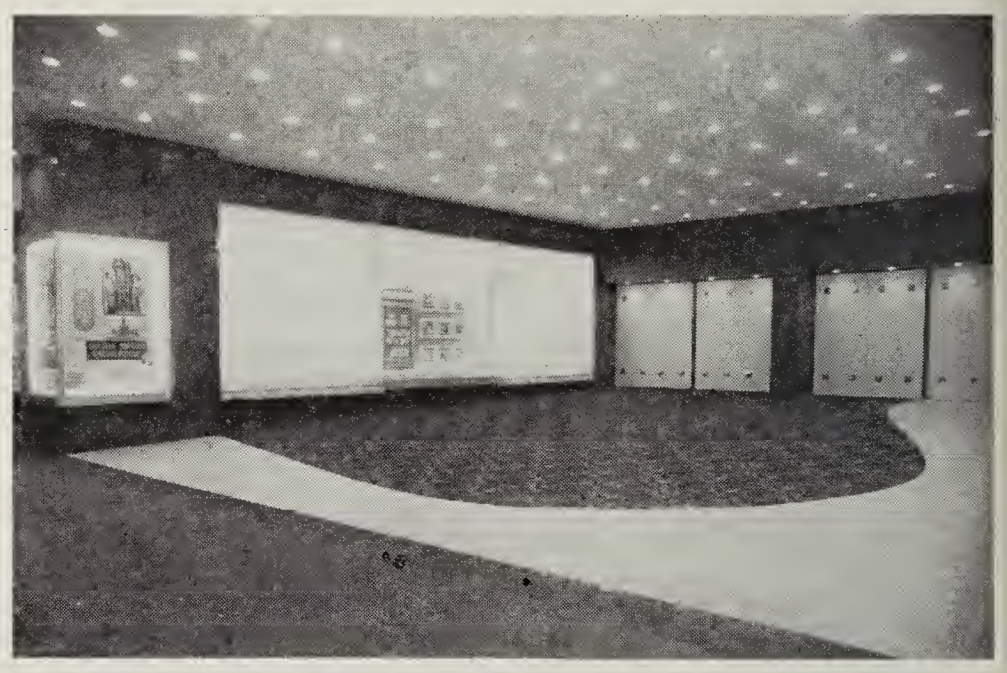
A telesonic loop equipment system for the hard of hearing has been provided by Multitone Electric. By means of small transistorised receivers, the patrons can sit anywhere in the auditorium and hear film, disc, and microphone sound adjusted to their requirements.













RKO PANTAGES •

Los Angeles, California

The attractive RKO Pantages in Los Angeles has many outstanding features. In the auditorium, a new Hurley Super Optical screen, 55 by 27 feet, has been installed. The new screen area treatment eliminated the proscenium arch, and provides a modern setting for the new screen techniques.

The newly installed traveller curtain, covering the giant screen, is made of shimmering gold texture Lurex. The fully modernized seats are upholstered in high pile maroon mohair, over foam rubber cushions with matching padded arm rests. The seat backs are covered with a maroon barkcloth, trimmed with grey.

The Pantages grand foyer is carpeted in a colorful flowered pattern broadloom, flooded with warm down lighting. The entire area has been redecorated in fresh colors, and has been fully refurbished, including the concession counter.

The new boxoffice is flanked by glass-cloth curtained panels, with rear illumination. The walls are mosaic tile in off-black color, highlighted by various colored tile inserts.

The boxoffice and display cases are in white.

NEW CAPRI •

Boston, Mass.

The New Capri, Boston, was completely remodelled, redecorated and redesigned at a cost in excess of $125,000. The New Capri is the site of the former Copley, where for many years E. E. Clive and his stock players presented many successful stage presentations.

The extensive renovations include the installation of a 45-feet marquee, suspended in the air. The long, four-level lobby has been redecorated with walnut paneling and colorful wallpaper. The entire lobby is equipped with new lighting fixtures imported from Italy and Germany. Inside the front lobby, two mosaics have been created by Boston artist Henri Lion, Jr.

The second lobby will serve as an art gallery where each month a different exhibition or one-man art show from Boston galleries will be displayed. In the third lobby, one of the largest refreshment bars in New England is located. Luxurious wall-to-wall carpeting covers the main lobby leading to the orchestra entrances, and the marble stairway to the balcony is set off with a handsome wrought iron and rope banister.

The new projection booth constructed beneath the old booth in the balcony, houses the first American-built 70mm projectors installed in New England. The Super Cinex projectors produced by Ashcraft are coupled with a Century Sound System.

Drapes on both sides of the screen hang 40 feet from the ceiling. Stereophonic sound, reproduced over a series of 10 speakers, fills the theatre with music.

The renovation of this Sack theatre, including all the designing and decorating, has been under the direction of Louis Chiaramonte, with the assistance of Lou Golden on the draperies.

The New Capri was reopened on Christmas Day with Solomon and Sheba as the feature. A special charity performance was given two days before reopening, and a sellout audience was the first to see the remodeled conventional.

The New Capri is owned by Benjamin Sack, president of Sack Theatres. Other theatres owned by Sack are: Saxon, Gary, and Beacon Hill.

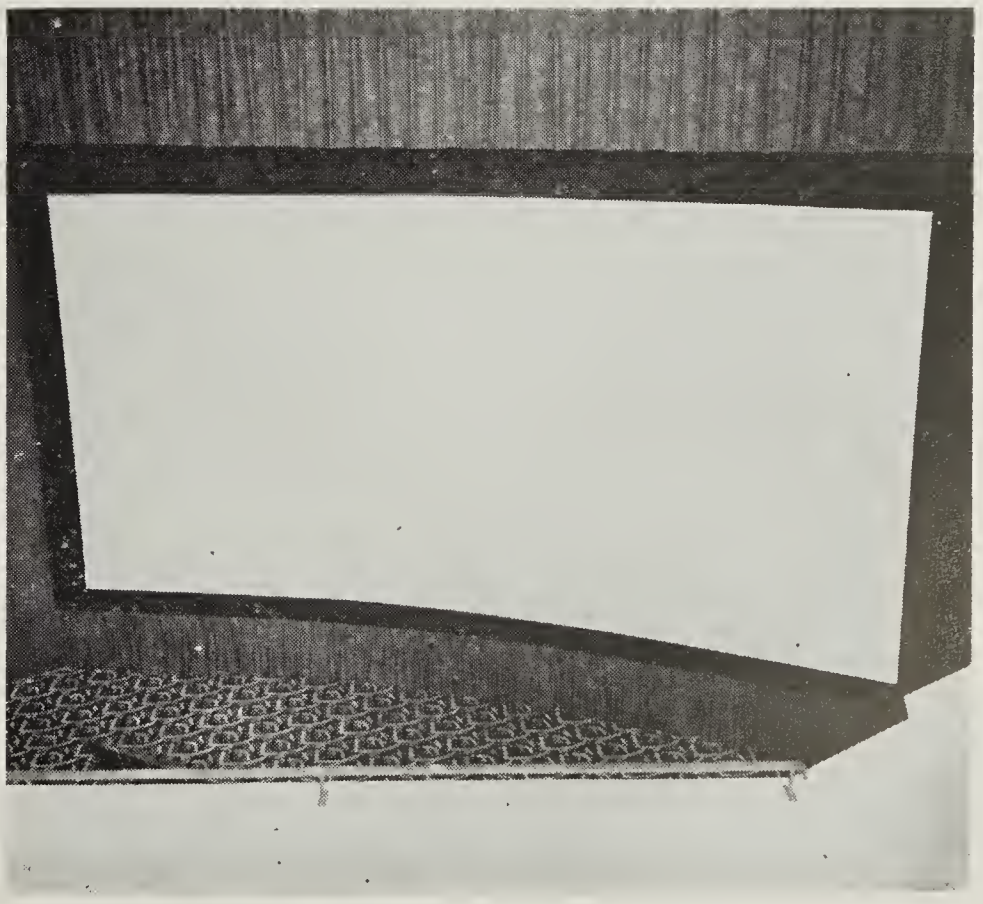


REFERENCE DATA

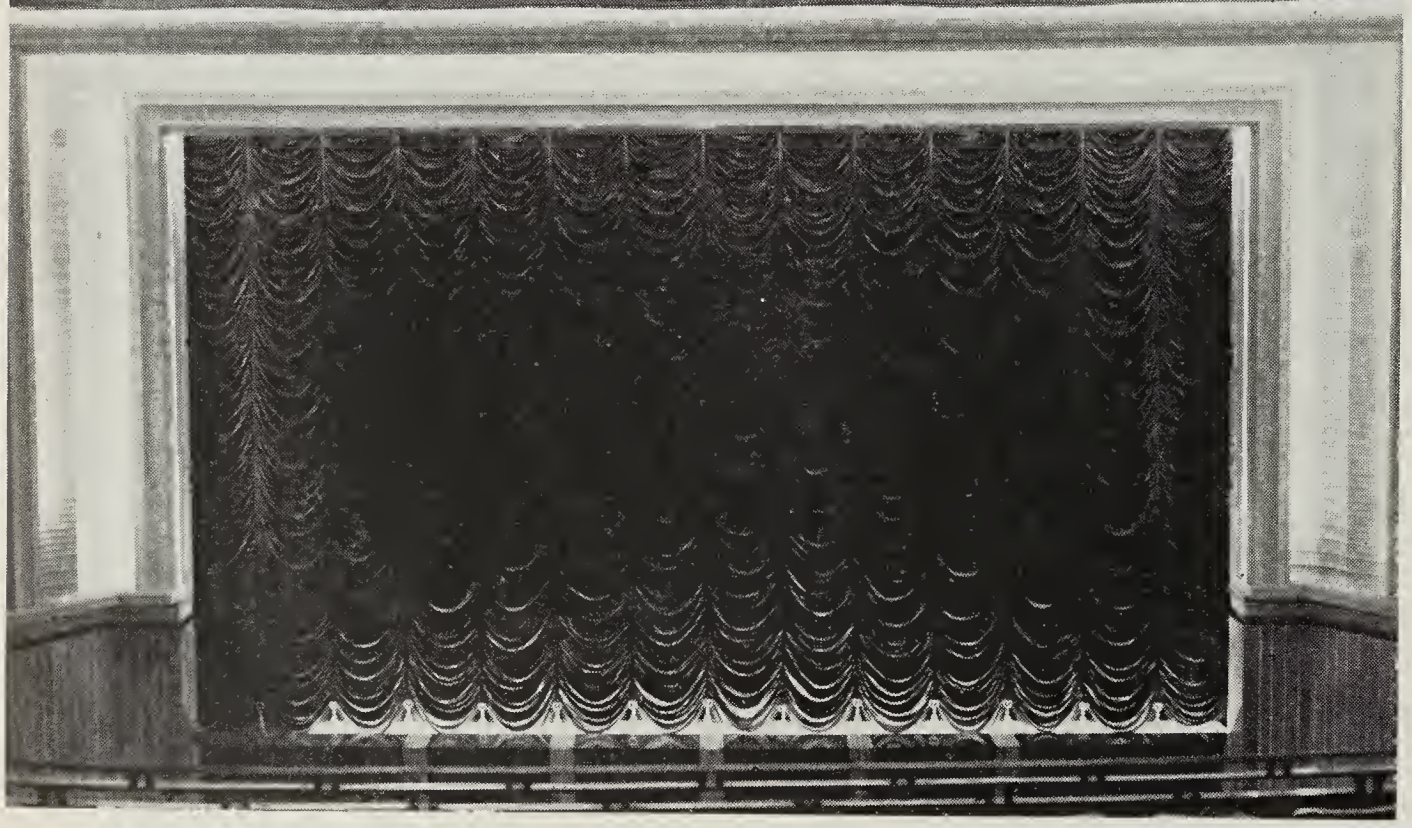
OWNER: Sack Theatres.
ARCHITECT: Louis Chiaramonte.
COST OF REMODELING: $125,000.
Carpets: Borison & Company.
Drapes: Lou Golden.
Marquee: University Sign Co.
Mosaic Tiles: Henri Lion, Jr.
Proj. Machines: C. S. Ashcraft Mfg. Co.
Sound: Century Projector Corp.
Supply Dealer: Mass. Theatre Equip. Co.

Above photo shows the new marquee installed at the Capri, Boston. University Sign Company, largest marquee firm in the city, made the installation. The original marquee was removed, and now adorns the rear of the theatre. Photo at bottom left shows attractive interior decoration at the Capri. The walls are paneled in a mahogany shade of wood. New lighting fixtures were installed throughout. Attractive carpets were installed by Borison & Company of Brookline. New England stairway leads to balcony. Louis Chiaramonte is responsible for both decorations and remodeling. Bottom right photo shows the new screen, bordered by 40-feet-long drapes, hung from ceiling to floor.









PARADISE •

Calcutta, India

The Paradise, situated on Bentinck Street, just at the corner of Chowringhee Road and Dharamtollah Crossing, was recently renovated, turning it into a true paradise for Indian theatre-goers.

The original seating was entirely removed, and the false ceiling plus the decorative plaster on the walls was stripped, leaving only bare brick-work and iron beams.

Entensive structural alterations were made to the proscenium to permit the installation of a new 28-foot wide screen. The balcony was also altered to permit maximum viewing.

The entrance to the lobby was also changed to permit the installation of six large glass-paneled doors. Indirect lighting over a large top canopy was installed. A large metal grille and the illuminated staircase to the upper lounge was designed, as was the rest of the theatre, by Calcutta architect and designer Sri Sudhansu Chaudhury.

The stairs leading to the upper foyer are in paneled, polished teak, with frosted glass on the sides, concealing fluorescent lighting. Higher up, both sides are flanked with small glass mirrored panels, intricately etched with oriental motifs. The top lounge is decorated with similar mirrored glasses, into which are engraved artistic compositions depicting oriental mythology and sentiment.

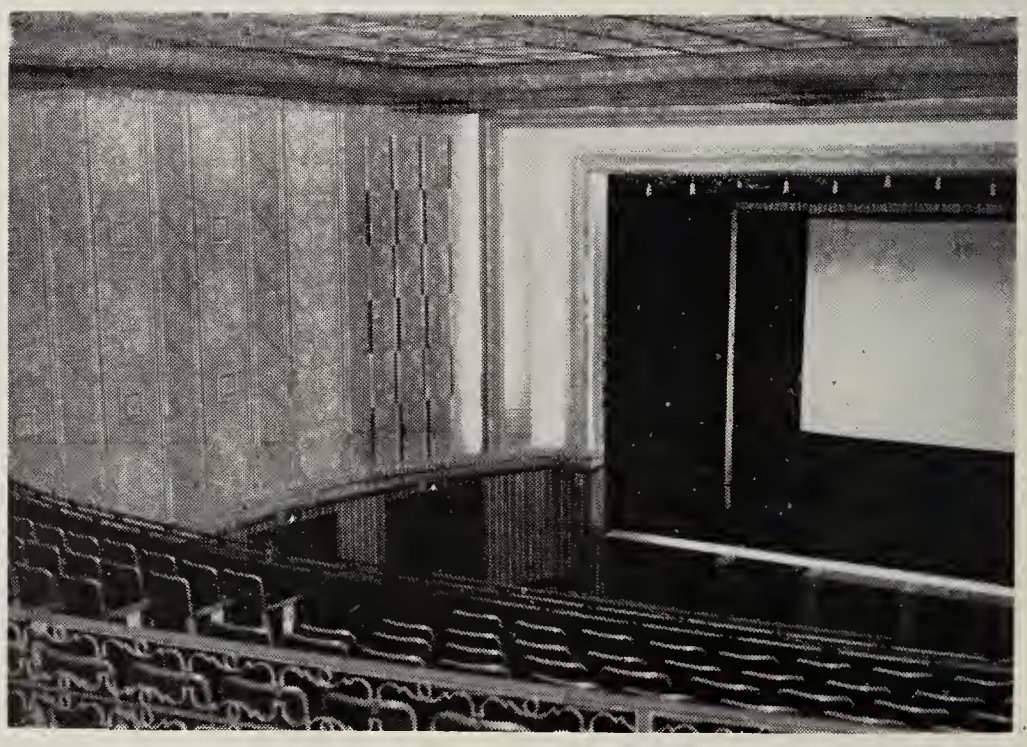
Polished woodwork is extensively used in panelling doors and side walls to harmonize with the illuminated mirrored glass designs.

REFERENCE DATA

OWNER: Bengall Properties Private, Ltd. and Kapurchand Private, Ltd.
SEATING CAPACITY: 1,118.

Air Conditioning: York.
Chairs: Pen Workers, Bombay.
Changeovers: Thide Manufacturing Co.
Decorator: Chaudhury Studios.
Lenses: Super Prominar F 1.9.
Manager: Ramesh Kapurchand Mehta.
Projection Lamps: Westrex.
Projection Machines: Century.
Screen: Matte White Plastic.
Sound: Westrex.
Supply Dealer: Westrex India.





PRESTON ROYAL •

Dallas, Texas

The first new hard-top to be built in Dallas in more than a decade was opened this year by exhibitor-producers B. R. and Gordon McLendon, father and son team.

This was the first conventional built in 12 years, while the Dallas population increased more than double during the same period.

The theatre is located in the new Preston Royal Shopping Village, in one of the new sections of North Dallas, with a population of 25,000 within three miles of the theatre. The area served is composed of the top income group.

The architect was Raymond F. Smith of Dallas. Construction took approximately eight months. It is reinforced concrete construction, with masonry curtain walls. Cost of the building was $140,000, and equipment, including air conditioning, cost $125,000.

The auditorium is 60 by 150 feet, and seats 1000 persons. The entrance, 40 by 72 feet, is at right angles to the auditorium.

The theatre front is of concrete beams with porcelain attraction signs. Behind is a solar screen, the back wall of which is lighted with floods on a power dimmer, to give changeable color.

The lobby is 30 by 50 feet, with the concession stand on one side, and a huge drape on the other. Hondorus mahogany paneling and vinyl wall covering is also used in the lobby. Above the doors to the inner lobby are mirrors, with gold tinted mirrors above the back bar in the concession area. Above the concession area is a "canopy" of structural aluminum, covered with blue plastic, and the front of the "canopy" is suspended from the ceiling by brass rods.

Lighting in this area is by "tear drop" fixtures at random heights and random placing, in red-turquoise and yellow Venetian glass. The Fiberglass drape is a natural background, with "hour glass" figures in black, turquoise, and tangerine. The concession area floor is marbleized vinyl.

The inner foyer is designed as a "garden area" with walls of ledge stone, one side being an area of plastic plantings, with a waterfall; while the opposite wall contains an aquarium.



REFERENCE DATA

OWNER: McLendon Radio Pictures.
OPERATORS: B. R. and Gordon McLendon.
ARCHITECT: Raymond F. Smith.
COST OF BUILDING: $140,000.
COST OF EQUIPMENT: $125,000.
SEATING CAPACITY: 1000.

Air Conditioning: Harvester Engines, Chrysler Compressors, Drayer-Hansen Condensers.
Attraction Box, Signs: J. F. Zimmerman Sign Co.
Carpets: Alexander-Smith.
Chairs: American Bodiform.
Coin Changer: Brandt.
Curtains: Ruth Ainsworth Company.
Curtain Controls, Tracks: Vallen.
Generator: Hertner.
Projection Lamps: Strong.
Projection Machines: Victoria X.
Screen: Hurley.
Sign Letters: Wagner.
Sound: Altec.
Supply Dealer: Modern Sales and Service, Inc.
Ticket Issuing Machine: General Register.





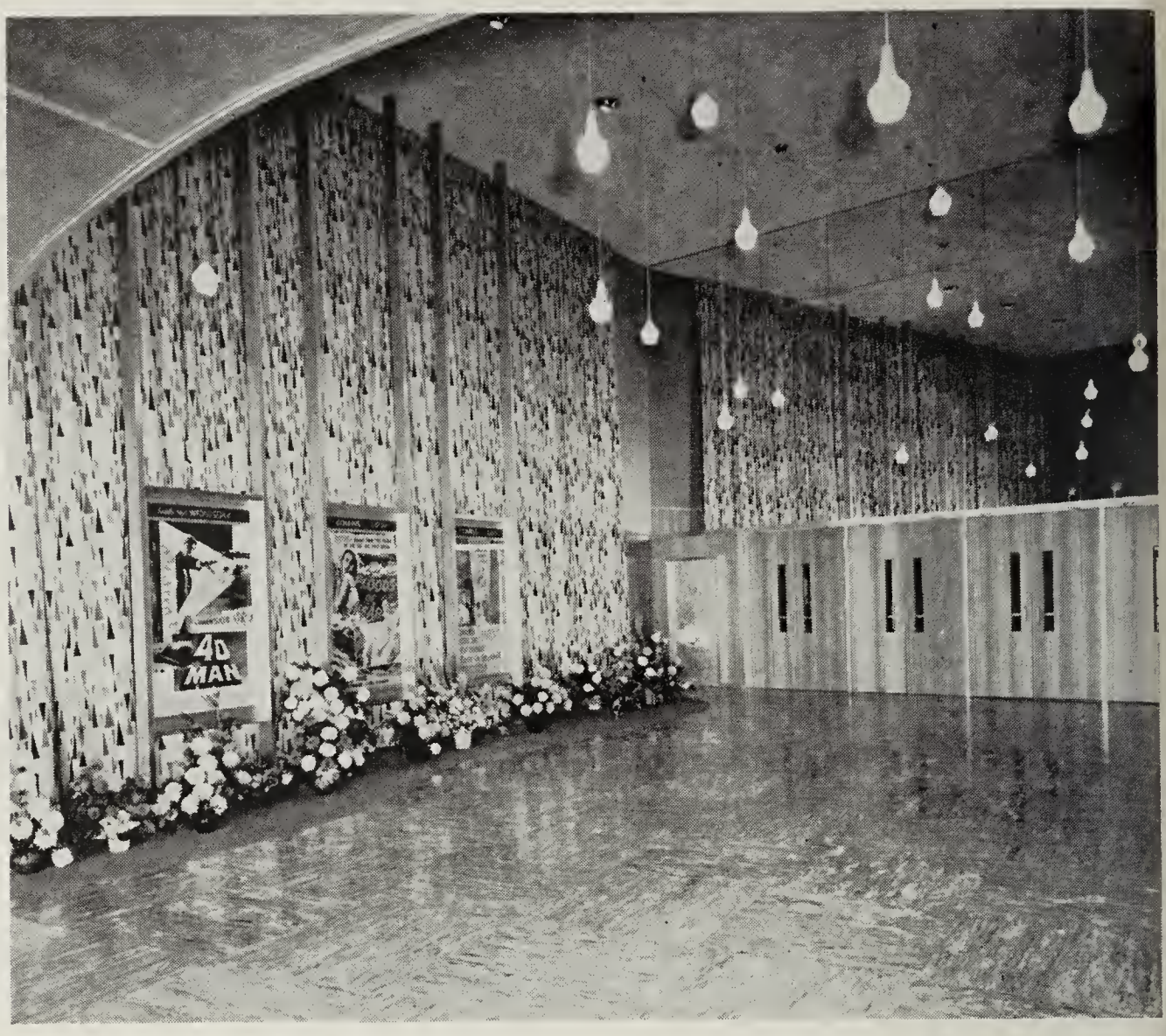
The ladies' lounge is natural wood wainscote, with gold vinyl wall covering above, Formica counter with a solid wall of mirrors, and flooring in white vinyl with gold marbleizing. Toilet rooms have ceramic tile walls and marble partitions.

The men's lounge is basically the same as the ladies, using figured gum wainscote and blue vinyl above. Both lounges have touches of wrought-iron grills for interest.

Seating is all on one floor, with a standee area at the rear. There is no stage or screen platform, and the front area is draped from wall-to-wall. The screen size for scope is 40 by 17; and regular picture 31 by 17. Variable maskings are controlled from the projection room.

Drapes are tangerine in color, and seats are upholstered in tangerine nylon, with a gold fleck thread. Walls are painted "Hi-Lite" cinder block, with a wainscote of "Holiday Hill Stone" in a sandalwood color. Cinder blocks are turquoise, and the ceiling, in acoustical plaster, is cedar-rose in color, with the combination air conditioning duct and light cove in a darkened shade. Turquoise neon lighting, on dimmers, is in the cove.

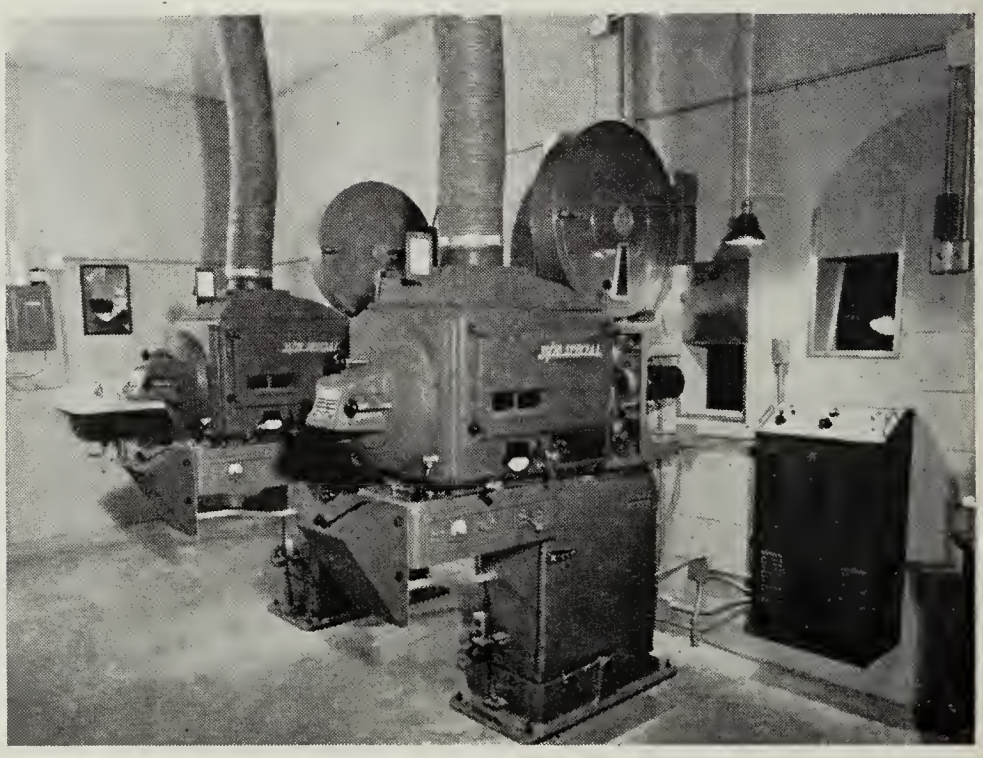
Air conditioning is gas powered, and supplied by the Ready-Power Company. The unit comprises International Harvester engines and Chrysler compressors. Drayer-Hansen air units and condensers are used.





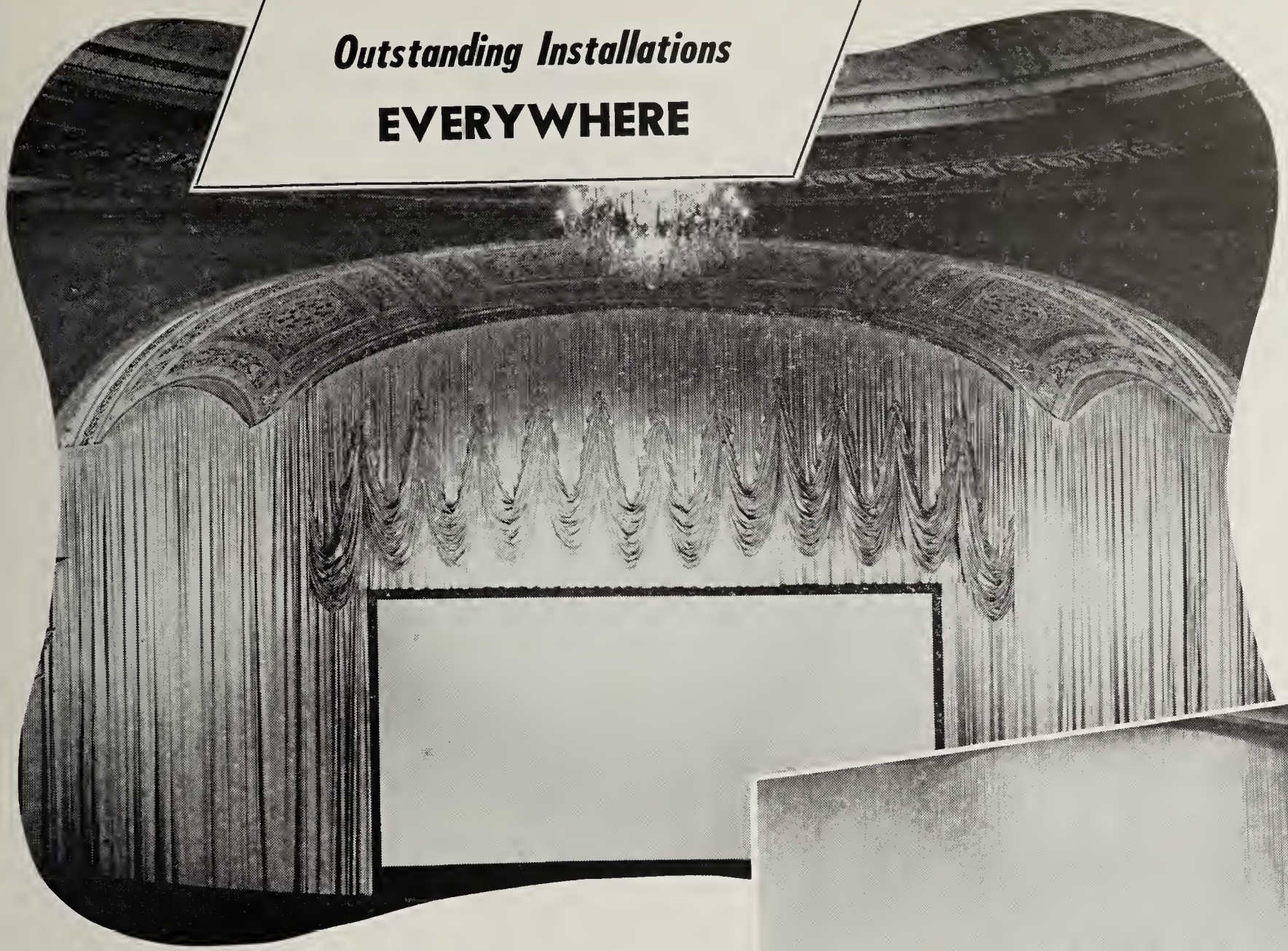




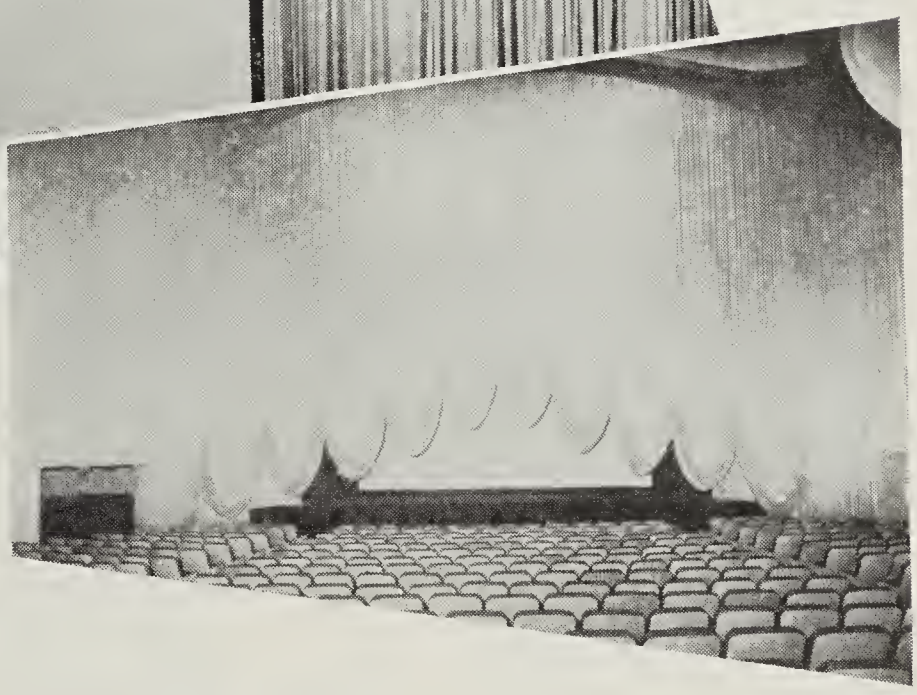


Outstanding Installations

EVERYWHERE



Loew's Capitol, New York, N.Y.
Architect: John J. McNamara



Loew's State, N.Y.
Architect: John J. McNamara

distinctive

Theatre Decoration

Partial List of Organizations Served

LOEW'S THEATRES ..... New York, N. Y.
INTERBORO CIRCUIT, INC. ... New York, N. Y.
SHUBERT THEATRES ..... New York, N. Y.
NEIGHBORHOOD THEA. CT. .... Richmond, Va.
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UNITED ARTISTS •

San Francisco, California

San Francisco, the Paris of the Pacific, added another attraction to its wealth of impressive landmarks when the United Artists re-opened after undergoing a thorough $250,000 renovation.

Built by J. D. and Sid Grauman in 1912, the UA was closed by current owner Sherrill C. Corwin, and relighted a month later with "Some Like It Hot."

Done over from sidewalk to screen, the UA's new look is evident as soon as the theatre itself becomes visible. And the new five-liner marquee, installed by QRS Neon Company with its glass by Bevelite Company, is visible from a more than mean distance. From the marquee to the all-glass entrance doors there is a terrazo design. The old box office, which had been in the center of the outer entrance, has been moved to the right side. The shadow-box poster boxes are prominent outside the theatre and also on the mezzanine.

The interior fully measures up to the promise of quality the visitor gathers from the house's sidewalk appearance. Magnicite, sound absorbent floors covered with extra deep carpeting in red, black and beige—by F and C Floor Covering—lead to the American Seating Company's new 21-inch lounger seats, re-spaced to measure a full three feet from back to back. To accomplish this spacious arrangement, 108 seats were eliminated, reducing the house to a capacity of 1,100. The completely new candy counter is in the center of the lobby, a more promising merchandising position compared to the old stand which was off to one side. Equipment for the counter is by Sinicrope and Sons.

The persimmon colored exterior continues to a persimmon, charcoal, white and lemon interior motif throughout, with credit for the luxurious lobby due the Farrol Art Company.

As the color motif tends to create the illusion that the theatre has drawn the sidewalk into its lobby, the new interior side wall decorations featuring plants and small shrubs, bring some of the outdoors into the orchestra auditorium.

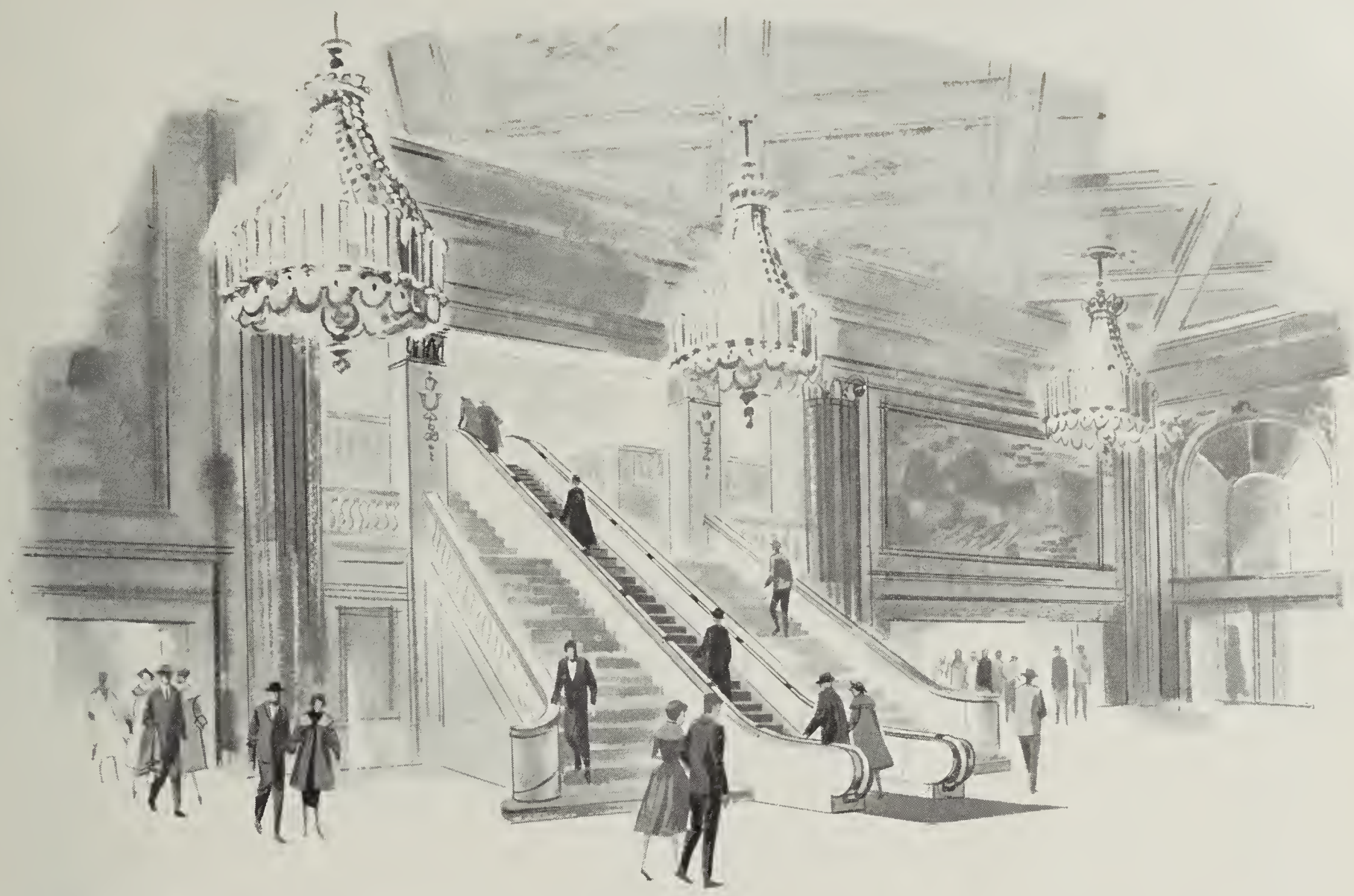
The proscenium arch has been widened and moved to accommodate a 50 foot screen that will handle all process except Cinerama. One hundred feet of pearl grey closing curtain sweeps from side walls across the screen.

Corwin, president of Metropolitan Theatres Inc., and head of the North Coast Theatres Corporation, engaged architect Carl G. Moeller, decorators A. J. and Tony Heinbergen, and construction engineer Carl Johnson for the renovation. The city, in appreciation of the glamor added by the UA's new look, awarded Corwin a Citation of Achievement.

REFERENCE DATA

OWNER: Sherrill C. Corwin.
OPERATOR: Metropolitan Theatres, Inc.
ARCHITECT: Carl G. Moeller.
COST OF REMODELING: $250,000.
SEATING CAPACITY: 1,100.

Air Conditioning: Smith Electric Co.
Carpets: F & C Floor Covering.
Concession Counter: Sinicrope & Sons.
Marquee: QRS Neon.
Seats: American Seating.



The beautiful

PEELLE MOTORSTAIR

adds to the glamour of the NEW LOEW'S CAPITOL

Here, midst a miracle of modernization on glittering Broadway, a beautiful Peelle Motorstair adds dramatically to the charm and enchantment of the whole theatre.

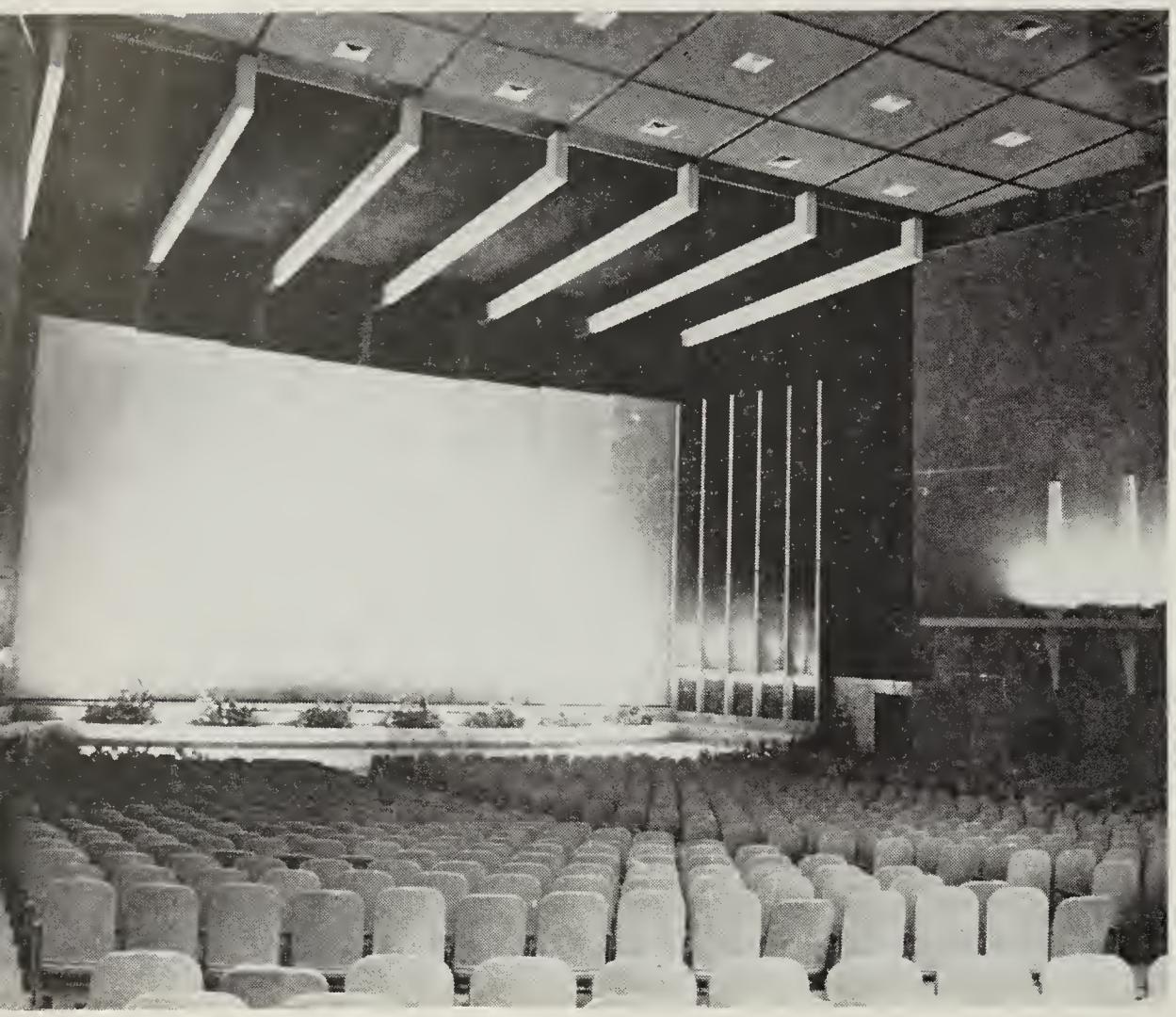
Just imagine a moving stairway with balustrade panels featuring a classic bronze finish...with exterior balustrading of rich black marble...and a handrail of bronze with contrasting black spacers ...and you get some idea of the striking beauty of the Peelle Motorstair as it carries countless theatre-goers to the Divan and Mezzanine sections in Loew's New Capitol Theatre.

Imagine, too, such a Peelle Motorstair in your own theatre...with colors to harmonize with the interior décor...and colored handrails with contrasting color spacers, as Peelle alone makes them. The beauty, luxury and convenience of such a Motorstair are just as necessary in the better modern theatre as air conditioning and larger screens.

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LATINO •

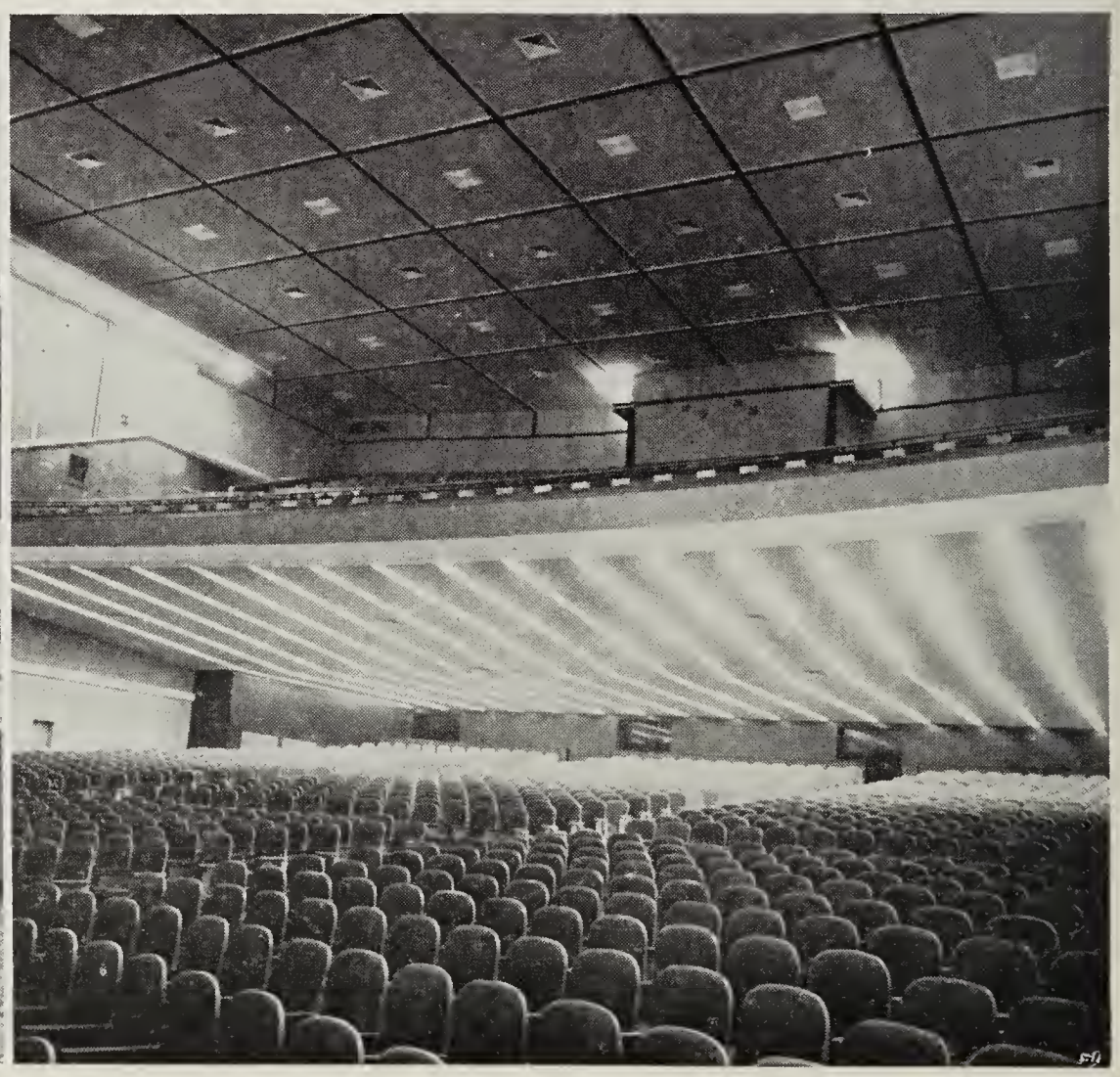
Mexico City, Mexico

REFERENCE DATA

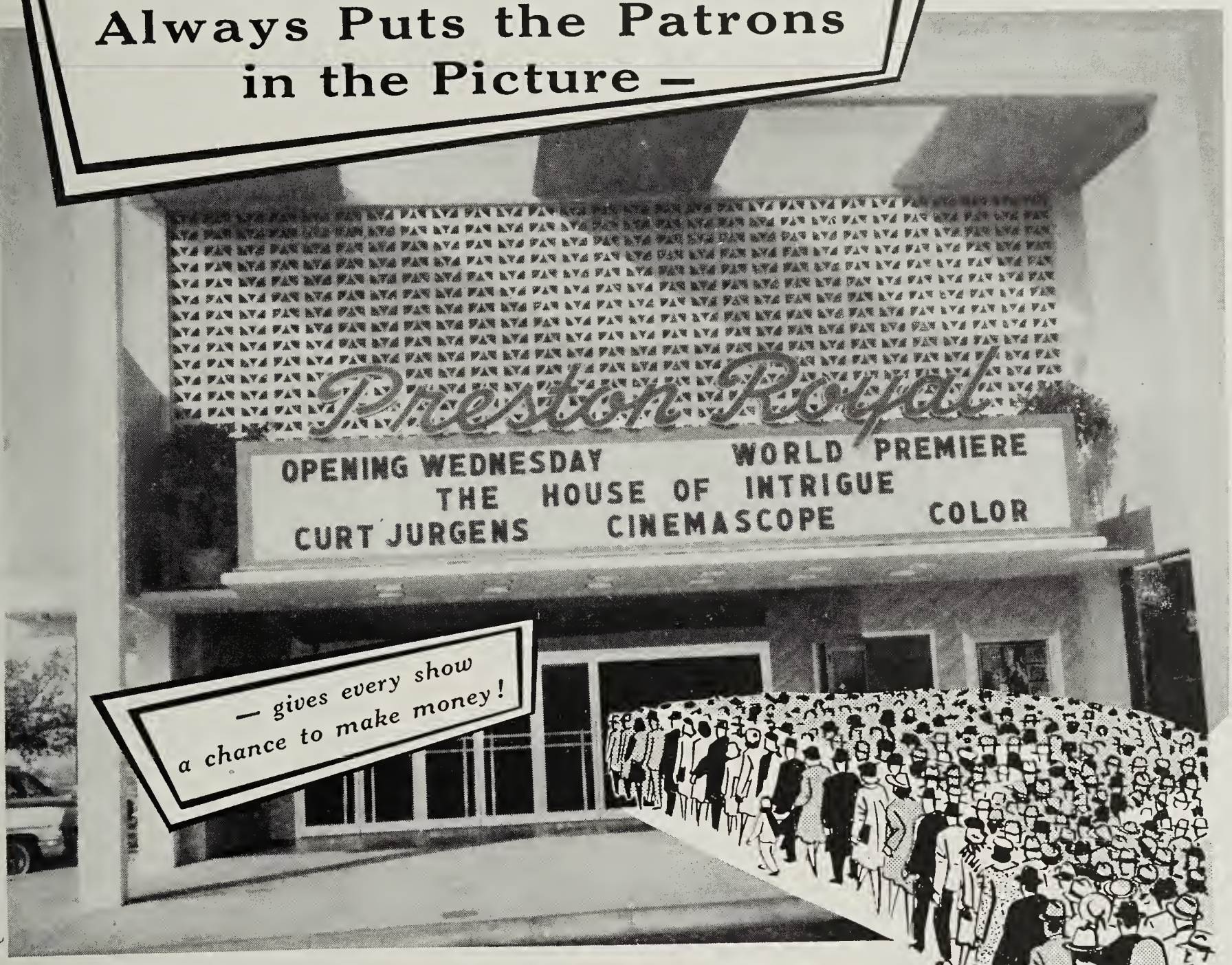
OWNER: Cia. Operadora De Teatros.
ARCHITECT: Carlos Vergara Omana.
COST OF BUILDING: 1,000,000. Dlls.
COST OF EQUIPMENT: 14,000. Dlls.
SEATING CAPACITY: 2,800.
SIZE OF LOT: 10.-35 x 83 Mts.

Acoustical Material: Termacustic.
Carpets: Luxor Mexican.
Chairs: Mexican
Changeovers: Zipper
Decorator: Carlos Vergara Omana.
Display Frames: Mahogany.
Film Cabinets: Westrex.
Generators: Imperial Steady Power.
Lenses: Super Hilux.
Policy: First Run.
Projection Lamps: Ashcraft.
Projection Machines: Century.
Rewinders: GoldE.
Screen: Perlux.
Signs: Slim Line.
Sign Letters: Adler.
Sound: Westrex.
Supply Dealer: Westrex.
Ticket Issuing Machine: Automaticket.
Vending: Circular Design.





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STANLEY •

Phila., Penna.

To the tune of more than a half-million dollars, Stanley Warner Circuit, with the help of architect William H. Lee, outdid itself in remodeling, refurbishing, and re-equipping, as the 39-year-old Stanley, Philadelphia, received a treatment that has made it one of the nation's "showplaces."

First the spacious lobby was rebuilt and redecorated. The street wall consists of mosaic tile and formica, with aluminum and glass doors. The rear of the boxoffice is screened in fruit wood formica, with gold and aluminum trimmings. The interior walls are composed of marble and formica (wood grained) tile, which makes cleaning and maintenance an easy task. Inside doors are of bronze and glass, with two additional sets of padded leatherette doors. Two handsome tile planters decorate the lobby.

The lobby ceiling is decorated with three beautiful imported crystal chandeliers. The ceiling is also covered and illuminated by indirect cathode lighting, and is spotted throughout with pin-point effect lighting.

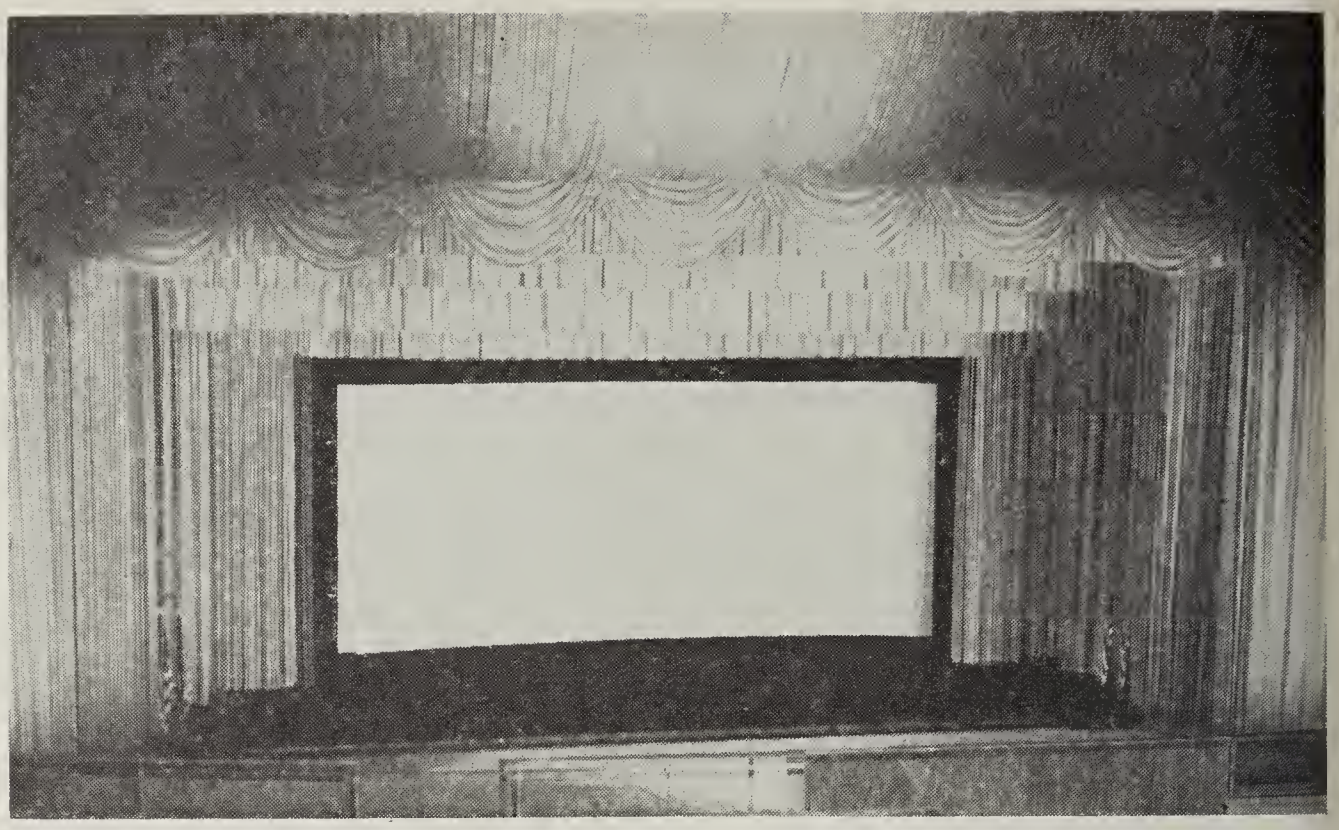


Photo shows the elaborate proscenium curtains, installed by Dave Brodsky, and the spacious Hurley screen. Four thousand yards of gray and gold damask were used to make the lovely ballroom drape.

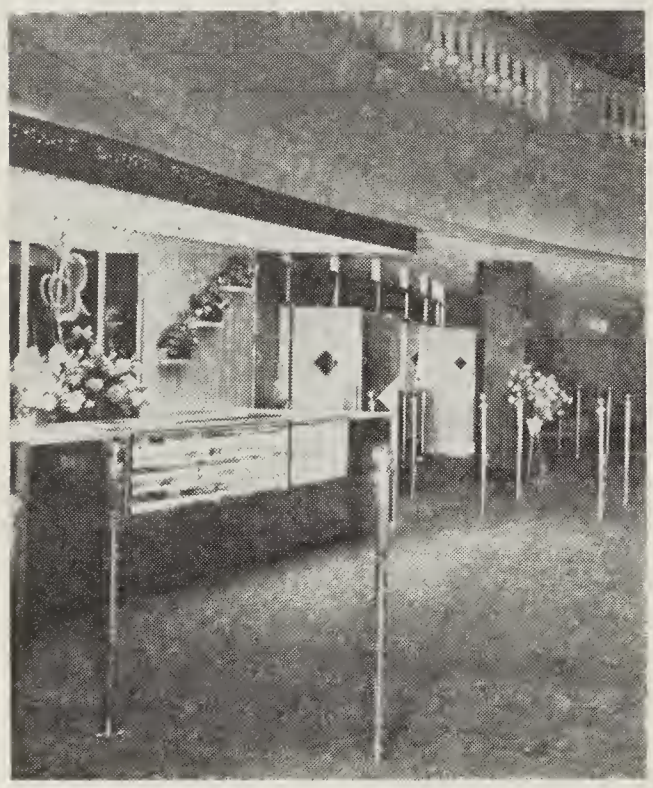


Photo shows the $10,000 candy stand, standee poles for orderly entrance and exit, and the beautiful leatherette doors leading to the auditorium.

The ladies rooms are equipped with especially designed make-up tables, and decorated with mirrors and appropriate lighting fixtures over the tables. Decorated screens have also been installed. William Borrow was the artist who hand painted the screens. The lower floor ladies room is done with a blue, white, and gold color decor, while the mezzanine floor room is done in pink, black, and aqua.

The orchestra auditorium is completely equipped with new "lounger" type chairs, made by the American Seating Company. The chairs are comfortably spaced 38 inches from back to back, affording ample "legroom," and permitting patrons to pass between the seat rows without the need of disturbing persons already seated.

The balcony seating arrangements were spaciously enlarged to permit installation of American Seating's "Bodiform" chairs, which are spaced 38 to 42-inches back to back. The seats are upholstered with gold nylon fabric. In reseating of the balcony, completely new seating platforms were built.

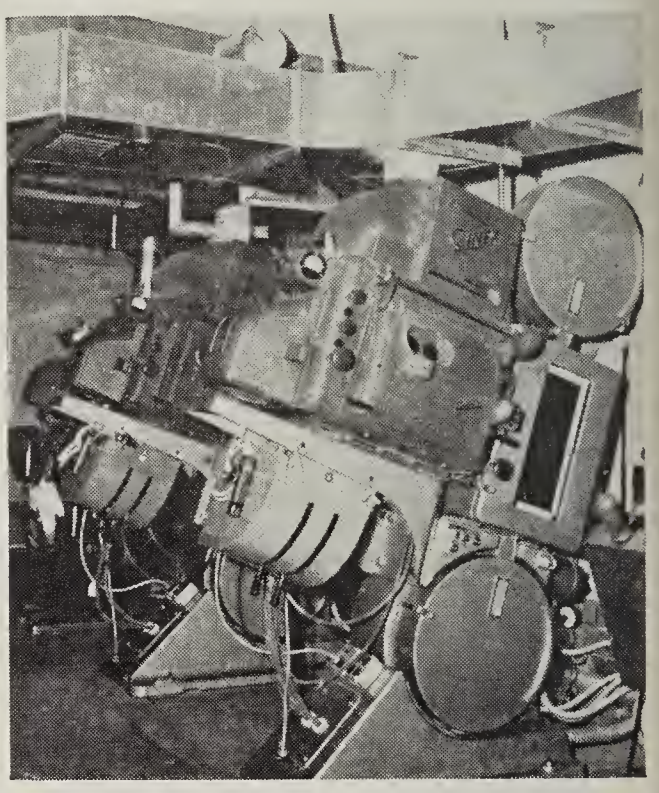


Photo shows the Phillips Todd A-O 70mm projectors, with Ashcraft arc lamps, installed in the newly built projection booth. Modern equipment complements the modern design used throughout the luxurious theatre.



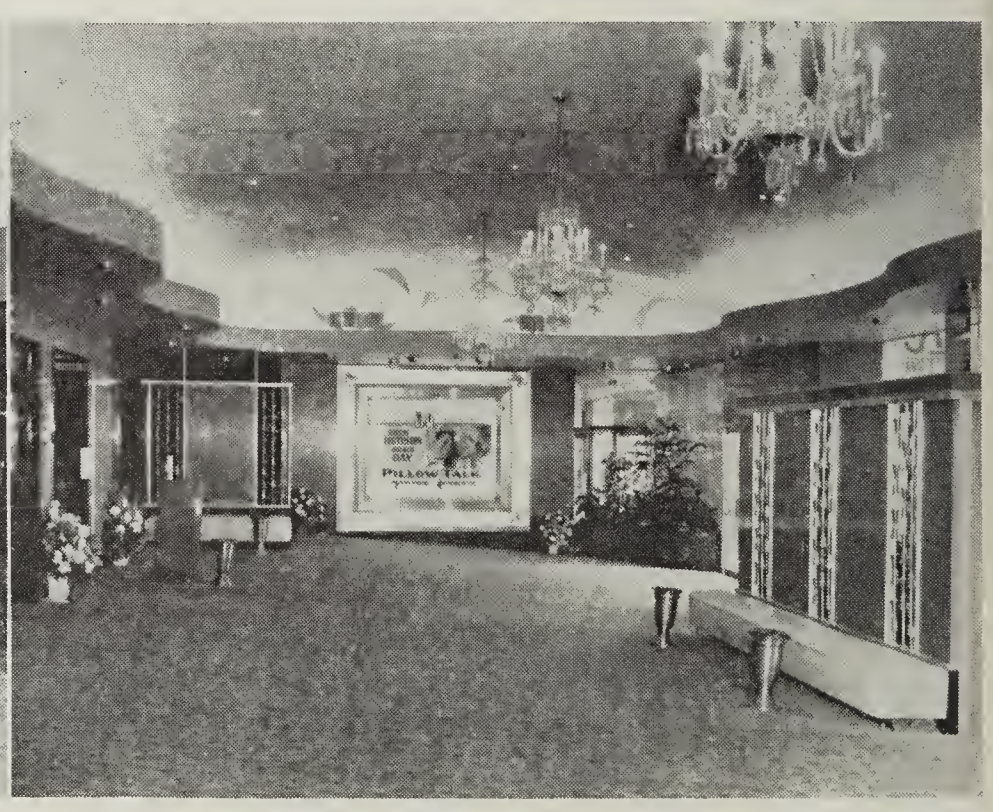
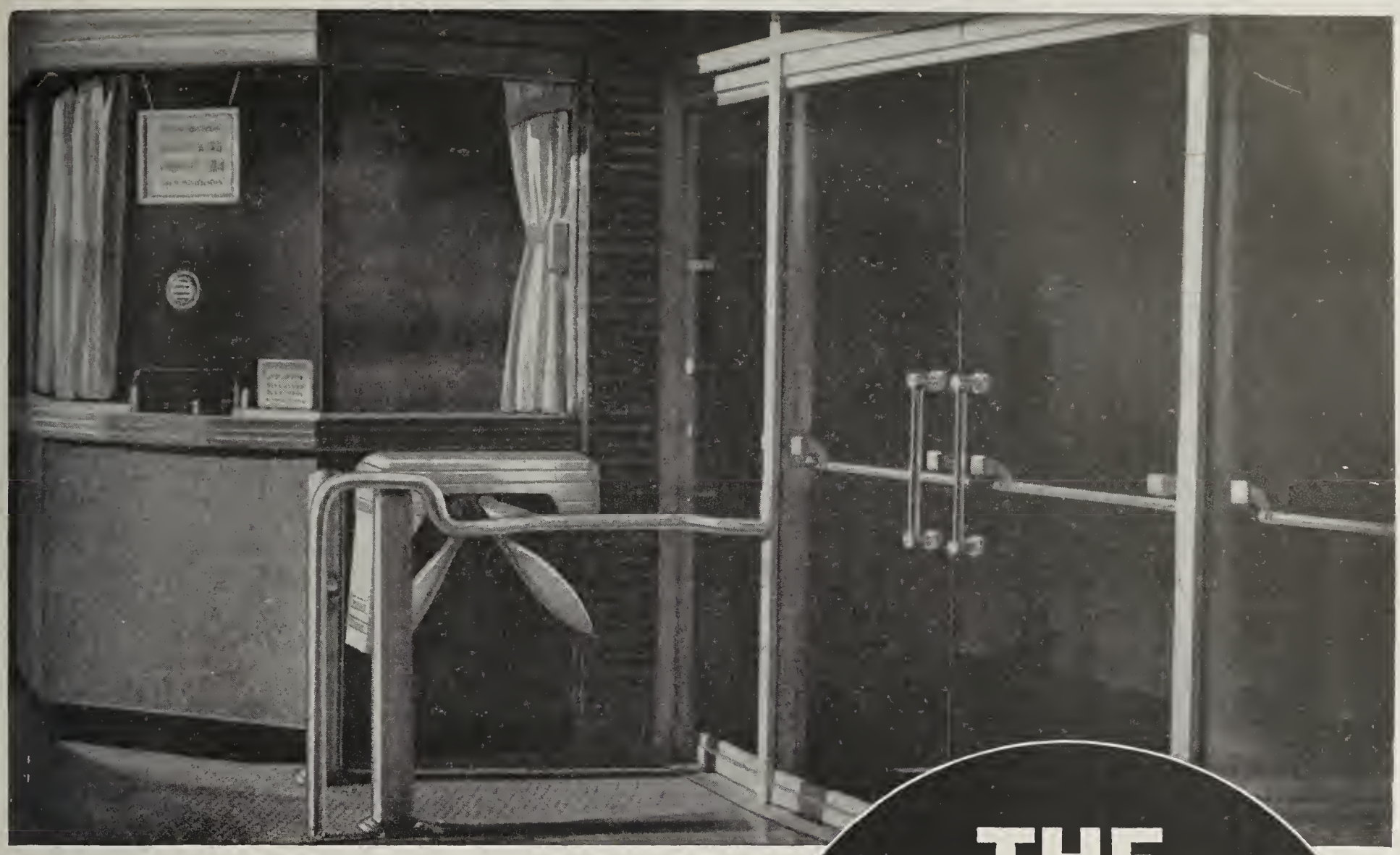


Photo at left shows part of George Harding's mural "Le Carnival" (upper right); recessed ABC vending machines with formica trim; spacious standee area; new glass and bronze doors; and planters (through doors). Photo at right shows ornate imported crystal chandeliers; recessed spots in ceiling; attractive poster case; plant box; and rear of boxoffice with leather seat.



NO DOORMAN REQUIRED HERE

THE PEREY "Magic Barrier" TURNSTILE SYSTEM

When You Install a Perey Theatre Turnstile you get more than just a machine. You get the benefit of operating your box office efficiently without the ticket taker or tickets.

The Cashier collects the admissions and the Perey Turnstile checks the cashier by means of a register in the turnstile. No tickets are required as the turnstile register automatically counts each patron entering the theatre.

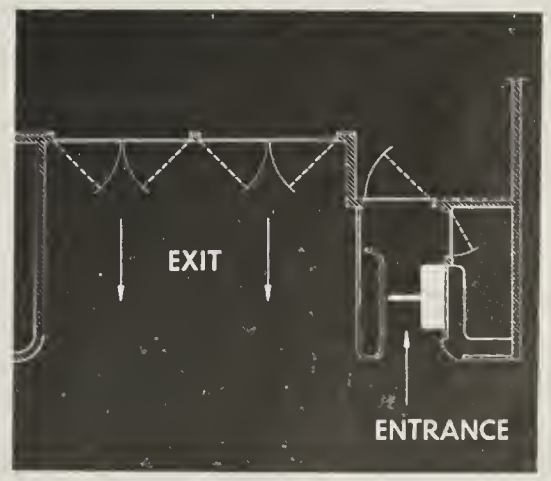
Simple Method of Operation. The box office is equipped with a Perey Theatre Type, Registering, Two-Way Turnstile under the control of the cashier. Patron pays admission charges to the cashier, then passes through the Perey Turnstile which automatically registers his admission. The patron is automatically guided from the box office to the entrance door by properly designed railings located so that the entrance passageway is always under the control of the cashier.

No tickets are required. The turnstile register checks against the cashier's receipts. No ticket taker is needed.

Where Rates Change at different hours of the same day—readings of the register are taken at the time the rate change goes into effect.

When There Is a Price Differential between adults and children—the turnstile is equipped with an extra register for child admissions. In addition, there is an overhead visual indicator which lights up when the child admission is registered, thus checking against any possible manipulation by the cashier of adult and child admission receipts.

Perey Systems Satisfy the Fire Department. Installations of the Perey Theatre Type Turnstiles are in operation in most of the large cities of the country where fire department rules are of the strictest. The Perey Application Engineers design the systems so that there are always as many Exits as required to satisfy the Fire Dept. **The Entrance is so designed** that it takes a minimum of space and is located in such a way as not to interfere with an Exit. In fact, the entrance becomes an additional exit in case of emergency. The Perey Theatre Type Turnstile is always of the two-way passage type, permitting free exit in case of necessity.

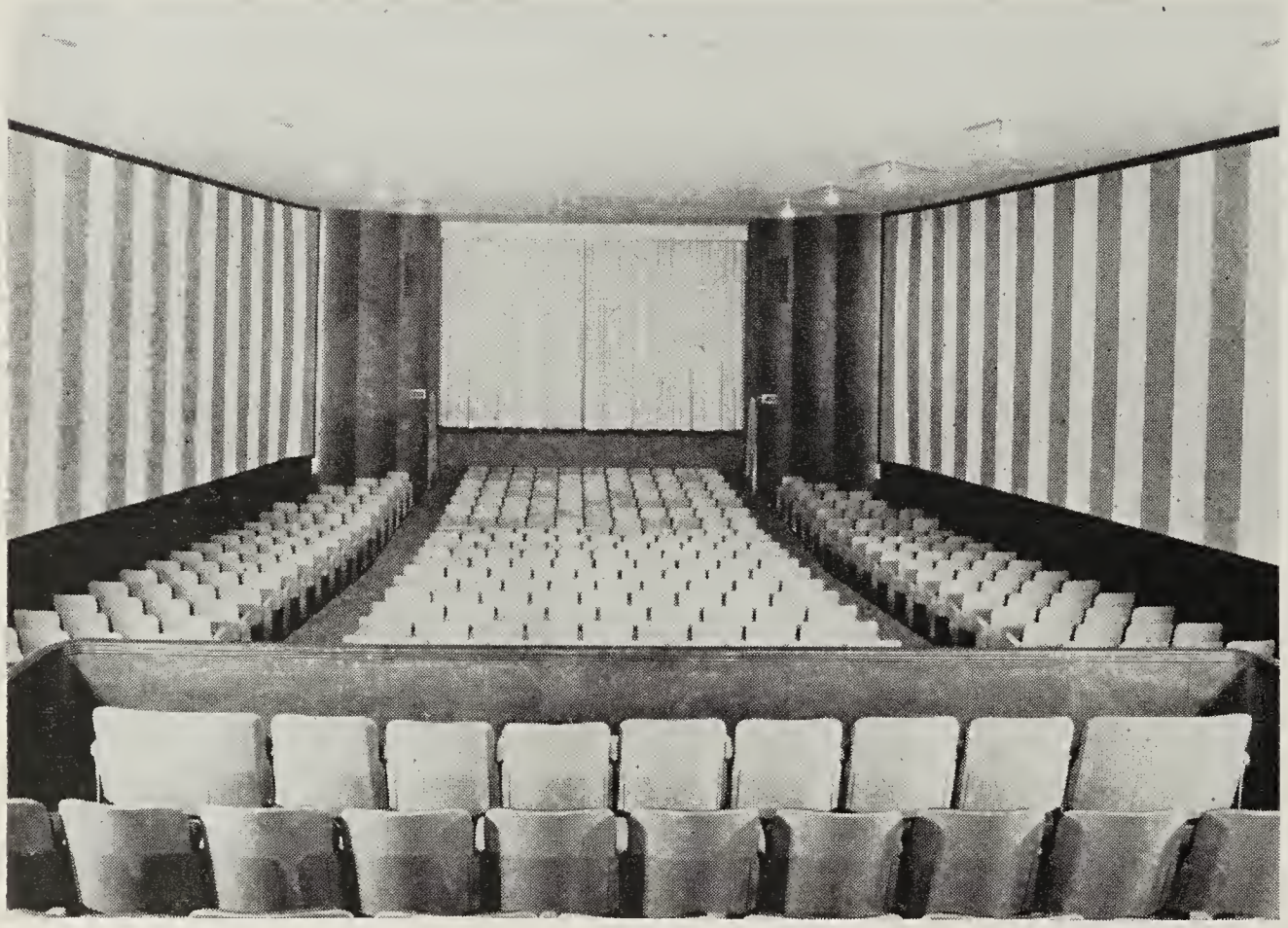


An arrangement with cashier booth at side of lobby.

PEREY TURNSTILE COMPANY

106 EAST 41ST STREET **NEW YORK 17, N. Y.**





TOWNE •

Denver, Colorado

The remodeled Towne, Denver, is an example of one of many attractive theatres in an expanding circuit. Eastern Management Corporation of Newark, New Jersey, has been expanding operations this year, and Bruno Kern, director of advertising and exploitation, says that great strides have been made.

The Towne is an example of the forward stride. This attractive theatre was reopened in November, following an extensive remodeling program. The front and exterior of the theatre was refurbished with sections of mosaic tile and colored glass. New aluminum-frame glass doors were installed.

The existing marquee was refurbished with Wagner glass panels and Bevelite letters. A new chaser was installed on top and bottom of the marquee. High Hat down lighting was also installed in the soffit.

Advertising frames were installed on the face of the building and in the lobby. The frames are Bevelite, and are 40 by 60.

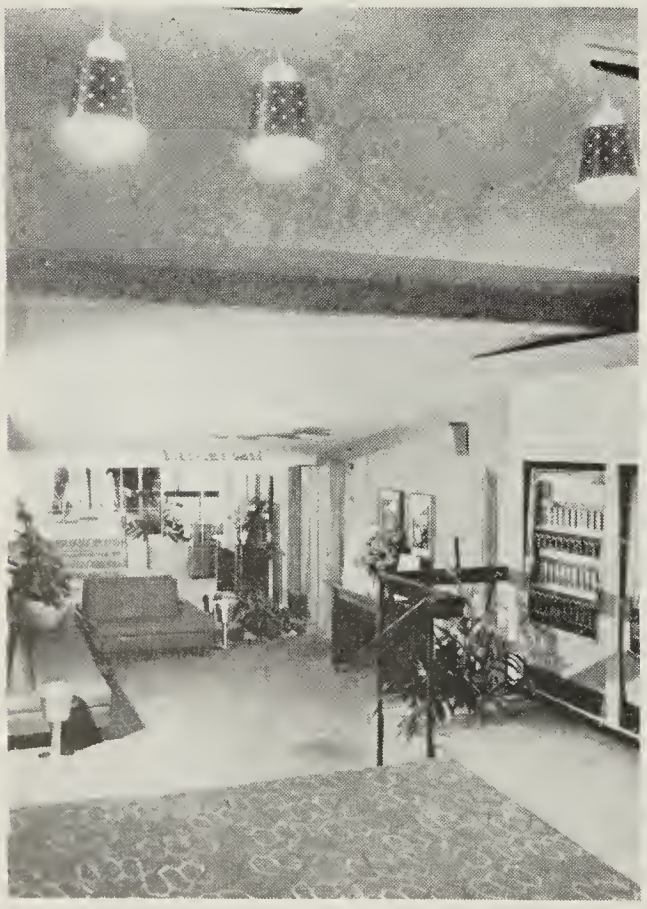
The entrance was also remodeled, with the building of a new boxoffice. The boxoffice features mosaic tile side walls. The lobby was also improved with down lighting and a vinyl asbestos floor.

In the lounge, new carpeting, full wall mirrors, new furniture, and new lighting were installed. A vanity bar was put in the powder room, along with vicratex wall covering.

REFERENCE DATA

OWNER: Eastern Theatres.
OPERATORS: Herbert Howe.
ARCHITECT: Sidney Schenker.
COST OF REMODELING: $55,000.
SEATING CAPACITY: 585.

Advertising Frames: Bevelite.
Carpets: Bigelow.
Decorator, Supervisor: James L. Ellis.
Marquee: Wagner.
Policy: First Run.
Refreshment Machines: National, Apco.
Screen: Walker.
Sign Letters: Bevelite.





The ONLY Complete Line of Changeable Plastic and Cast Aluminum Letters . . .

For Drive-In Signs, Marquees, and All Attraction Panels



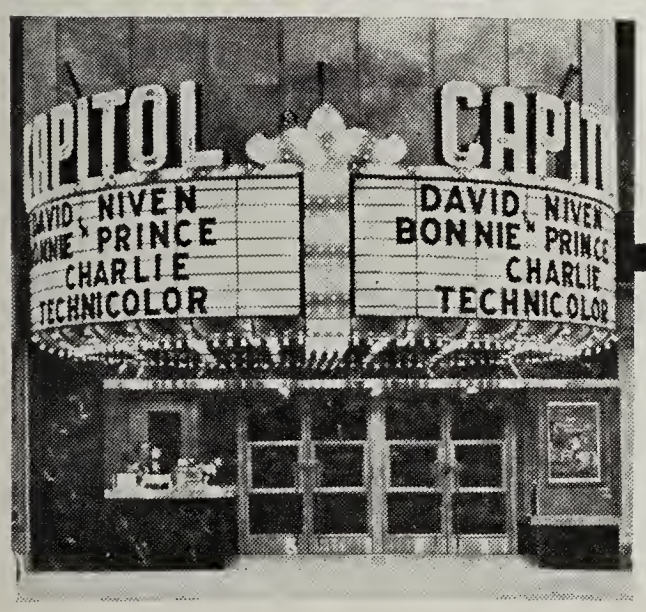
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Two boxoffices accommodate the double entrance at the Tu-Vu. Electrical Products erected the sign and marquee. Ticket issuing machine is Automaticket. Supply dealer for the Tu-Vu was the Ballantyne Company of Omaha, Nebraska.



An unusual design concept in twin-screen drive-in theatres is displayed at the Tu-Vu, San Diego, California. The screens are located at angles from the projection room which is at the center front of the overall tract of land.

TU-VU DRIVE IN •

San Diego, California

A new concept in out-door theatres has been built in the San Diego area. The theatre, featuring two screens, is the first of its kind on the West Coast, according to Theodore Tanner, who headed the building project.

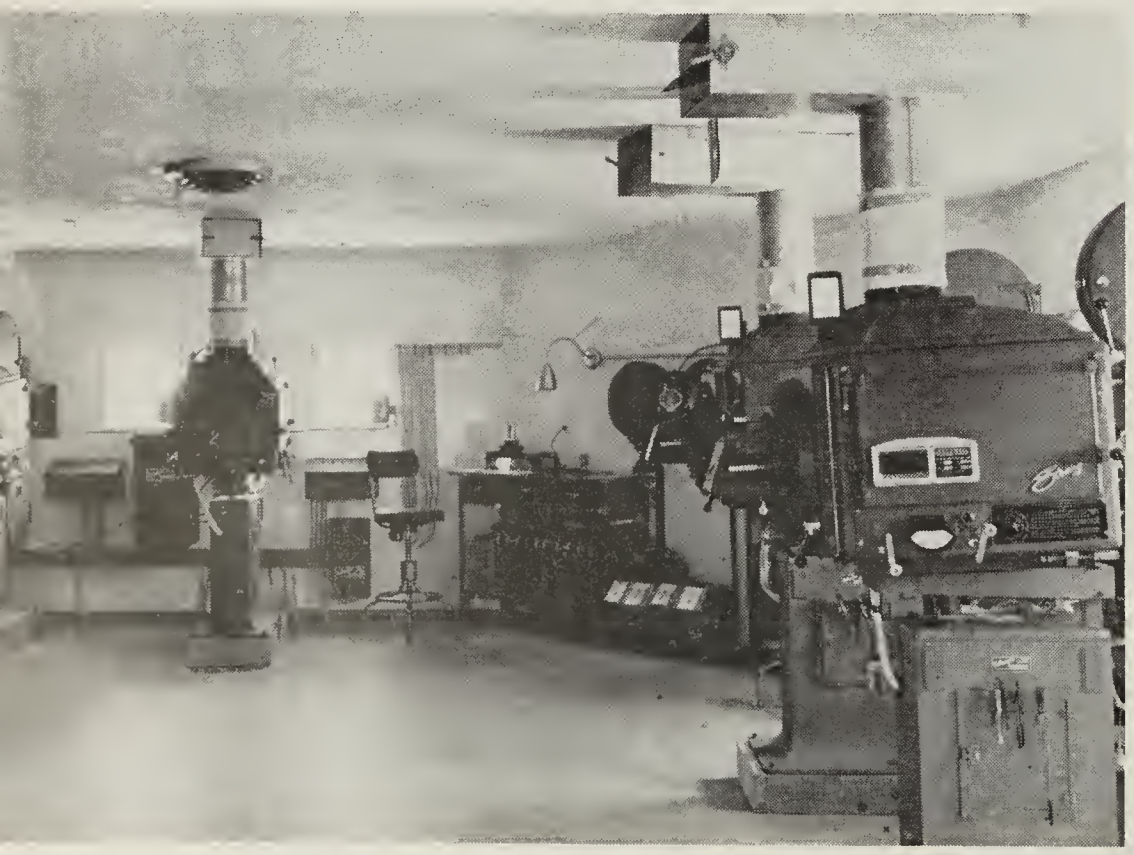
The Two View, hence Tu-Vu, has two 45′x 90′ screens to accommodate patrons in 1,939 cars. Two boxoffices allow patrons to enter ramps for either of the two screens. Projection for the Tu-Vu screens entails the following: Century projectors; Strong 135 arc lamps; Strong rectifiers; Golde rewinders and film cabinets; Century changeover, and Bausch and Lomb 1.7 lenses.

Sound equipment is Ballantyne, and was installed by the Ballantyne Company of Omaha, Nebraska. In-Car speakers are Ballantyne Double Cone models.

The buildings, which are frame stucco, are entirely air conditioned with Carrier Corporation equipment. The concession building houses Dill & Company equipment. Cost of the buildings, exclusive of equipment, was $150,000. The cost of equipment was $56,000. The size of the Tu-Vu lot is 18 acres.

Owned by Empire Drive-In Theatres, Incorporated, the theatre is operated by the Tu-Vu Drive-In Corp. The architect for the project was Stanly Burne of San Diego, California.

The unique projection booth of the Tu-Vu has two sets of projection and sound equipment, located side by side. Films are shown simultaneously, and then transposed between the two sets of equipment. Century projectors are used with Strong rectifiers and arc lamps. Lenses are Bausch and Lomb; film cabinets are Golde.



The centrally located concession counter of the Tu-Vu features a cafeteria-type layout which provides fast service for patrons. Candy, popcorn, ice cream sundaes and bars, hot dogs, chili hot dogs, taquitoes, chili and beans, tamales and pizza are served from the two spacious lanes.



The Importance Of Theatre Curtains

A Complete Discussion Of The Definite Need For Attractive Curtains In Today's Theatre

By A. I. Kessler
President
Novelty Scenic Studios

■ Theatre management can no longer be complacent or indifferent to the appearance of their properties. Innovations that appeal to the public and draw them inside are equally as important as the films they show. Drives to entice patronage to shabby, run down theatres by "give aways" of one sort or another, are hopeless tools with which to win customers.

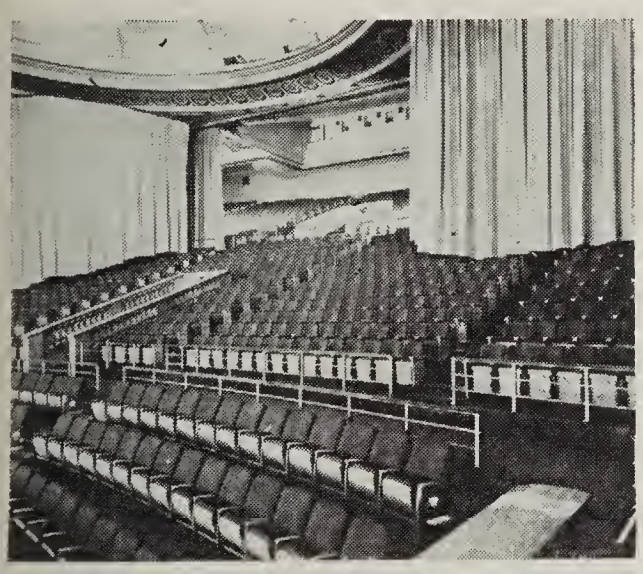


A. I. Kessler

Showmanship is a failure when owners permit theatres to become run-down, unsanitary, dilapidated and depressing. In numerous theatres the carpets are worn, seats are broken and the upholstery is torn, curtains and draperies are frayed and discolored from age, and walls have not been painted or recovered with new fabrics for years. Why is it astonishing that people are not attracted to patronize these theatres?

The old movie theatre with its cavernous framework and obsolete ornamentation may have been a palace in past years, but in truth, many of them are now bleak, dirty, musty museum pieces.

The passing of time, the inroads of television and other forms of entertainment demand a sound approach for solving the problem of decreased box-office receipts. There seems to be an awakening to the urgency of this problem. Many of the new art theatres have demonstrated that they can draw people into clean, well appointed interiors where patrons can better enjoy a program and relax in a pleasing and restful atmosphere.



View of divans and mezzanine of the new Loew's State, illustrating double set of cut-off curtains which permit seating reduction.

In New York, the Loew Circuit started a program of rehabilitation with their flagship, the State. They invested a considerable sum of money for modernization. Undoubtedly they have faith in the theatre business. The seating, carpeting, painting, draperies and magnificent contour curtain all lend warmth, interest, and glamour to the whole interior. Tastefully decorated, yet simple in theme, it draws patrons. Loew has also completed refurbishment of their Capitol, a landmark of past fine theatres. Today, the Capitol sparkles anew, beautiful in concept, fascinating in elegance, and a place where all can enjoy their favorite entertainment to the fullest extent.

Other progressive and alert operators in New York and other cities have followed suit with their own programs of modernization and rehabilitation. They realize that it makes good sense to invest money to stimulate and maintain patronage.

In a very large theatre, such as the Capitol in New York, Novelty Scenic installed, in addition to the contour curtain and draperies, divisional curtains in the balcony which operate laterally from side to side, as well as curtains that operate up and down. All work by remote control. The purpose of these curtains is to close off areas and make the theatre more intimate when patronage is slack.

Some theatremen are under the impression that the costs involved to modernize are prohibitive. This is a fallacy based neither on sound thinking nor simple economics. Such improvements invariably pay for themselves in due course.

The stage is the focal point in a theatre. A contour curtain, beautifully draped, rising high in its majestic sweep, folding gracefully in its movement, is quite dramatic to view. There is glamour and luxuriousness in its contours, which leaves a terrific impact on an audience. Proper fabric colors used with proper lighting add immeasureably to its beauty. Even with the rigging materials required and the motors for operation, the cost is not comparatively high.

The average man in the street is probably not interested in styles of architecture, ornament and color, yet his emotions are deeply affected by these elements. A great variety of materials are employed in today's decor. Their psychological impact increases in value in proportion to the skill and aptitude of their application. It takes careful planning, trained personnel, long experience, expert direction, thoroughness, and profound understanding of the materials to be used, and the methods to be employed to produce desirable and worthwhile results. In short, it requires basic know-how.

This is the problem from Broadway to Main Street: namely, to keep your patronage and build upon it constantly. One positive tool, therefore, is to innovate, renovate, and redecorate. People go to the theatre to escape the tensions and anxieties of everyday life. They go for entertainment and relaxation. They look forward with eagerness to the glamour and luxury of the surroundings. It is wise to give them this atmosphere. It encourages the tired patron to transcend reality, and, for a few hours enjoy the fantasy and magic of the picture.

It is well to remember and repeat, Motion Pictures are still the cheapest and best form of entertainment, but a theatre needs an inviting interior to keep patrons returning.

Photos show beautiful Contour Drape, another outstanding Novelty Scenic Studio installation at the new Loew's Capitol Theatre, New York City.



Escalator Installations For Modern Theatres

A Detailed Description Of The Peelle Motorstair In The Loew's Capitol

By Robert Ludy
General Sales Engineer
The Peelle Company

■ Upon the recent reopening in New York City of the Loew's Capitol, one of Broadway's prominent theatres, among the many outstanding features to be brought to the theatre-goers' attention was the Peelle Motorstair, manufactured and installed by The Peelle Company of Brooklyn, New York. The original grand marble stairway from the Grand Lobby to the mezzanine and lounge floor above is now divided into two stairs with the motorstair in the center.

In keeping with the rich decor of the Grand Lobby with its beautiful William Cotton murals and rock crystal chandeliers of yesteryear, the Peelle Motorstair is finished in classic bronze and white Cararra marble. The moving handrails are in gold-colored plastic, with spacers of contrasting black plastic spaced evenly throughout their length.

The installation of the escalator has met the hearty approval of the patrons of this theatre. It does away with the long climb up the grand stairway, especially for the older people, and those troubled with health conditions that prohibit stair climbing. It has increased the desirability of seating on the balcony level consisting of 2,100 of the total of 3,662 seats.

Repeat Customers

Peelle Motorstairs are fast gaining acceptance throughout the United States and Canada due to their many unique features in performance, safety, low maintenance costs and appearance. Their mechanical excellence is attested by the fact that two thirds of many users of Peelle Motorstairs are repeat customers.

The "CD" model, which has been in production for the past four years, is building up an enviable safety record in the moving stairway industry. Company engineers are constantly carrying on research to reduce maintenance cost and "out of service" time.

Without a doubt, the outstanding feature of the Peelle Motorstair is its distinctive hand rail design, a dramatic improvement over the strictly utilitarian moving handrail long in vogue. It is unspliced, eliminating unsightly vulcanized joints, yet far easier and less expensive to repair than any previous type.

These handrails are positive driven by steel roller chains and sprockets from the step train, eliminating any slippage or jerkiness. In case of a damaged handrail, repairs can be accomplished in approximately two hours which is a great savings in time over the conventional handrail.

Dual Purpose Inserts

The use of colored plastic inserts in the handrails serves two purposes. First, to fit in with the decor of the surrounding area as witness the handrails on this installation; second, and of more importance, the use of spacers of contrasting color serves as a distinct safety feature. These moving spacers indicate to the rider the direction the unit is running, its speed and the portion of the balustrade that is moving which tends to induce the rider to grasp the handrail.

The motorstair installed in the Capitol has a total of twenty micro electrical safety switches, any one of which if tripped will interrupt the control circuit and bring the Peelle Motorstair to a quick but smooth stop. These switches are arranged throughout the unit in such a manner that they will be tripped in case of any occurrence that might cause an accident or damage to the motorstair, such as slack or broken chains.

Each of these switches is electrically connected to a safety switch indicator which is mounted in an inconspicuous location accessible to the service personnel. In case the unit stops for an unknown reason, the service mechanic can check this indicator and determine visually which safety switch has been tripped. This one feature many times saves several hours' work in locating trouble spot and thereby reduces shut down time.

One of the exclusive features of the Peelle Motorstair is the Up Thrust Safety Device. Operating on the step axle of each step, this device will cause the escalator to come to a stop if any foreign object becomes wedged between a step riser and the tread of a following step or between the side of a step and the skirt of the balustrade, before the object can reach the shearing action of the comb teeth at the landings.



$ Million Program

The preparation of the well-opening to receive the escalator was part of the plans prepared by John J. McNamara, well-known theatrical architect, of New York City, as part of the million dollar modernization program of the Capitol. These plans required cutting through the existing stair slab of the grand stairway and reframing, in steel, the necessary supports to carry the newly formed sides of the stairs next to the motorstair. It also required the installation of new steel support beams with necessary columns and footings to carry the weight of the motorstair. This unit imposes a total load of 42,120 pounds on these supports.

While it is not apparent to the public, the greater portion of a moving stairs is located below the floor and below the exposed steps. Here is contained the powerful drive unit with its fifteen horsepower electric motor. In this space too, the steps must return to the other end of their travel requiring heavy duty step chains with their guides, lubricators and safety devices.

Under the removable cast bronze floor plates covering the upper end of the truss is located the electrical control panel with its many relays, transformers and other electrical apparatus to control the operation of the escalator. Over two thousand feet of electrical wire is contained within the truss.

Color Scheme Followed

In order to carry out the color scheme of the Grand Lobby of the Capitol, panels and skirts were fabricated of textured bronze Muntz metal, while the deck covers and trim were made of matching extruded bronze alloy number 270. The floor plates, landing plates and comb plates were cast in bronze with abrasive checkered exposed surfaces.

Where it was necessary to use aluminum for mechanical reasons, exposed surfaces of the aluminum were alumilited a bronze finish to match the bronze decks, trim, panels, and skirts. In order to delineate the moving steps from the stationary comb plates, cast aluminum step treads were used. Step risers were furnished in stainless steel with number four brush finish to contrast with the bronze skirts.

The Peelle Motorstair in the Capitol is provided with a two-speed drive permitting speed selection of 90 or 120 feet per minute. The unit has a nominal width of 48 inches and at 90 feet per minute has a rated capacity of 8,000 persons per hour. At the higher speed it is rated at 10,600 persons per hour. During extreme rush periods such as between changes of shows or at the end of the last run, the unit can be run at the higher speeds to move the crowd quickly.

Reversible Installation

The Peelle Motorstair is reversible, and while it normally is operated in the up direction, it can be reversed at the end of the last showing to quickly empty the theatre. Peelle Motorstairs are available in speeds of 75, 90 or 120 feet per minute, or in two speed of 75/90 or 90/120 feet per minute.

Due to the large capacity of this theatre, the 48 inch model was selected. The Peelle Motorstair is also available in the 32 inch model which has a rated capacity of 5,000 persons per hour at 90 feet per minute.

Included in the contract price for the escalator is three months maintenance service and a separate five year contract has been given to The Peelle Company to cover full maintenance service of this unit to take effect after the three months period expires.

Under the full maintenance contract the Company will examine, lubricate, adjust and clean the operating mechanism at regular intervals. They will provide mechanics to take care of any emergency call on a 24-hour-a-day, seven-days-a-week availability basis.

Service Contract

The service contract states that the Company will repair or replace any parts required due to normal wear and tear without additional charge. This service is available throughout the country.

Other types of maintenance service available are known as the L.I.A. (Lubricate, Inspection and Adjustment), and the Quarterly Inspection. The first provides the service similar to the Full Maintenance service except that it does not include free replacement of parts. The Quarterly Inspection service is provided for those owners who employ qualified maintenance personnel to maintain other mechanical equipment in their building and wish to use this personnel to maintain their moving stairs.

A Peelle inspector will make a thorough inspection of the Peelle Motorstair every three months and file a report with the owner or his representative showing the conditions of the stair, any defects he finds and listing recommendations to improve the care of the equipment.

Full View Location

The location of the escalator in the Capitol could not have been better selected. It can be seen by the theatre patron upon approaching the magic-eye, all-glass doors from Broadway. The location of a moving stairs within a building is very important. As in the Capitol, it should be situated so that it can readily be seen by the patrons upon passing through the front entrance.

Proper location of the moving stairs will result in prompt dispersal of the crowds from the main floor lobby thus prevent blocking of entrances. This is especially true in a theatre when the main lounge is located on the mezzanine floor. A large percentage of patrons who enter the theatre between show changes will wait until the next change before entering the auditorium or balcony to be seated.

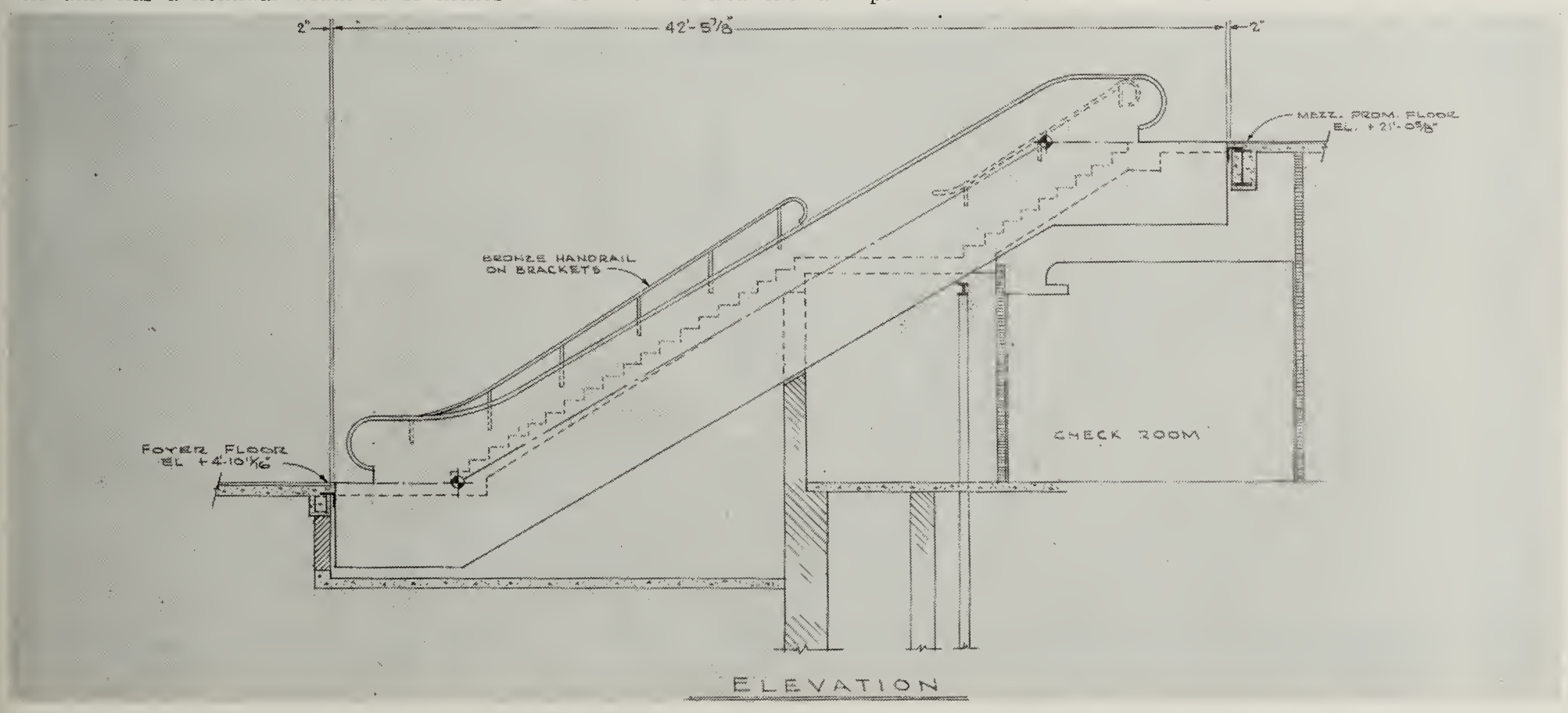
The upper entrance to the moving stairs should also be so located that it can be readily seen from the mezzanine level as the patrons leave the balcony to insure prompt emptying of the theatre after the last show when the unit is reversed.

First For Broadway

While the use of moving stairs in theatres is not new, the Capitol is the first theatre on Broadway to provide this modern convenience. Theatre owners throughout the land should seriously consider moving stairs when planning new theatres or modernizing existing theatres. In today's modern age, the public looks for such conveniences wherever they go. By providing moving stairs to mezzanines serving balcony seating, it helps to fill these seats with patrons.

While it is more desirable to provide both an up and down moving stairs, national surveys have shown that most people do not object to walking down a stationary stair if they can ride up. One of the leading Universities states that it takes fourteen more times the energy to climb stairs than it does to walk down.

The Peelle Motorstair is available in a number of finishes giving the owner a selection to fit his decor.



Central Unit Air Conditioning For Theatres

The Air Conditioning Installation Story Of Seven Shubert Theatres In New York

By Henry R. Worthington
The Worthington Corporation



Whether it's good or bad, word spreads rapidly when women are concerned. That's true if they LIKE to go to a particular Theatre or can't take the punishment of poor, lumpy, worn seats. If women and the folks they talk to mean anything to your BO, it's so easy to please them and get good REPORTS. Let's talk about your seating.

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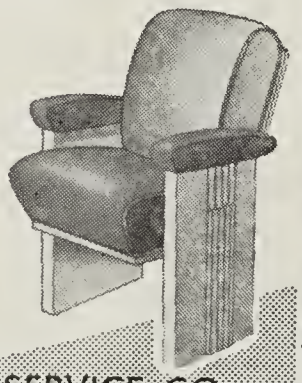
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■ Seven historic theaters, representing nearly one quarter of New York's entire Broadway legitimate theater district, will be mechanically air conditioned for the first time this summer. An ingeniously designed hook-up will link all seven theaters to a master air conditioning system, which will be located out of sight under the famed Shubert Alley.

The seven theaters, with a total of 8,120 seats, are a part of the largest single theatrical air conditioning installation ever devised. Operations will continue while the installation is going on.

The new system replaces ice-chilling systems where up to $6,000 worth of ice a week, in 350 pound chunks, has been required to cool the seven theaters during hot weather. The new system will cost one-tenth as much to operate, according to Worthington Corporation engineers, and will not only cool but will regulate humidity and provide all of the other advantages of air conditioning.

J. J. Shubert, theatre owner said the job would cost in excess of $250,000 and praised the work of Worthington sales engineers in searching out the most practical solutions to the various problems encountered.

Worthington is installing two 325-ton electrically operated compressors in parallel, and they will chill the water for the feed line of a 2-return system.

The feed pipe starts out with a 10 inch diameter and deduces by steps to 4 inches at its farthest end, with takeoffs to air handling units and cooling coils in each theater. The returns from the theaters are tied together, and pumped back to a storage tank in the compressor room. A tower on the roof of the Shubert Theater cools the condensing water before chilling.

Cooling coils will be built up in sizes to suit the needs of the theaters. Existing air ducting, originally installed for the ice-block air cooling system, will be used with minor changes.

The compressors are designed to operate efficiently at loads as low as 10 per cent of capacity. This means the system will be able to handle demands for about 30 tons to 650 tons.

A control panel at the compressor room will enable one engineer to watch and control cooling for all seven theaters. Water flow will be constant. Automatic controls will adjust the compressor capacity to compensate for changes in outside temperature and varying numbers of people in the theaters. There also will be manual controls in each theater.

It was decided early in the game that a great deal could be saved by installing one central system rather than seven separate systems. It meant bringing in only one electric line from the street. That cuts the electrical installation cost, providing a lower power rate.

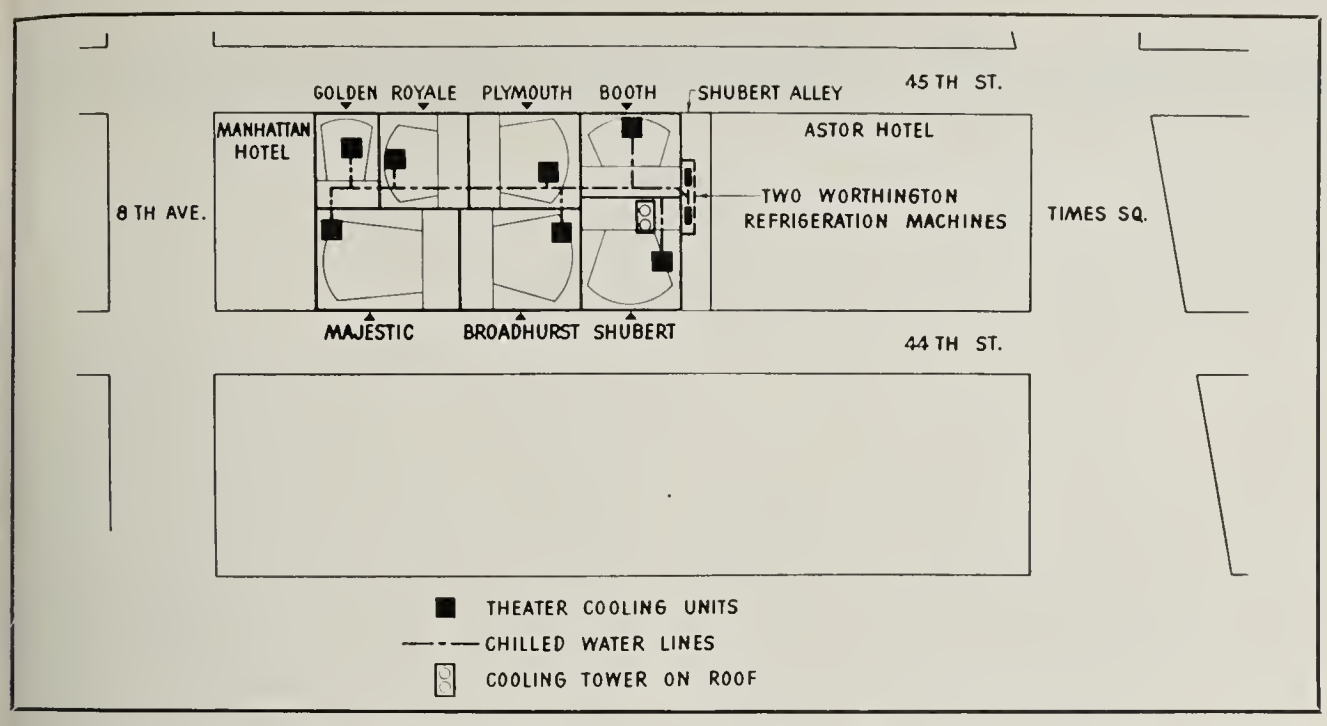
The final decision was to use two electrical hermetic centrifugal machines, each cooling 650 gpm of water to 42 Fahrenheit.

Worthington engineers explained that a similar central air conditioning unit could be easily installed for motion picture theatres.

The seven Shubert Theatres to be cooled by the central unit are: The Booth; Broadhurst; Golden; Majestic; Plymouth; Royale, and Shubert.



One of the two Worthington chillers is shown being lowered into the abandoned boiler room under famed Shubert Alley, New York City. The background shows the posters of the shows now appearing on Shubert Alley.



Worthington Installation

Seven Shubert Theaters on 44th and 45th streets in New York's legitimate theater district will be air conditioned by a central Worthington refrigeration system in the largest theatrical air conditioning installation ever devised.

The single system to cool the seven theaters will be installed under historic Shubert Alley. The theaters are the Shubert, Broadhurst, Majestic, Booth, Plymouth, Royale and Golden.

ROSEBANK THEATRE

Bermuda's Largest

The Rosebank, largest theatre ever built in Bermuda, was recently opened. G. B-Kalee Division of Rank Precision Industries furnished and equipped the theatre for both film and live-stage presentations.

The projection booth is equipped with three Gaumont Kalee 21 projectors, fitted with Mole-Richardson arc lamps and water cooling gear. The Duosonic sound system includes three loud speakers, located behind the screen, and there are also sound monitoring facilities in the projection room.

Stage equipment includes a 16-way dimmer board of 36 k.w. rating and associated spot and floor lamps. There are also 40 stands and folding chairs for the orchestra pit.

The 930 Diplomat chairs are upholstered in Dunlopillo, and covered in blue-grean leather cloth. Seats are counterweighted for automatic tipping.

The Perlux screen, which measures 52 feet by 22½ feet, is mounted on an electrically controlled three-line Magnascopic screen frame.

Curtaining is comprehensive, to cater for the large stage which measures 50 by 26 feet, and includes pairs of proscenium, intermediate and back curtains, as well as two pairs of wing curtains and five borders. The material is gold velour for the proscenium and wing curtains, and gold satin for the remainder.

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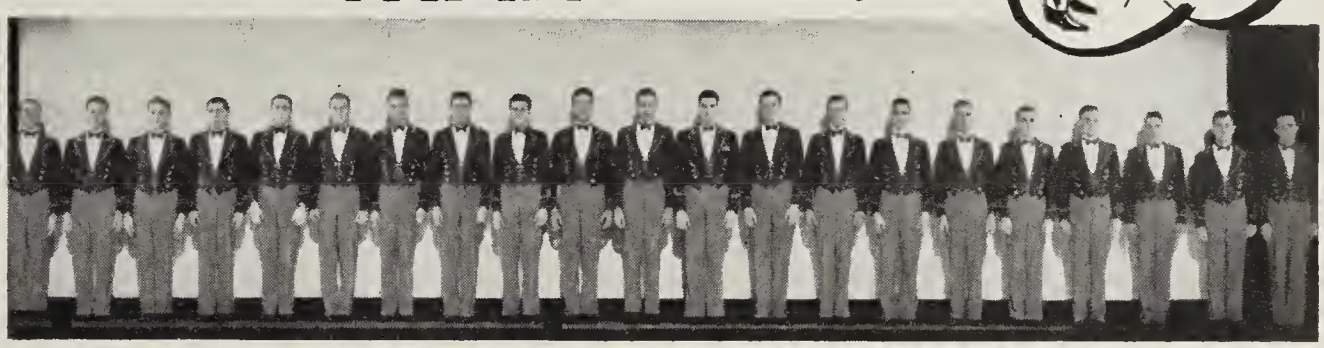
Special Anniversary offer—for just $1.15 each (other qualities from 95¢), our seating division will manufacture a sewed cover guaranteed to fit any standard theatre chair bottom. Top made of heavy duty no-Tare Resistoflex leatherette—sides of corduroy any color. Tests prove Manko No-Tare quality outlasts any other type of leatherette. Mail cover for matching.

We also feature large selection of seating fabrics such as mohairs, corduroys, friezes, nylon, ribbed mohairs in all theatre colors, reasonably priced. All fabrics sold by yard, precut into squares or made into covers. Send for current price list and samples—mail cover for matching.

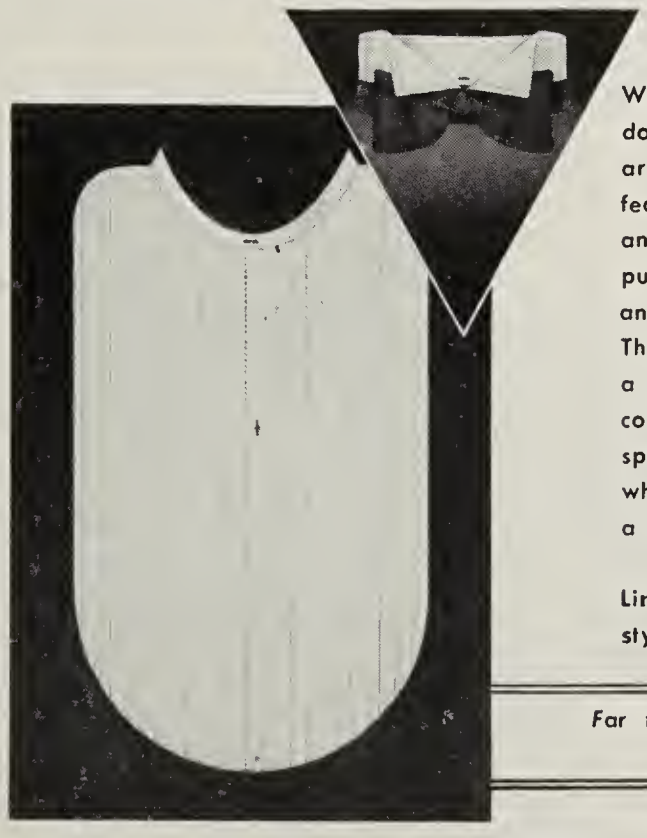
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TOA Plan For Better Projection And Sound

A Free Service For Theatremen By Outstanding Equipment Companies

By Albert M. Pickus
President
Theatre Owners of America

■ There is no excuse, today, for any theatre owner anywhere in the United States, not knowing if he is getting the best possible performance out of his projection and sound systems.

To find out, without a cent of cost to himself, all he has to do is turn to the Council for the Improvement of Theatres and Motion Picture Projection.

A request to the Council for a physical inspection of his theatre taps the technical resources of 156 equipment dealers and suppliers located all over the country, of Altec and RCA Sound Services, of Lorraine Carbons and National Carbon Companies, and of a myriad of associations, including the Theatre Owners of America, the International Alliance of Theatre and Stage Employees and Motion Picture Machine Operators, the Society of Motion Picture and Television Engineers, the Theatre Equipment Dealers Association, and the Theatre Equipment and Supply Manufacturers Association.

Year Old Progress

This is the organization, founded just about a year ago, in April, 1959, with TOA as its administrator, which last year sent technicians to nearly 5,000 of our nation's 16,000 theatres, and expects to cover another 5,000 in 1960 whose owners and operators believe that one way to retain and attract movie theatre patrons is to give them the best possible picture, with the finest possible sound, in the most comfortable possible surroundings.

The call to found the Council was issued by TOA shortly after the Motion Pictures Research Council in the Fall of 1958 published the results of a two-year study which found that of some 700 theatres visited, projection was sub-par in 70 per cent of the theatres inspected. Representatives of Altec, RCA, Lorraine and National, TESMA, TEDA, SMPTE and the IATSE met, and pledged their support and participation of an industry-wide program which aimed:

1. To help theatres better satisfy their customers by making sure the theatre was getting the best possible performance out of its existing projection and sound systems.

2. Accomplish this by sending its technicians to inspect the projection and sound of any theatre requesting such service, without any cost to the theatre man.

The Council members, at that initial meeting, felt that in most instances fuzzy pictures and blurry sound could be corrected by minor adjustments to existing equipment. It also felt that if this non-commercial industry program were properly presented to the nation's theatre owners, the theatremen would be quick to take advantage of it.

Quick Response

Results fulfilled expectations. Hundreds of theatremen wrote to TOA asking for this service. TOA immediately forwarded the request to the nearest of the 156 cooperating equipment and supply houses to the theatre. The dealers in turn called in Altec, RCA, Lorraine or National Carbon field men, whenever needed.

The Council, reviewing its progress at a meeting in Chicago last Fall, felt it was a conservative estimate that at least 5,000 theatres availed themselves of the service. Altec, RCA, Lorraine and National Carbon companies reported a new awareness on the part of theatre owners and operators on the importance of good sound and projection, with innumerable theatremen not sending in formal requests, but waiting for one of the service companies to call on them to make the inspection.

For this, the Council expressed thanks to the Motion Picture Exhibitor and the other industry trade publications for publicizing the availability of free technical service, so theatremen were aware that this was a genuine non-profit endeavor, and not a disguised attempt to sell new equipment.

Practical Approach

At Chicago, the Council did take note of the problem of new equipment versus old equipment. But it approached it on a practical basis, realizing major overhauls were beyond the financial ability of many theatres at the present time. It determined that one of its future projects will be to urge theatres to modernize both, screen and sound, within the limits of their ability, on the theory that the projection quality and sound reproduction ability of new equipment had to be, by its inherent moderninity, superior to the capabilities of older, and in some instances, obsolete equipment.

The Council determined that it would establish the mechanics of providing the theatre owner interested in modernizing, with information on all existing available new equipment, in a form in which it would be easier for the theatreman to decide what type of equipment he wanted to buy. Part of this literature would be information on the depreciation and tax write-off aspects of purchasing new equipment, so the theatreman could take advantage of Federal regulations which would in effect reduce the actual outlay of cash. It is the Council's hope this phase of its program can be undertaken before the year is out.

The Council has geared to reaffirm and revitalize its free inspection program, in the sincere estimate that another third of the nation's theatres will avail themselves of it in this current year. The Council feels its slogan, "Better Projection Pays," is something theatre operators are becoming increasingly aware of.

Industry Recommendations

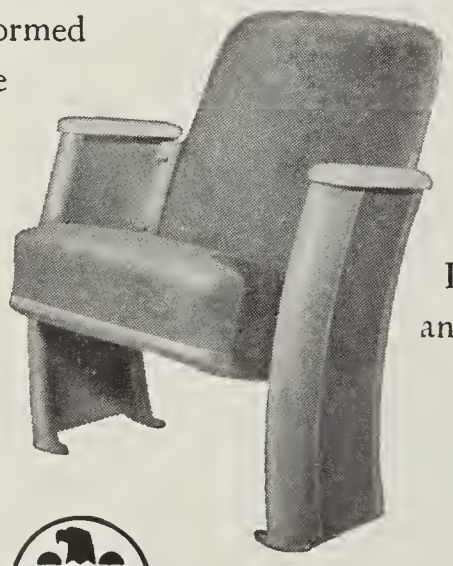
The Council has made several industry recommendations. It is seeking closer liaison with the Motion Picture Research Council in Hollywood, so that the recommendations of exhibitors, equipment dealers and manufacturers, and supply firms can be coordinated with actual production of films in Hollywood. One of the Council's prime hopes is to secure standardization both of projection and sound in the 55, 65 and 70mm pictures now presented, to assure better presentation.

Another recommendation is that more films be printed with magnetic sound tracks, in the belief stereophonic sound is superior to optical sound, more attractive to theatre patrons, and a means of utilizing stereophonic equipment mostly lying idle in theatres. It has also advised theatre owners they can obtain a better picture for all wide-

(Continued on page 58.)

The ENCORE
luxurious comfort invites them back

Available with your choice of coil spring, arch spring or formed rubber cushion seat, the "Encore" has a generously padded back protected by an all-steel edge around the top and sides. The steel back pan gives full protection to the seat in both raised and lowered positions.



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Armstrong Acoustical Fire Guard

The First Acoustical Ceiling Tile To Offer Rated Fire Protection

By The Public Relations Department
Armstrong Cork Company

■ Armstrong Acoustical Fire Guard is a revolutionary new acoustical ceiling tile that can reduce construction costs, cut construction time, and lower fire insurance premiums.

It is an acoustical ceiling tile which offers rated fire protection to the structural components of a building, and combines with a floor structure to help check the spread of fire by resisting dangerous transmission of heat from one area to another. It is the first acoustical ceiling tile to offer this protection.

Before Acoustical Fire Guard was announced, some form of intermediate fire protection had to be placed above and in addition to the suspended acoustical ceiling, if a building was to meet building code requirements. This usually involved spraying structural members and the underside of metal decks with a protective coating of insulating material, or suspending a metal lath and plaster fire-stop to which the acoustical ceiling tile could be applied.

Acoustical Fire Guard eliminates these costly time-consuming methods and makes possible significant savings in construction time and construction cost. In addition, it can give you a safer building very often with resulting lower premiums for fire insurance.

Assemblies Shown

The illustrations shown view the three Acoustical Fire Guard floor-ceiling assemblies which have received time-design ratings from Underwriters' Laboratories, Inc. (The performance of an assembly under test conditions is expressed in a time-design rating. The specific time depends upon how long the assembly is able to resist the passage of flame and heat under test conditions.)

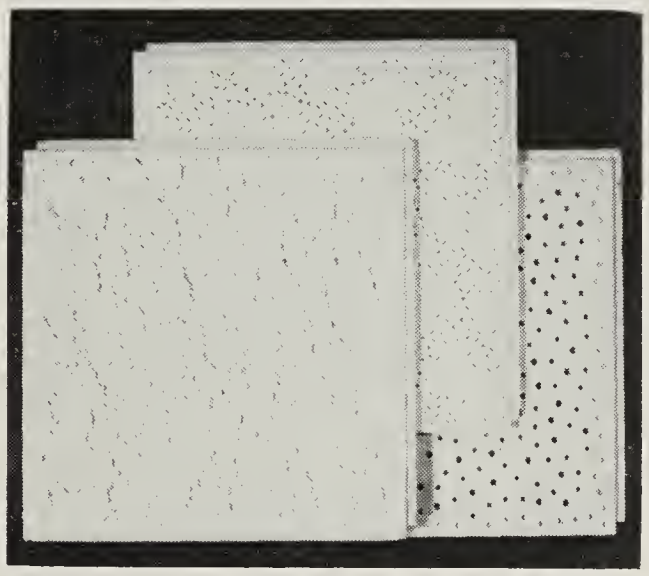
Armstrong Acoustical Fire Guard ceilings met a wide range of time design requirements. In areas where building codes are most rigid—and three or four-hour floor-ceiling assemblies are required—use the Acoustical Fire Guard ceiling system with a four-hour time-design rating.

Where building codes require only a one or two-hour rating in combustible construction, the Armstrong Acoustical Fire Guard system with a two-hour rating may be used. Where one-hour protection for wood joist construction is required by codes, Acoustical Fire Guard is also the answer.

Even where time-design-rated construction is not required by local codes, Armstrong Acoustical Fire Guard gives you tested fire protection and a safer building at very little, if any, extra cost.

Dry Method Installation

Acoustical Fire Guard is installed by a completely "dry" method. There are no longer delays of the type that are caused by "wet" operations. No extra moisture is introduced into the building, so other trades don't have to mark time waiting for the interior to dry.



Available in three attractive surface patterns, Textured, Classic, and Full Random (shown from left to right), Armstrong Acoustical Fire Guard is the first acoustical ceiling tile to provide rated fire protection for the structural steel members above the ceiling. The unique tongue, groove, and kerfed edge detail of the tile serves to block dangerous passage of heat and flame.

The time saved by Acoustical Fire Guard can range from three to six weeks. Schools can open sooner. Office buildings, stores, and theatres can earn revenue sooner.

Acoustical Fire Guard saved valuable construction time in the building of the Moraine Meadows School in Moraine, Ohio (near Dayton). Said James Beale, general contractor for the school:

"Acoustical Fire Guard got us out of a bad hole. We had a September first deadline on the school, and I saw by the first of August that we couldn't meet it with the ceiling that was specified. Too much moisture in the building . . . would have delayed the millwork.

"But with the substitution of Fire Guard, the carpenters were able to move right in behind the acoustical contractor. We saved a good three weeks and met our deadline."

Not only can Acoustical Fire Guard save time on new construction, it can also speed remodeling projects. "Dry" construction can be done during or between shows. No "Closed for Alterations." And the factory-finished ceiling requires no painting.

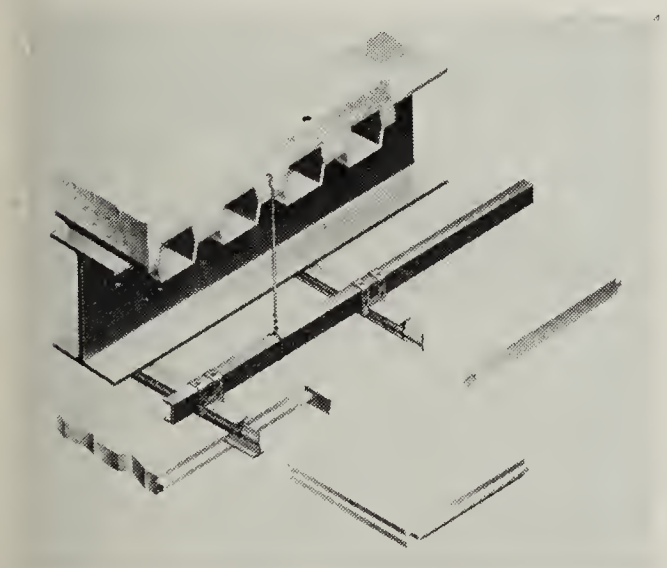
Saves Money

Acoustical Fire Guard saves money because it eliminates the need for intermediate fire protection above the suspended tile ceiling. No need to pay for extra concrete, lath, plaster, spray-on insulation, or water. Labor costs are reduced correspondingly. One less building trade is needed. And no extensive clean-up operations are necessary.

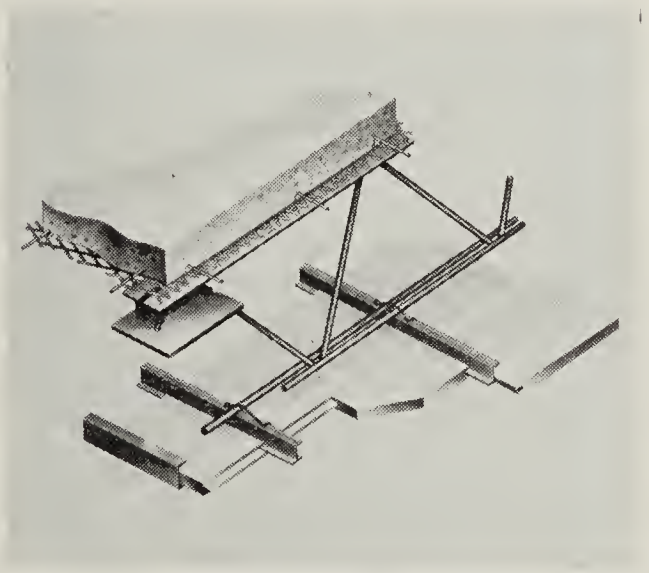
Savings of up to thirty cents per square foot are possible, depending on locale, building design, type of fire protection being considered, and the type of alternative tile being considered.

The original ceiling specification for the St. Louis Hills (Missouri) Medical Center called for plaster on metal lath in two-hour-rated bar joist construction, with mineral-type acoustical tile cemented to the plaster. By substituting Armstrong Acoustical Fire Guard, the owner-architect was not only able to save close to $10,000 on the 46,000 square feet of ceiling area, but he also gained another big advantage—accessibility to elec-

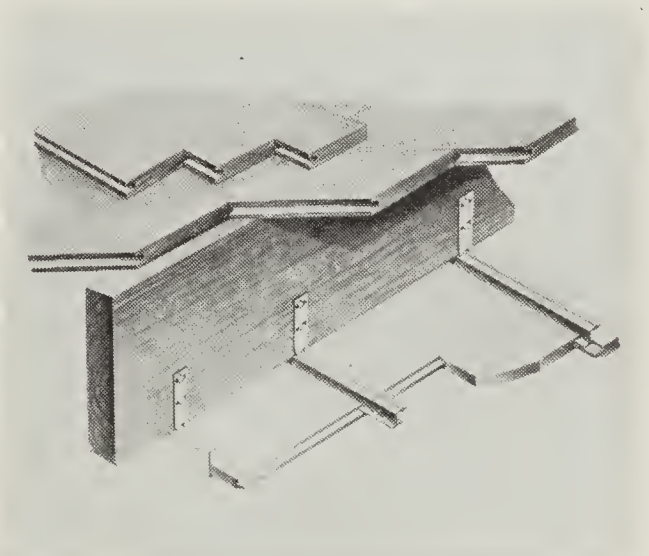
(Continued on page 59)



Design No. 21—4 Hrs. (Beam 5 Hrs.)
In this assembly, a ¾ of an inch Armstrong Acoustical Fire Guard ceiling is attached by means of the Armstrong TDR Suspension System to 1½ inch carrying channels suspended from a cellular steel deck. Each tile is supported on two edges by clip splines which are forced into the jaws of the main runners, spaced at 12-inch intervals.



Design No. 8—2 Hrs.
In this assembly, ⅝ of an inch Armstrong Acoustical Fire Guard is attached directly to the bottom chord of bar-joists with the economical "Z" suspension system. The need for flat "breather" splines between the tiles is eliminated by the interlocking T & G edges. Regular C-shaped channel molding supports the tile at the wall.



Design No. 9—1 Hr.
This assembly also uses the simple "Z" suspension system to support the tile. ⅝ of an inch Armstrong Acoustical Fire Guard is suspended with a "Z" runner directly beneath 2 by 8 inch wood joists, topped by a 1 by 6 inch wood subfloor and a 1 by 4 inch finish floor.

70MM Drive-In Theatres

How Drive-In Theatres Can Increase Attendance With Better Projection

By Larry Davee
President
Century Projector Corporation

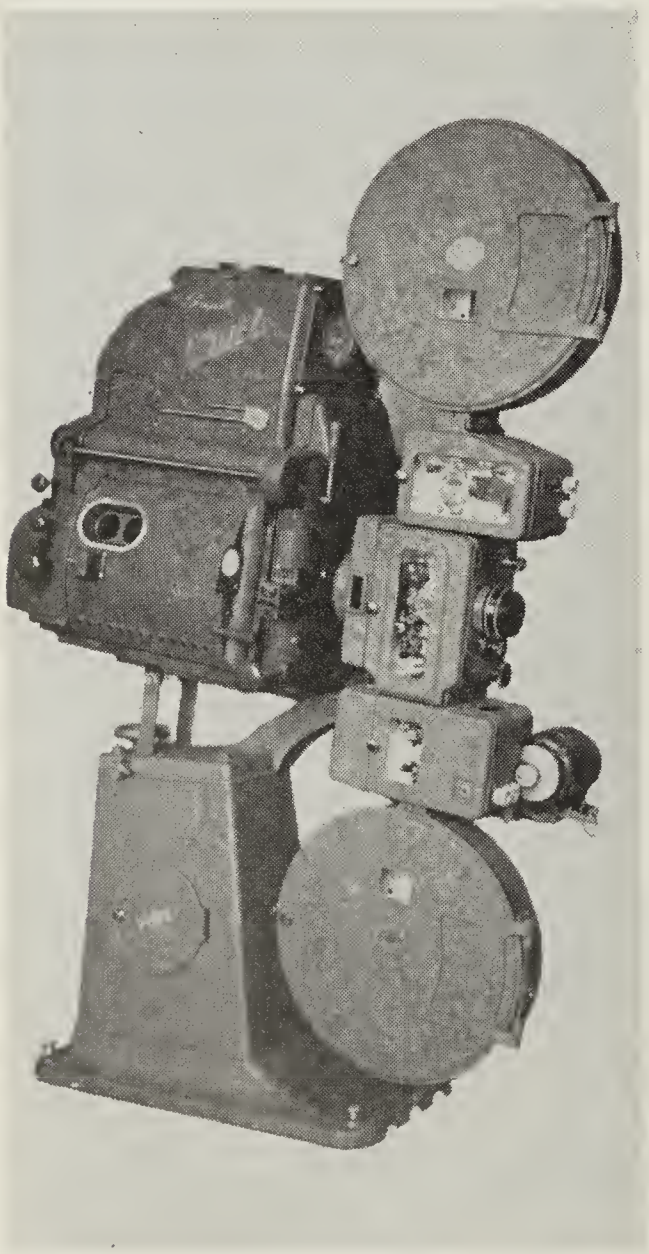
■ The motion picture industry is face to face with serious problems for which answers must be found and decisions made. Solutions are inevitable even tho made by default. In other words, will the motion picture industry recognize the cold hard facts on which entertainment is founded or will it continue to plead lack of business, lost customers and closed theatres?

That great showman Michael Todd demonstrated, without a doubt, that motion pictures can be and are the most popular form of paid entertainment. Such leaders and visionaries as Fred Waller and Hazard Reeves of Cinerama fame have demonstrated that entertainment at enviable profits are not only possible, but such entertainment is demanded by the man with money in his pocket seeking diversion, entertainment, and relaxation.

This article is a sincere plea to everyone in this great motion picture industry to recognize and revaluate the problems and basic attributes so that we can go forward with greater initiative, foresight, and determination —to use our talents to promote good profitable entertainment.

This cannot be done by looking backward with fear. Our future must be built on confidence and knowledge.

The great strides of the past few years must be adopted into our motion picture theatres where advantageous. This includes, especially, the Drive-in Theatres.



Century Model JJ 70/35mm Projector

The drive-in theatre is a product of motion picture adaptation from the hard top or conventional in-door theatre. Except for the sound systems, motion picture projectors have never been engineered or designed to do an out-of-doors job. The average results speak for themselves. Careful analysis certainly proves that, in general, the patron of a drive-in theatre is being short changed and such a policy long continued must inevitably result in self destruction.

It is certainly folly to try to put out a house fire with a garden hose. It is just as idiotic to try to squirt enough light thru a standard 35mm aperture as to properly light up a large out-of-doors drive-in theatre screen. This is especially a fact when the drive-in area lighting has not received careful analysis to properly shield the lighting fixtures or lighted areas from the screen or from the eyes of the viewers.

The average 50 times 100 foot drive-in theatre screen has 5000 square feet of area to be illuminated. The average projector aperture (35mm) has about .500 square inches. This represents a magnification of 1,440,000 times the area. Such startling information should have a very sobering affect on those who are seriously concerned about the lost customers. 1,440,000 magnification is an awful lot. Imagine, if you will, the size of the head of an ordinary pin at the projector aperture now becomes an area having 43,200 square inches.

These comparative figures are given here only to emphasize the seriousness of the problem of providing adequate and satisfactory light for the drive-in theatre.

How do we overcome these seemingly impossible operating conditions? There is no one thing which will correct for this almost impossible condition but attention to each contributing factor will make the overall result as good as is possible with present modern equipment. (We believe it is imperative to recognize that "obsolete" equipment should not and must not be used for drive in theater operation.) A review of the several items contributing to better operation might be summarized as follows.

1. The Screen

The type of screen used is a very important factor because all light coming from the projector must be reflected by the screen. This means that any depreciation in the reflectance of the screen is a loss of light. It is therefore poor economy to work with a "dull" reflecting surface while pouring money into large arc lamps, faster burning carbons and increase power consumption. It is thrifty therefore to use highly reflective screen coatings and to keep them clean and bright even if it requires resurfacing on a regular schedule. Unfortunately the day to day loss in light is almost impossible to follow with ordinary observation. It is considered desirable if not necessary to make light measurements regularly and when minimum readings are obtained take steps to resurface the screen.

Unfortunately the higher the screen reflection the more troublesome stray light becomes but the treatment of stray light is another problem which should be studied by someone familiar with such things. Here also, a good light meter is invaluable.

2. The Port Hole—(Length of Throw)

Contrary to popular belief the length of throw does not affect the amount of light on the screen. In other words the distance from the projector to the screen may be 100 feet or 750 feet. In either case the light on the screen will be the same providing, of course, that we have the same size picture in each case. It is therefore desirable to make the distance from the projection booth to the screen as long as convenient almost to the extent of making it as long as possible within the usual distances found in a drive-in theatre. In other words 500 feet might be considered a good average.

The port hole should be open. Any glass in the port hole, even tho absolutely clean will lose at least 10 percent of the light. If bugs are troublesome use blowers to keep them out. If it's cold outside that's too bad but use no port hole glass unless absolutely necessary and then only the finest ground optical glass and if possible with coated surfaces.

3. The Projection Lens

The Projection Lens is another important link in the chain. It is certainly folly to provide high efficiency equipment and throw away light with an inefficient projector lens. The high efficiency lens is used here instead of the term high speed lens. The speed of a lens may be rated as high (low f number) but its efficiency may be relatively low. Care and thought in the selection of the proper, economical, lens pays big dividends in picture quality.

4. The Projector

The Projector Mechanism with its Sound Reproducers for 6 track and 4 track Stereophonic Reproduction with provisions for single track magnetic and optical reproduction is, of course, the heart of any theatre operation and more especially the drive-in theatre.

All manufacturers, at times, single out the relative merits of their respective products. As suggested above however each contributing unit, screen, lens, film and arc lamp are very important links in the projection chain and no chain is stronger than its weakest link. The projector is however, we believe, the most important link of theatre operation because in this equipment is contained mechanical and electrical devices which (if subject to maloperation or maladjustment) can make or break the whole show. There is usually no alternative. It either works or it doesn't. In addition, of course, there are operations which do have direct influences on light or sound efficiency.

Those items such as steadiness of picture, focus, film life, etc., are the obvious things which almost any untrained individual can observe and on which oftentimes the sale of equipment is influenced.

But there is a host of not so well known factors influencing the screen results that are much more important than the commonly

accepted values of comparison. Thus a projector becomes a carefully integrated unit with many facets of its operation unknown to the majority and known in complete detail to very few.

Other than mechanical sturdiness which is usually accepted as a matter of fact, the real quality of a projector should be judged on light efficiency with minimum flicker. The size and shape of sprockets (not the physical appearance size which is most misleading having nothing whatever to do with film life, sprocket life, or quietness of operation). The criteria affecting such operating function of sprockets is the exact determination of the sprocket diameter and tooth shape. The sprockets in all Century projection and sound equipment are designed for the optimum operation for longer film and sprocket life. So whether or not sprockets are larger or smaller in diameter or having more or less teeth, is inconsequential. To the laymen bigger sprockets are imposing to look at but in reality may be a source of trouble.

A projector should not have heat shields or other opaque baffles which restrict the passage of light. Practically all older models of projectors regardless of manufacturer were designed for 35 mm film and for slower speed (less efficient) projection optics, arc lamps, mirrors and condenser lenses. Only the latest and most modern equipment is "safe" to use in drive-in theatres and even then care should be used to select that equipment which has followed modern engineering specifications.

5. The Arc Lamp

Another important link in the projection chain is the arc lamp. Fundamentally the arc lamp carbon crater is the source of illumination which we "see" on the screen. Sometimes we mistakenly believe that there exists in the arc lamp an electric light bulb, much brighter, of course, than we ordinarily use in our homes, but somehow or other the light is collected by the mirror of the arc lamp and thru some magic gets thru the projector and produces a picture.

Nothing could be more in error in our thinking. The projection system is a carefully designed optical system that accurately focuses an image of the carbon crater onto the projection screen. Therefore whatever the size that the carbon crater may be it is magnified to be as big as the screen. Look at the 50 x 100 foot screen again. Its area is 5000 square feet. The area of the arc lamp carbon (used for the projection of the picture is about .257 square inches. So the magnification of the carbon arc is about 2,-900,000 times in area.

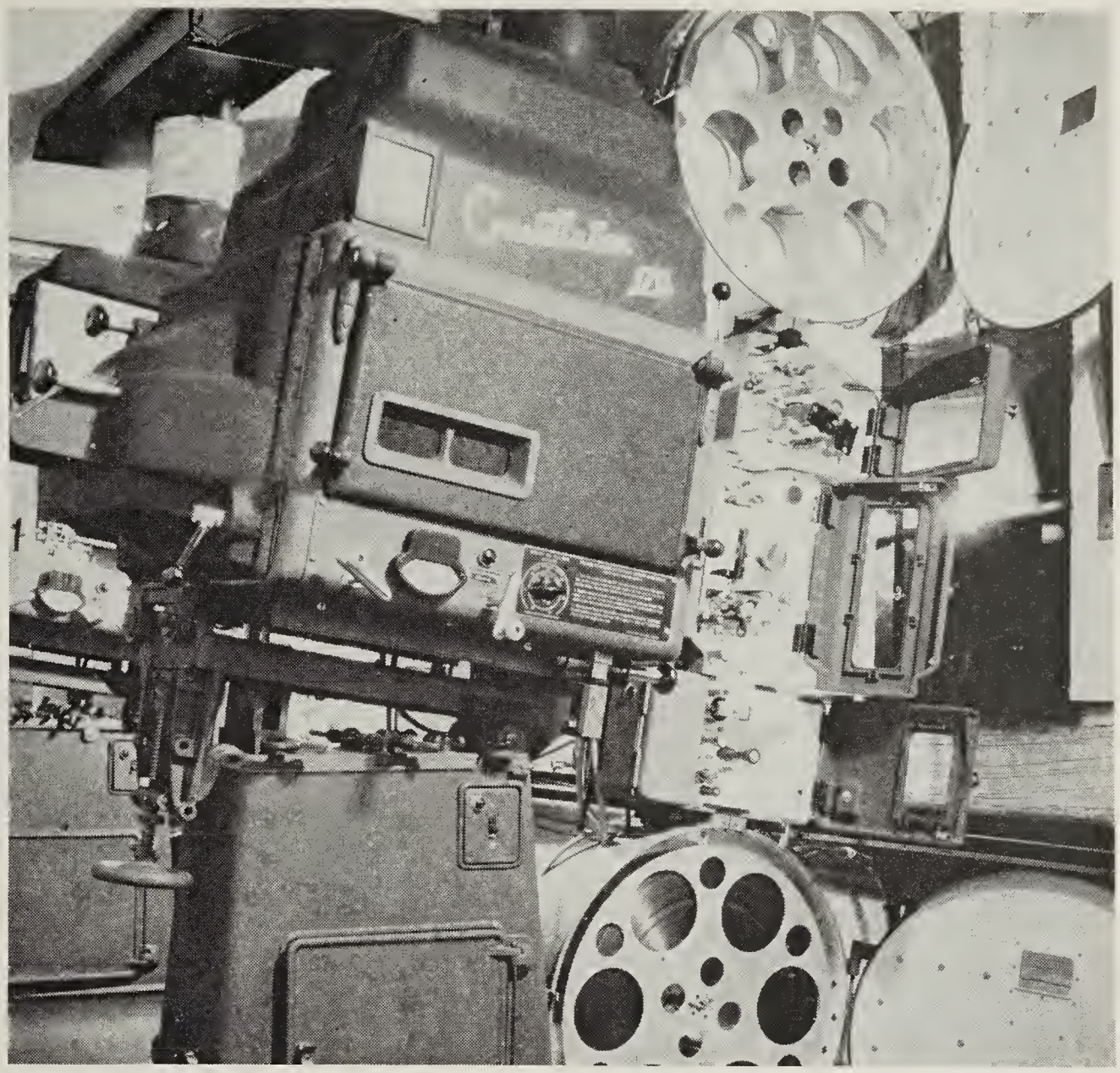
Thus we see the arc lamp is magnified by 2,900,000 times the unit area, while the picture itself is magnified by 1,440,000 times. With these figures in mind it is easy to see that the projection system must be of the highest efficiency possible to obtain even passable results.

We can conclude therefore that the use of larger films with larger apertures and high efficiency heat shields and shutters are not only desirable but are absolutely necessary.

The Drive-in Theatre owner must therefore eventually use projectors designed for wide films and must prepare for showing such films.

There is only a small selection of projectors now available for the drive-in theatre owner and only one of these is American made.

Century Projector Corporation takes a great deal of pride in offering their newly designed, reengineered, Model JJ-70/35mm projectors. These new projectors are the result of careful engineering to overcome the hazards of running wider films and they can be safely used and operated by the average competent projectionist with only a nominal amount of instruction. These new projectors can be installed by installation servicemen and projectionists without the assistance of factory representatives, and in addition they can be used with "standard" projector bases now in the theatre or obtainable from reputable theatre supply dealers.



Century JJ 70/35mm installation at the St. Louis Park, Minneapolis, Minnesota.

The Century Model JJ-70/35mm projector is the only equipment available with the higher efficiency double rear shutters. These shutters increase the over-all efficiency of the projection system by as much as 15 percent in some cases and even greater savings as compared to other less efficient projectors now being offered for sale.

The newly designed Century projectors have increased the size of the feed and take-up friction discs with newly developed materials contributing to absolutely smooth, even, easily adjusted film tensions. These new take ups are truly a big step forward in the control of the film.

The sound reproducers, both magnetic 6 and 4 channel and the optical single channel employ the now famous Western Electric hydro-flutter suppressors. It is interesting to note that the use of this type of film stabilization not only produces lower flutter and better sound reproduction but it also results in the cancellation of the film pull at both the upper and lower magazines allowing for absolute control of the upper and lower film reels with no film wear or torn sprocket holes. No longer is it necessary for the projectionist to hold the heavy 70mm film reels from overriding or to "take up" the slack loop of film before starting the projector.

There are many new engineering features about the *new* Century Model JJ projector which makes it ideal for use in Drive-In Theatres (as well as hard tops). It is so easy to operate and maintain that no drive-in theatre should hesitate to install it now and operate it as a "standard" 35mm projector until such time as 70mm prints are available on a regular release basis.

The old saying "Never send a boy to do a man's job" applies directly to drive-in theatre operation. 35mm equipment was never intended to fulfill drive-in theatre requirements. The modern drive-in theatre will be equipped to run wider films and wider films will be made available for these theatres.

Attention should be called to the new Century all transistor amplifiers which are now available for drive-in theatres and for all theatres using optical reproduction. For drive-in theatre use the complete amplification (except the 200 watt amplifier) is contained in the sound reproducer. There are no installation problems. For regular theatre use all amplifiers are in the reproducers. Only two pair of wires go to the sound reproducer (single projector). One pair supplies 115 V, 60 cycle power to the reproducer and one pair of wires go to the loudspeakers (or in the drive-in theatre to the 200 watt amplifier).

This latest announcement by Century Projector Corporation is another added accomplishment in their long list of firsts. Included are such outstanding first developments as:

1. A more simplified ball bearing projector mechanism
2. Hydro flutter sound reproducers
3. Waller (multiple projector) Gunnery Trainers
4. Paramount Horizontal (35mm) Projectors
5. Cinerama (multiple projectors)
6. Cinemiracle (multiple projectors)
7. Fox Film 55-35mm Wide Film Projectors
8. 70-35mm Projectors and now
9. All transistor theatre amplifiers.

Theatre Buildings And Ground Maintenance

Monroe's Solutions To Weathering Problems With Application Advice and Product Selection

By E. J. Preising
Sales Manager
The Monroe Company, Inc.

Being constantly exposed to year around weather conditions, both drive-ins and theatres have a definite need for preventive maintenance. During operating months the drive-in installation must be attractive and maintain a well kept appearance. During the off season, particularly in the northern section of the country, the property can best be protected from the effects of winter weather through preventive maintenance.

One of the major maintenance problems confronting theatres is the parking and roadway areas, whether asphalt or cement. Unless properly sealed against the elements, moisture penetration, freezing, and thawing can cause considerable damage to these surfaces. Damaged areas with chuckholes, ruts and large cracks should be corrected immediately to eliminate further extension of the damaged section.



Zor-X Being Tamped

An excellent patching material for both asphalt and concrete surfaces is Zor-X, manufactured by The Monroe Company, Inc. Zor-X is unique in its application since it can be used in any climate, even on wet surfaces or in temperatures down to 15 degrees.

Since repairs can be made all year long, even during the cold winter months, no longer is it necessary to defer repairing hazardous areas until spring or summer. Zor-X not only offers immediate correction of the problem, but forms a permanent patch. Zor-X is merely shoveled into the hole and tamped into place. Traffic can roll over the repaired area immediately after application and the constant flow of traffic actually improves the patch.



Photo shows Vulca-Dek 53 lb. Felt being embedded in Hold-Tite. Products of The Monroe Company, Cleveland, Ohio.

Parking and roadway areas in good condition, or those that have been properly repaired with Zor-X, are best protected with an application of Monroe's Black Top Seal. Moisture penetration, the major cause of damage to these areas, is eliminated with Black Top Seal. The overall appearance of the paved area is considerably improved and Black Top Seal. The over all appearance of oil and other petroleum products. It is claimed that an application of Black Top Seal will double the life of black top pavements. Black Top Seal is used as it comes from the container and may be applied by brush, squeegee or spray equipment.

Fences, metal gates, speaker posts, supports and other metal equipment located on drive-in theatre property can be beautified and protected with Monroe's Rust-Cure paint. The special properties in Rust-Cure enable the paint to be applied directly over rusted surfaces without the need for wire brushing or sanding.

When applied to a rusted surface, the penetrating oils in Rust-Cure work through the rust right to the metal and the rust becomes an integral part of the paint finish. The metal base is then protected against further rusting. Rust-Cure is the perfect answer for appearance and protection of all metal surfaces and is available in aluminum and a variety of colors.



Siliconed Asbestolite For Roofs

On all buildings, the roof area receives the most wear from weather conditions. The theatre building is no exception and, here again, preventive maintenance plays an important part in reducing repair cost and insuring year around weather proofing and longer service.

Theatre roofs in good condition can be kept that way and protected to insure many years of satisfactory service. Roofs which need attention should be repaired immediately, before major leaks develop and result in expensive damage to the roof and interiors.

The best preventive maintenance for a theatre building roof is the periodic check which shows defects before they become major problems. New roofs, those in good condition and roofs which have been properly repaired can then be further protected by coating the entire roof surface with Monroe's Siliconed Asbestolite Aluminum Roof Coating.

Not only are expenses cut by reducing damage and repair costs, but considerable savings can be realized from the air-conditioning features of Siliconed Asbestolite.

Absorption Reduction

By reducing heat absorption of the roof surface, through heat reflection of its bright aluminum finish, Siliconed Asbestolite plays an important part in lowering the cost of air-conditioning operation for the theatre building. Under roof temperatures are reduced up to 20 degrees with Siliconed Asbestolite and a complete coating of the roof area insures protection against year around weather conditions and adds many years of service to the original roof.



Black Top Seal Being Applied

If the existing roof on a theatre building is beyond the stage of ordinary repair, a complete new roof can be applied easily and economically over the original roof surface with Monroe Cold Process Vulca-Dek Roofing System. This eliminates the need for tearing out the old roof surface and saves considerably on the cost of a new roof. The Monroe Vulca-Dek Roofing System is specifically designed for those situations calling for an entire new roof surface.

Emergency repairs, should a leak develop, can be made with Monroe's Damp-Dek Plastic Cement. Damp-Dek is a specially formulated type of roof repair material that can be applied over a wet surface or during a rainstorm. A container of Damp-Dek on hand is insurance against sudden roof leaks that may well result in considerable damage to property.

Experience has shown that preventive maintenance is, by far, the least expensive and most satisfactory method of maintaining property. Periodic checks of equipment, buildings and grounds can eliminate most costly repair work. By eliminating the source, you eliminate the trouble.



Damp-Dek Being Applied



$6.49*

Now buys the finest Drive-In Speaker ever made...

Simplex

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SPEAKER

Advanced features make Simplex in-a-car speakers your best buy! Superb sound . . . weather-proof . . . tamper-proof . . . long lasting. Order from your nearest National Theatre Supply branch for *fast delivery!*

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*Two-tone, straight cord. Other models available.

The Nation's First All Electric Drive-In

An Outstanding New Theatre Completely Designed With Electrical Equipment By Jack K. Vogel

■ To design a drive-in theatre, one must visualize a complex dramatic exhibition combined with the most efficient and workmanlike of facilities.

Add to this diverse pair the knowledge that from week to week through any typical season, both exhibition and merchandising methods must be revised and replenished without any obvious public dislocation of the main show. Further, for every type of theatre location, there must be a unique, appropriate solution in ramp arrangements, landscaping, building design, interior arrangement, and design.

There are two general types of theatre exhibitors. One—the independent exhibitor who exploits his pictures and merchandises his concession by projecting his own personality. Two—the theatre exhibitor who has a large chain of theatres and in effect, acts as a distributor of movies and merchandising methods.

The latter, or distribution method of operation, was ascertained as the design criteria for Associated Theatres new Ardmore Drive-In Theatre in Pittsburgh, Pa. This was accomplished after a long period of study and repeated surveys by the projects architectural-engineer, Jack K. Vogel of Wellsville, Ohio.

Geographical Location

In order to conceive and realize a drive-in theatre location that would be the nearest to Pittsburgh's Golden Triangle, many compromises would have to be made. Not only would the property cost be high; the nature of the terrain would be rough. Otherwise, property in this close would already have been utilized. Pittsburgh, and its entire surrounding area is a continuous series of hills and mountains.

The Ardmore area was highly typical. 150,000 cubic yards had to be excavated of which 50,000 were solid rock. There were many extensive cuts and fills; some as much as 50 and 60 feet. At one time the area had been mined for coal which resulted in numerous spring heads. These had to be harnessed and diverted.

The concession building, (See photo #1) was erected on filled ground. Vogel had this problem resolved by the use of a honeycomb design of 12 inches wide by 48 inches deep cells of concrete beam footers. The conces-



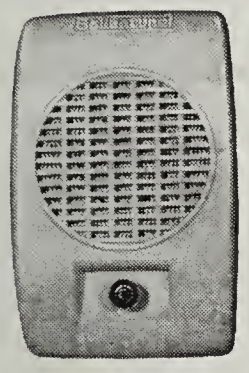


Where REASONABLE COST and High QUALITY meet

Ballantyne DRIVE-IN EQUIPMENT

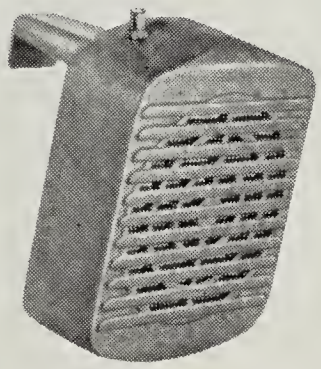
SPEAKERS:

A and Q SERIES



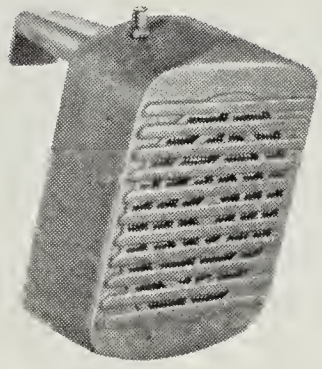
Famous Ballantyne Dub'l-Cones are unequalled. Protected from shock, pressure, weather and water. Permanently fixed magnet. No shifting — no voice coil drag. Die-cast aluminum case with reinforced grill openings, reinforced bosses, removable hanger clip, and enclosed volume control. Construction gives exceptional fidelity in range and reception. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

Z SERIES



New Ballantyne "Z" Series with drop-in outer cone and perforated aluminum speaker guard are amazingly low priced. Plenty of other features, too—plug-in terminals permit simplified post servicing, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Die-cast aluminum case with reinforced speaker grill.

F SERIES



Here's economy overflowing with quality at the lowest price ever for so much. Die-cast aluminum case. Reinforced speaker grill. Calibrated air chamber gives fidelity of range. Plug-in connectors for simplified servicing—done in a matter of seconds.

O SERIES

Has all the features of the "F" Series plus a powerful 1.47 magnet.

W-E SERIES



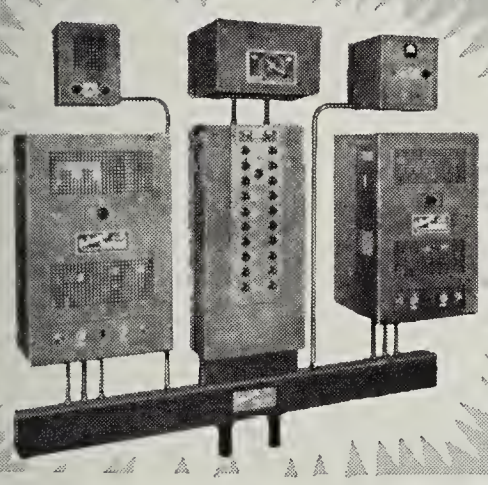
Full size die-cast aluminum case with perforated aluminum speaker guard and calibrated air chamber. .08 oz. permanently positioned magnet — no shifting of magnet, no voice coil drag. Continual top performance. Shock rubber cushion mounting. Tamper-proof reinforced grill. Plug-in wiring for servicing right at post.

E SERIES

Tops in single cone speakers with perforated, aluminum speaker guard.

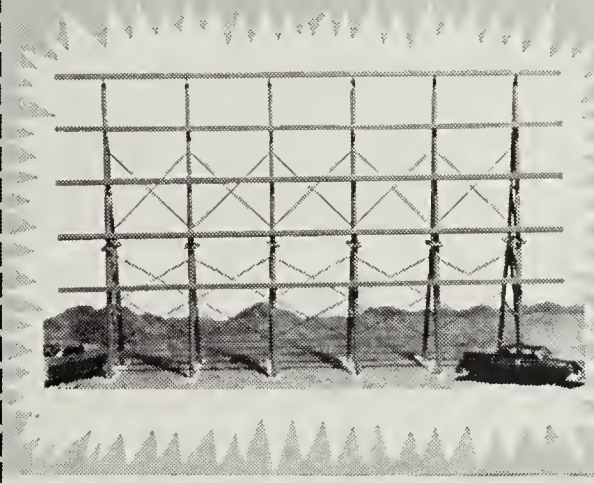
All Ballantyne speakers now have perforated aluminum speaker guards

DRIVE-IN AMPLIFICATION



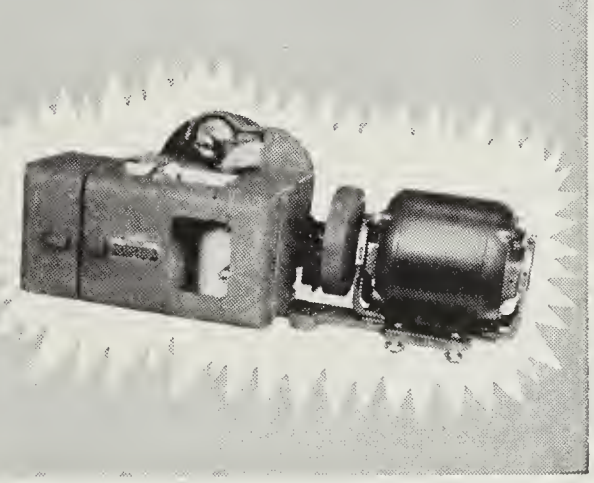
Ballantyne MX, RX and KX systems are specifically engineered for drive-ins. They are not adaptations. They are designed and engineered exclusively for drive-ins with ample power for the present and extra power for the future.

EZ-ERECT STEEL SCREEN TOWERS



New Ez-Erect steel trusses are designed to give the two most important features of tower construction—exceptional strength and economy of erection. Ez-Erect steel trusses are designed to be shipped in two sections by any common carrier. Trusses are assembled on the ground and raised in groups of two using little mechanized equipment. Trench type footings are used instead of complicated forms. Unlimited width. Engineered for winds of over 100 m.p.h.

MODEL 6 SOUNDHEADS



Flawless Tone. Ball bearing supported shafts, perfectly balanced filter flywheel. Exciter lamp assembly tilts out at 45 degrees. Years and years of use by hundreds of drive-ins throughout the country are the best testimonial of all for Ballantyne Model 6 Soundheads.

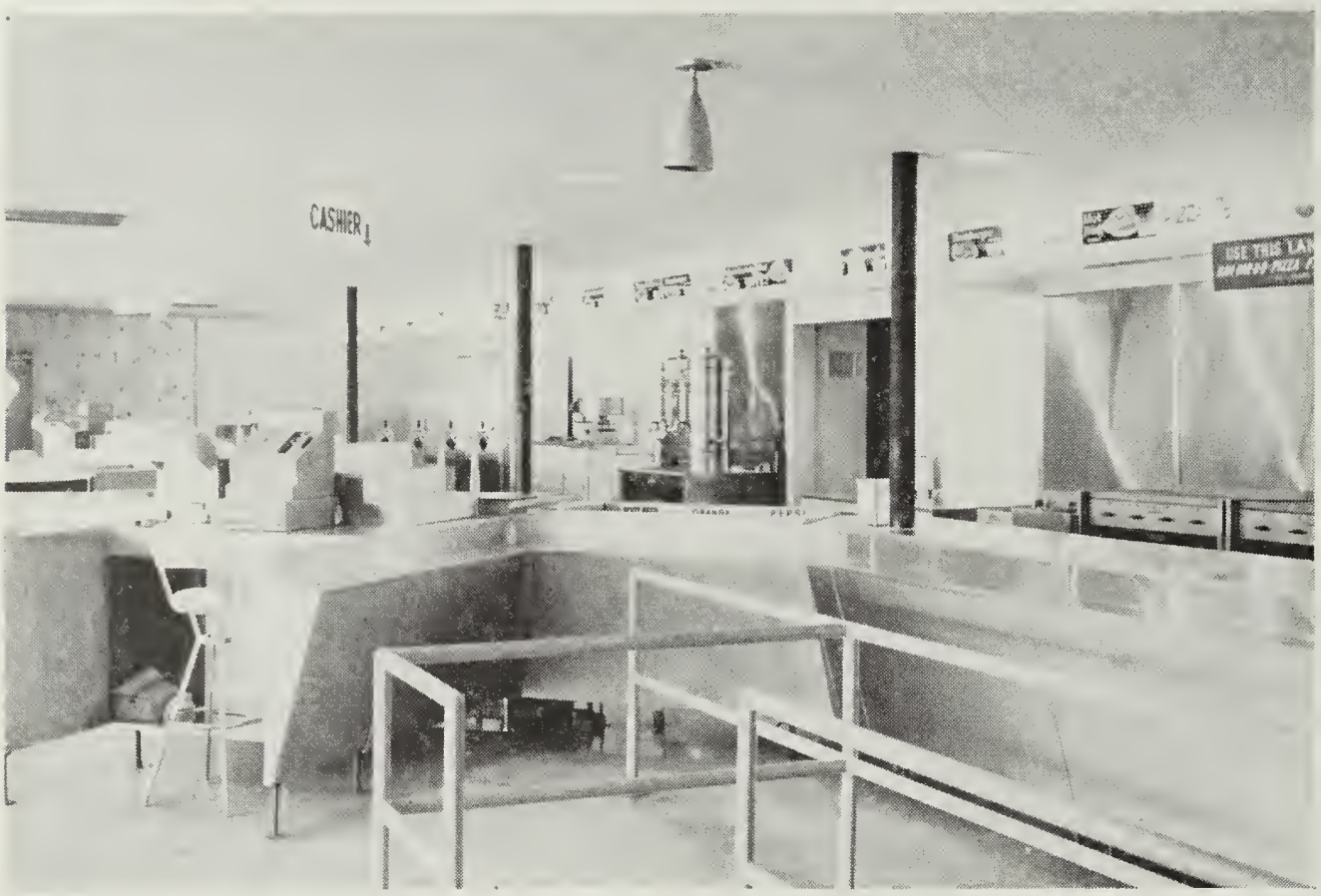
Ballantyne Planning— The EXTRA that may be worth hundreds of dollars to you.

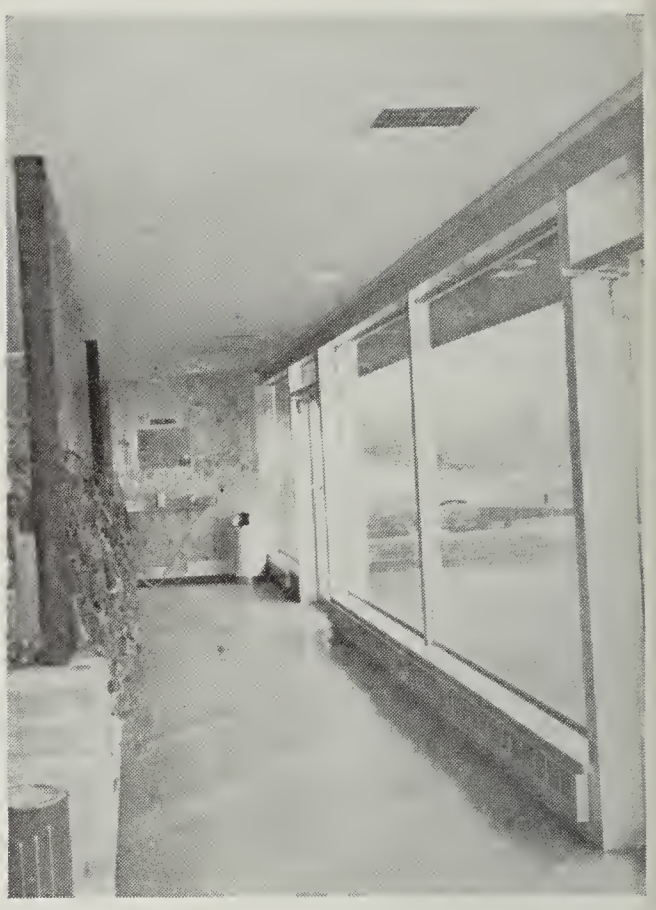


When it comes to drive-ins, the Ballantyne Company has always taken pride in being more than just a manufacturer of sound and projection equipment. We feel that countless owners and operators want help and advice on how to build a better, more economical drive-in. When you purchase Ballantyne equipment, free help and plans come with the job. You get the background of experienced Ballantyne engineers who know drive-ins and have planned them by the hundreds. Take two minutes, drop us a line if you are planning a new drive-in.

The Ballantyne Company

1712 JACKSON STREET OMAHA 2, NEBRASKA





sion building conveys an atmosphere of friendliness and spaciousness.

Photo #2 is a view down the arcade between the floor-to-ceiling wide open all glass and aluminum front and the stone planters. Located at each end of these planters is an entrance to one of the four laned cafeteria systems. Food tray racks are located on the inside of the stone planters.

Photo #3 is a view down along one of the cafeteria lanes. Stainless steel is predominant throughout. The self-service hot food units are Manley, and the stainless steel upright deep freeze is Glenco.

Photo #4 gives a view of one of the two cashier stations. Each station services two lanes.

The Ardmore has two carpeted, deluxe seated auditoriums of 60 seats each, (See drawing). Each auditorium has two, one-ton General Electric air conditioning units. Each auditorium is fronted by a spacious flower planting area centered by a statuette type water fountain.

The screen tower was erected on corrugated steel sheet pilings, filled with concrete. Dave Siegal's Sign's Incorporated furnished and erected the tower.

Note the location of the projection room in the rear of the building. The roof of this room is 7 feet 4 inches higher than the rest of the structure. (See photo #1). Yet, because of the natural stadium construction of the ramp area, there is a minimum loss of cars, due to this obstruction. Note the high ground in the background of photo #1.

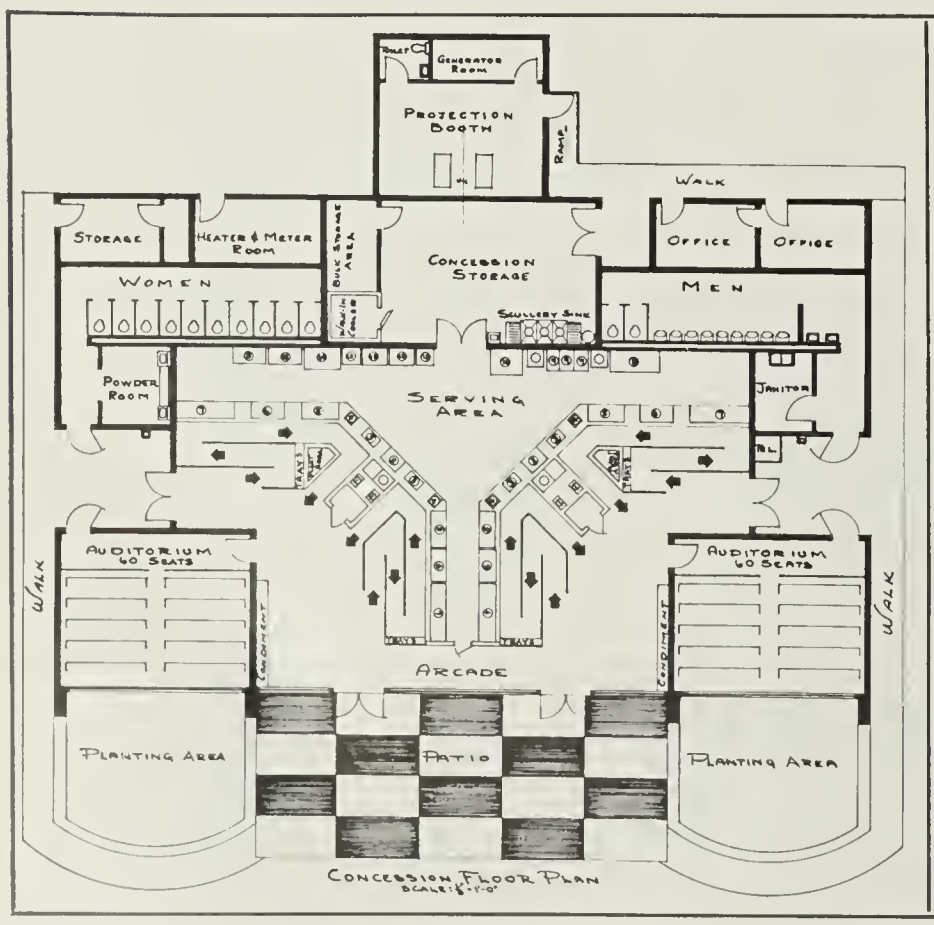
The sound is RCA and the projection equipment is Simplex. The lamp houses are Ashcraft Super Cinex and the in-car speakers are Ballentyne. The in-car heaters (The Ardmore is a year-round operation) are Electromode.

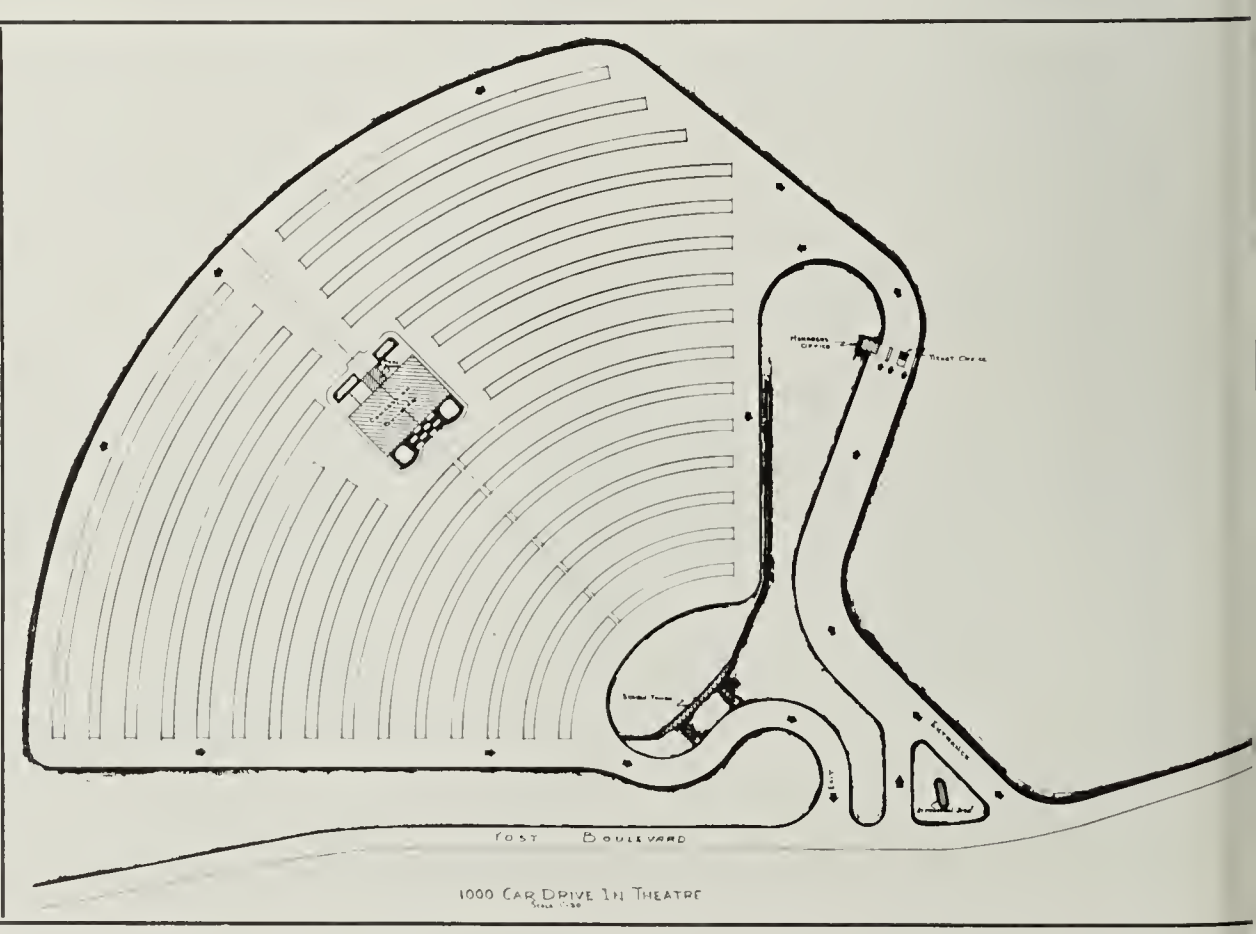
One of the design features of this Vogel engineered creation is the compact electric load center. Note on the drawing the location of the heater and meter room. In this room, is located the main panel board and the concession panel board. Just outside this room to the rear is the sub station. Note now the proximity of the projection and generator rooms.

Country's First Radiant Glass Heating

The entire concession building is heated with Berko electric glass heating. In the rest rooms and over each set of the arcade entrance doors are Berko Pyrolite recessed ceiling heaters with lighting units. Berko Baseboard electric heat units were installed under the front arcade windows and under the windows of the two auditoriums and the projection room. The two offices are also heated by this same baseboard unit. Various zones throughout the building are thermostatically controlled.

Because of the high K.V.A. load requirement (500 K.V.A.'s) for the entire drive-in, the unit cost per kilowatt is considerably reduced. Therefore, the cost of heating the concession building by electric compares favorably with gas. A close check is currently being conducted to accurately determine if electric heating by this Berko system is in fact, more economical than that of gas heat. This is the first installation of its kind in any drive-in theatre in the country.





ELECTRIC ALL-ELECTRIC

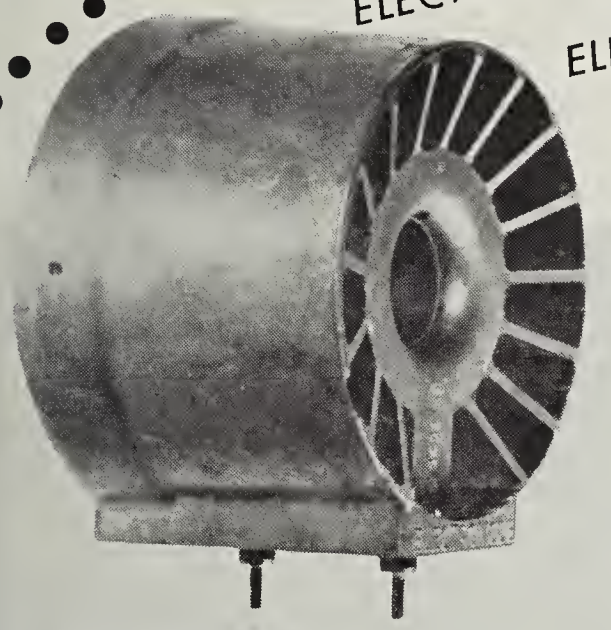
THE SAFEST HEAT for YOUR DRIVE-IN

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SAFEST *because*

Only Electromode Heaters have the exclusive Safety Grid Heating Element *(illustrated above)*. All electric wires are insulated, embedded and completely sealed *inside* this finned aluminum casting. There is positively no danger of fire, shock, or burn. Heat is fan-circulated throughout the car and heater case remains cool to touch. A built-in Safety Switch automatically prevents overheating.



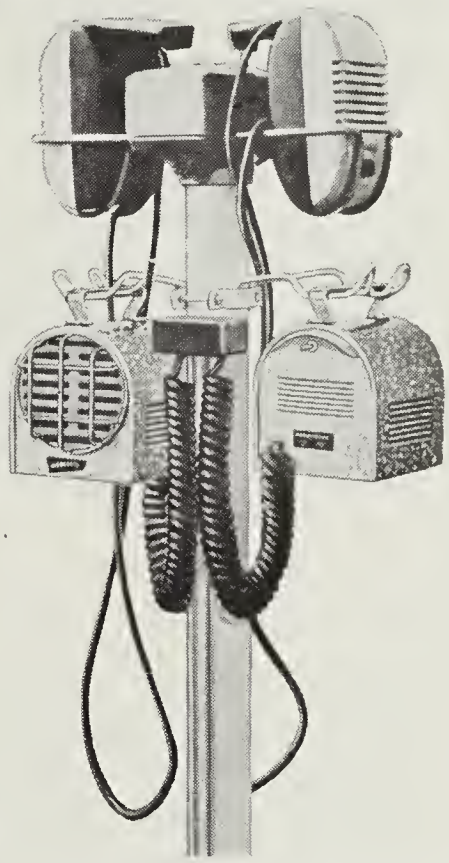
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The Electromode is known as the "child-proof" heater. Positively no exposed hot wires or glowing coils. Completely weather-proofed and grounded. May be handled with complete safety by children or adults, even while in operation.

approved by Underwriters' Laboratories for outdoor use.

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- ★ Quiet Operation. No interference with Speaker
- ★ Sturdily Constructed to "Take It"
- ★ Scratch-Resistant Silver Grey Finish



Above shows front and rear views of heater, mounted on speaker post. Easily accessible. Easy-to-grip handle and extra long, heavily insulated extension cord . . . Heater may be placed on dashboard, floor or any horizontal surface.

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Drive-In Playground Equipment

Proper Selection, Installation And Maintenance Mean Economy and Safety

By Norman R. Miller
Vice President
American Playground Device Company

HEALTHFUL RECREATION, SAFETY AND ECONOMY are important factors to keep in mind when planning a drive-in playground apparatus area. This calls for the selection of sturdy, well-designed and properly sized swings, slides, castle towers and other equipment. And, it follows that the various units must be correctly installed and maintained.

The ideal playground should incorporate a primary area, for children two to six years old; a junior area, for six to ten; and a senior area, for ten and over. Equipment should be sized to fit the needs of these age groups.

For instance, the height of a swing frame should be seven to eight feet for the primary group, 10 for the junior, and 12 to 14 for the senior. Platform heights of slides should be five to six feet for the primary, eight for the junior, and 10 to 15 for the senior. Climbing units, such as castle towers, should be seven feet, nine inches in height for the younger children and nine feet nine inches for the older.

Long Run Economy

It's economy in the long run to purchase quality products from well known, reputable manufacturers. Beware of gimmicks and flimsy equipment that have short-lived eye appeal and result in heavy repair and replacement expense. It's a good idea to first check other playgrounds of some years' standing to determine the wearing quality of their equipment.

When ordering swings, slides, castle towers and other units, specify certified Grade-A malleable frame fittings of the clamp type, tested to 50,000 pounds tensile strength, and fully guaranteed against breakage. You should avoid threaded fittings or those fittings that necessitate drilling the top beams of the swing or combination unit frames. All such fittings reduce the strength of the equipment, multiply maintenance and repair costs, and reduce the safety factors so essential in public playground apparatus. Avoid makeshift, unsightly welded joints or fittings. Welding complicates the work of installing equipment, makes repair or replacement doubly difficult, and destroys the protective zinc coating of the galvanized finish.

Proper installation of playground equipment will promote safety. There should be adequate concrete footings and perfect alignment of all frame members to assure maximum structural strength and rigidity. Properly installed, well designed, rugged equipment is ready and able to withstand years of use and abuse. Leading manufacturers, incidentally, usually furnish easy-to-read blueprints to show correct installation procedures.

Maintenance Program

After the equipment is properly installed, a careful, thorough maintenance program should be carried on to avert possible accidents caused by defective units. Regular checkups on equipment are recommended. Defective apparatus should be promptly taken out of use and repaired. Hazards under apparatus, such as exposed pipes, hard surfacing, and carelessly strewn objects, should be removed. Steel racks should be installed to permit orderly and safe parking of bicycles. Pits of tanbark, sawdust, sand or shavings should be provided to cushion falls from apparatus.

Makeshift repairs or temporary patching-up of badly worn or shoddy equipment is false economy and actually develops additional hazards for the youngsters. Instead, repairs should be made in a thorough, workmanlike manner.

One of the finest exercise-giving units is the castle tower which, when properly installed and maintained, assures safety while children satisfy that urge to climb. It keeps them away from trees, fences and other hazardous perches.

Companion Piece

A companion piece is the castle walk, which combines features of the castle tower and horizontal ladder. Made of $1\frac{1}{16}$" hot-galvanized steel pipe, these two climbing units permit the smallest children to get a firm grip and maintain a safe handhold. There are no ugly dangerous U-bolts on this equipment; only smoothly rounded certified malleable frame fittings through-bolted through the pipe members to guarantee safety and maximum structural strength.

Swing seats can be dangerous if not properly designed. Some of the better seats have the wooden board enclosed in a soft rubber covering while others are of the strap type. Consequently, there are no sharp corners, rough edges or massive end castings to cause injury. For the very small tots, the nursery chair type of swing seat assures utmost safety for it is impossible for them to fall off while the swing is in motion.

While the slide is always a thriller for youngsters, this equipment need present no dangers if properly designed and constructed. Steps, braces and chute siderails should be firm and free from slivers, screws and nails. Installation of all-steel slides, incidentally, would eliminate any possibility of injury from slivers, such as are often present in poorly maintained wooden chute siderails. All wooden parts of apparatus should be refinished regularly. Years of extra service can be added by repainting as necessary.

HORIZONTAL LADDER
(American Playground Device Co.)



CASTLE TOWER
(American Playground Device Co.)



HELLMAN THEATRE

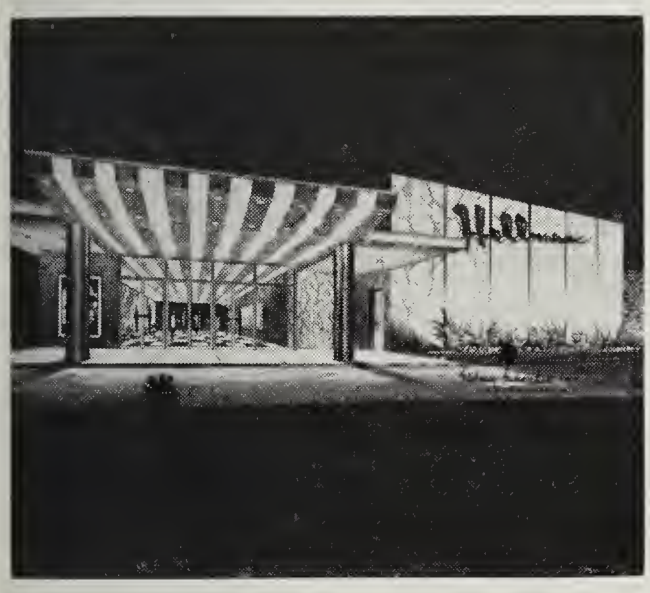
Features Novel Decor

The theatre will have new lounge type relax-reclining seats. The seats will be fully upholstered and so well spaced that anyone and everyone can leisurely sit and enjoy their entertainment in complete comfort. Backs will be hinged to chair and adjust to the perfect comfort of the patron.

The most advanced projection equipment will be installed at the theatre. Equipment will be the ultimate in viewing pleasure, including the showing of motion pictures filmed in Super Technirama 70, Todd AO, and other 70mm processes.

An eight degree angle of projection will permit the Hellman to have the finest 70mm projection possible. Only the Hellman in the entire Tri-City area is so constructed to permit this angle of projection.

A new 52-feet wall-to-wall screen will also be installed. This will be the largest screen in the area, permitting a brilliancy, clarity, and depth that draws the viewer into the action of the scene.



The theatre will be acoustically treated for the installation of wrap-around stereophonic high fidelity sound. Eight stage and 14 wall speakers will surround the auditorium so that perfect tone quality will be heard in all parts of the theatre.

All decorations for the theatre will be handled by the same staff who decorated such fabulous hotels as the Fountainbleu and the Eden Roc Hotels in Miami Beach. The designed luxurious carpet, custom-made for this theatre, special foyer and coffee lounge furniture, in addition to the special wall treatments, curtains and seating materials, are parts of the decor. Also, for the coffee lounge, a nine foot chandelier will be installed. Unique auditorium lighting fixtures, giving an added touch of glamour to the theatre, was designed.

Parking facilities for 500 cars will be provided upon opening.

Unique location puts the Hellman in the heart of the residential district of Albany. Flanked by the $100,000,000 New York State Camp site and two new shopping centers, the Hellman's location is uniquely desirable. Less than ½ mile away is Exit #24, New York State Thruway, and Exit #1, of the New York State Northway, which brings Troy, Schenectady, and the entire North East section for a radius of 100 miles within minutes of the theatre, minus city driving.

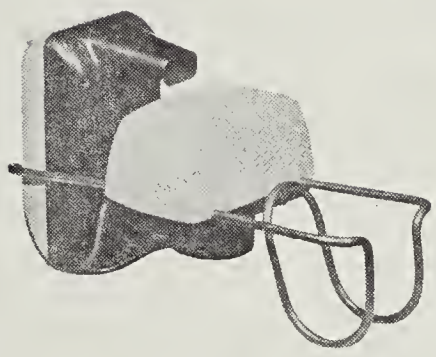
The Hellman was designed by Sydney Schenker of Paterson, New Jersey, and Leon Einhorn of Albany. Mannie Friedman will manage the Hellman.

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Smartly styled—pleasing tone quality. Permanent mold aluminum housing. Theatre name may be cast on speaker. Alnico 5 high energy magnet on speaker unit. Completely weather and fungus proofed. Perforated metal grill. Housing has slanted louvres. Neoprene speaker cord. Permanently sealed, self lubricated volume control. Three models for your selection.



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Cut your speaker bills. New Speaker-Saver Basket makes it easier for your customers to replace speakers . . . keep them from falling. Pays for itself in savings. Made of formed heavy gauged aluminum rod. Natural aluminum finish.



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A must for todays' higher amperages. Keeps lamps cooler—cleaner: Acts as an auxiliary to exhaust system. Simple to install—economical to operate.



®**"PORTHOLE BLOWERS"**

Protects expensive equipment. Cleaner lens—cleaner equipment. For indoor and drive in theatres. Designed for wide projection.



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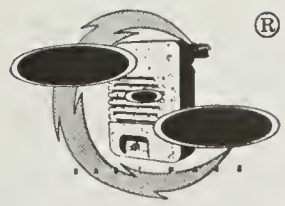
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Drive-In Concession Turnstile Systems

Orderly Traffic Flow Brings Increased Refreshment Sales

■ WITH THE INCREASE in use of cafeteria style serving systems at drive-in theatre refreshment stands, modern methods of controlling crowds for fast, orderly service during the peak show break rush is necessary.

Illustrated on this page are several Perey Turnstile systems suggested for drive-in theatre refreshment stands.

The single counter unit usually found in the small drive-in (figure #1) shows two Perey #20 Traffic Controller 4-arm, one way turnstiles installed to regulate the traffic in two serving lanes. The single cashier collects for both lanes.

The three sided refreshment stand generally suitable for the medium-large size drive-in is shown (figure #2) with four space saving Perey Super Kompak Traffic Controller one way turnstiles controlling the traffic flow of the four serving lanes. Two cashiers are employed each responsible for two lanes.

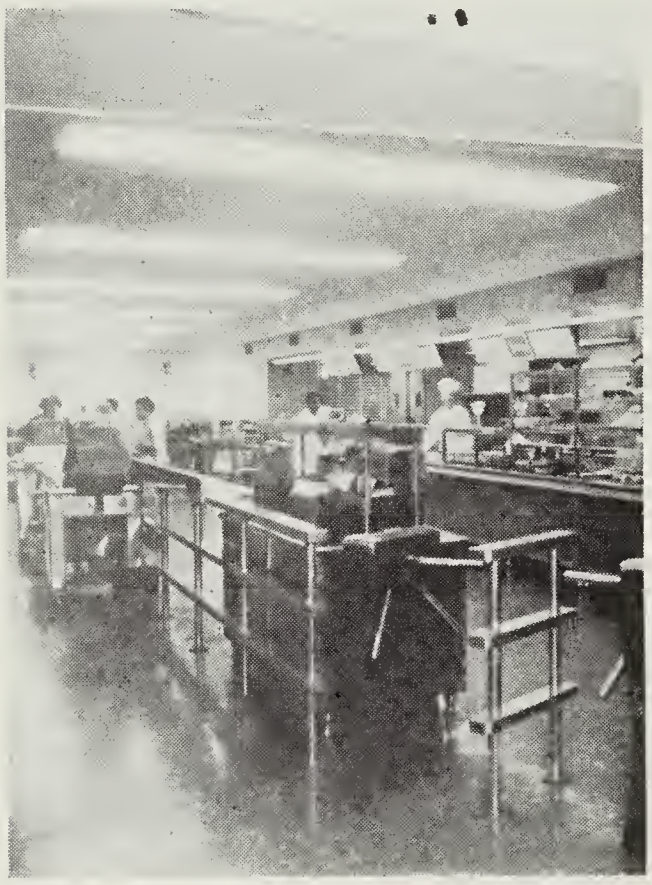
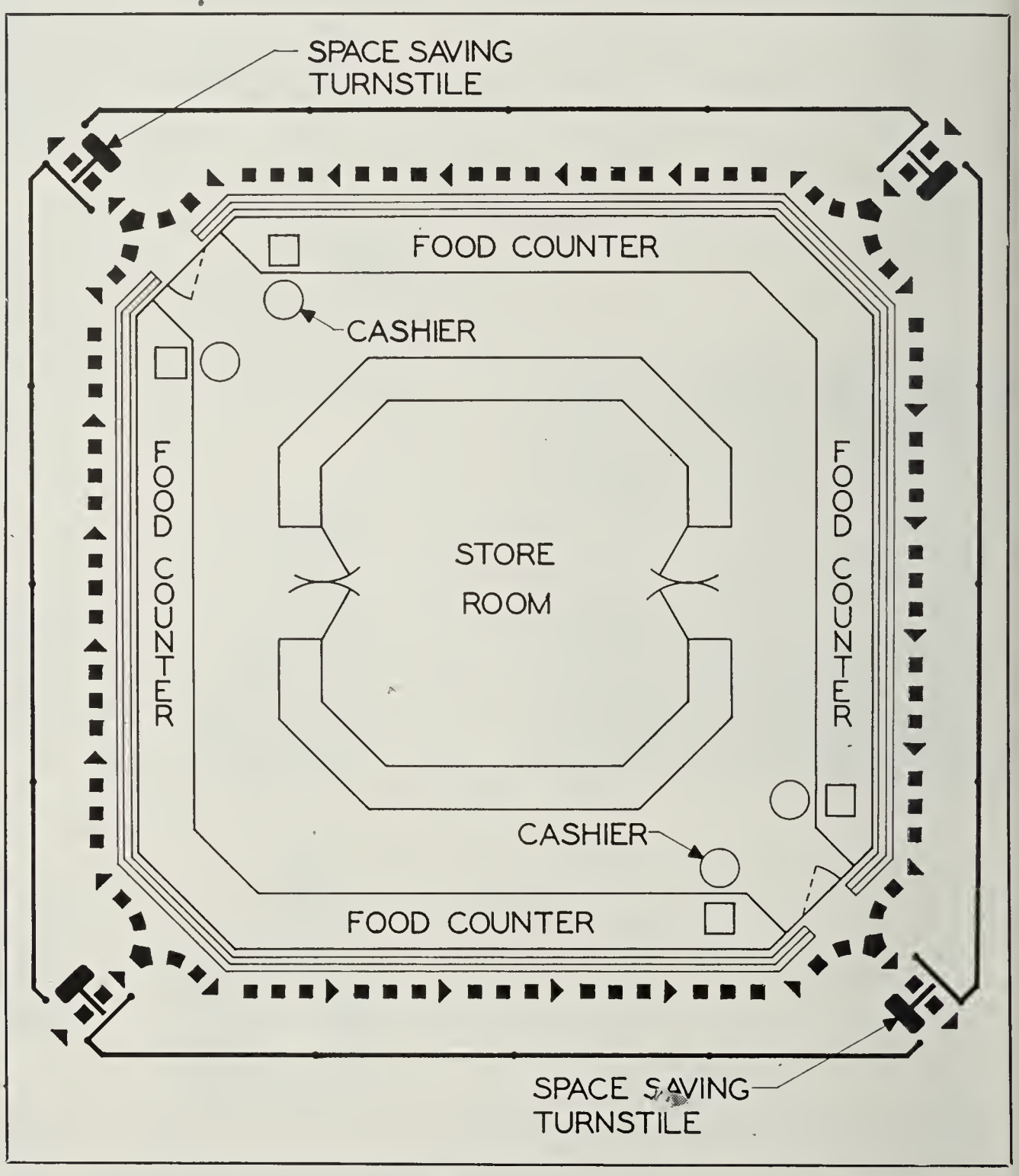
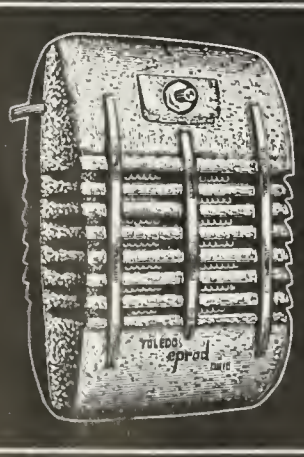


Photo shows a Perey Turnstile installation. Notice single entrance, with cashier at exit. Story diagrams show best possible layouts for maximum sales.

The polygon shape refreshment stand (figure #3) is equipped with Super Kompak Traffic Controller one way Perey Turnstiles. This design suitable for the largest drive-ins have longer lanes to accommodate peak intermission crowds with four cashiers to speed service. With this system it is possible to close off one or more lanes on lightly attended



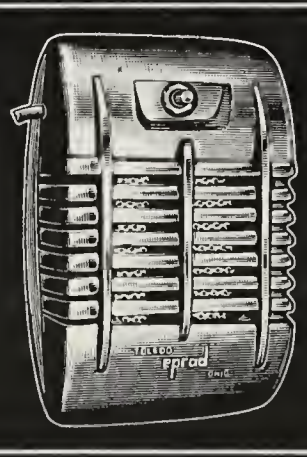
NEW EPRAD SPEAKERS GIVE YOU BETTER SOUND . . .



NEW HI-FI

Speaker of incomparable excellence. New 2.15 oz. "Alnico 5" magnet. Die-cast aluminum case with two-tone epoxy enamel finish. 4 in. driver. TWO YEAR GUARANTEE. $7.25

Suggested List Price



NEW MERIT

Value-packed speaker. Passivated die-cast aluminum case. 1.47 oz. "Alnico 5" magnet. 4 in. driver. $5.40

Suggested List Price

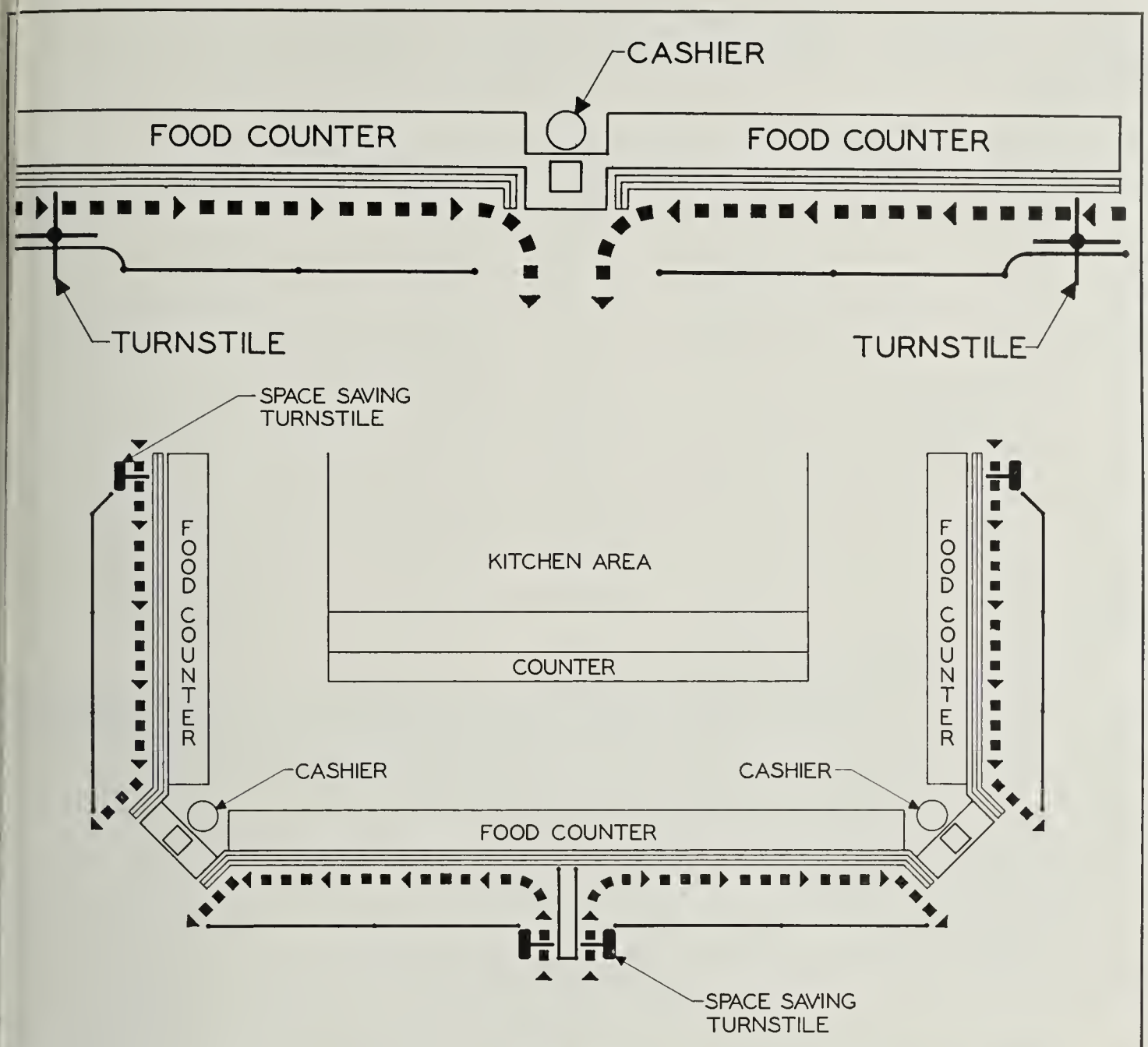


NEW HUMDINGER

A low-priced speaker of quality. Two-tone Fiberglas case (not plastic). "Alnico 5" magnet. 3½ in. driver. $3.95

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nights and operate with only two cashiers.

Each turnstile system assures rigid Traffic control and solves the problem of customers congesting at concession stand, pushing, loitering and patrons avoiding payment. The turnstile system employs modern properly placed rail barriers that assure fast, orderly service, satisfied customers and more profits.

The Perey Turnstile Company also manufactures indoor and drive-in theatre box-office turnstile admission systems. The turnstile admission system automatically records transactions, counts patrons and is so accurate it is acceptable to the Internal Revenue Bureau for tax purposes.

We gratefully acknowledge the valuable assistance of Perey Turnstile Company, New York, in the preparation of this article.



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NEW MELLOTONE

A quality speaker with long-lasting two-tone Fiberglas case (not plastic). 1.47 oz. "Alnico 5" magnet. 4 in. driver. $4.95

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DOLLAR FOR DOLLAR EPRAD OFFERS MORE SPEAKER FOR YOUR MONEY!

Designed with you in mind, (EPRAD management operates drive-ins, too), EPRAD speakers give you what you want . . . better sound, longer life at a reasonable price.

All new speaker models include these quality features at **no extra charge.**

- Glass fiber tone pad
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SPEAKERS PRICED WITH STRAIGHT CORD (WHITE NEOPRENE)

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• CAR COUNTERS • RAMP SIGNS...SOLD NATIONALLY THRU THEATRE SUPPLY DEALERS

Expanding The Drive-In Theatre

Experienced Help In Redesigning Eliminates Costly Physical Mistakes

By R. S. Ballantyne
The Ballantyne Company

■ With the introduction of many new building materials, remodeling the drive-in theatre to create the new "out of this world" attractiveness does not present a major problem for existing buildings.

Prefinished woods, plastic products, and the many attractive new types of glass and glasswich patterns permit economical remodeling of interiors regardless of existing decor. There are so many new types of Vinyls, tiles and formica Type counter materials, including laminated plastics, that every concession counter can sparkle with cleanliness and lend appeal to concession items. New laminated wood beams, stressed skin box beams, precast streamlined concrete beams as well as new steel, aluminum extrusions, and plastics make the modern styled building extension possible without major expenditure. There is no reason for a drive-in theatre not offering comfort, quality projection, modern concession service, and surroundings through these products that are programing Americans' future today.

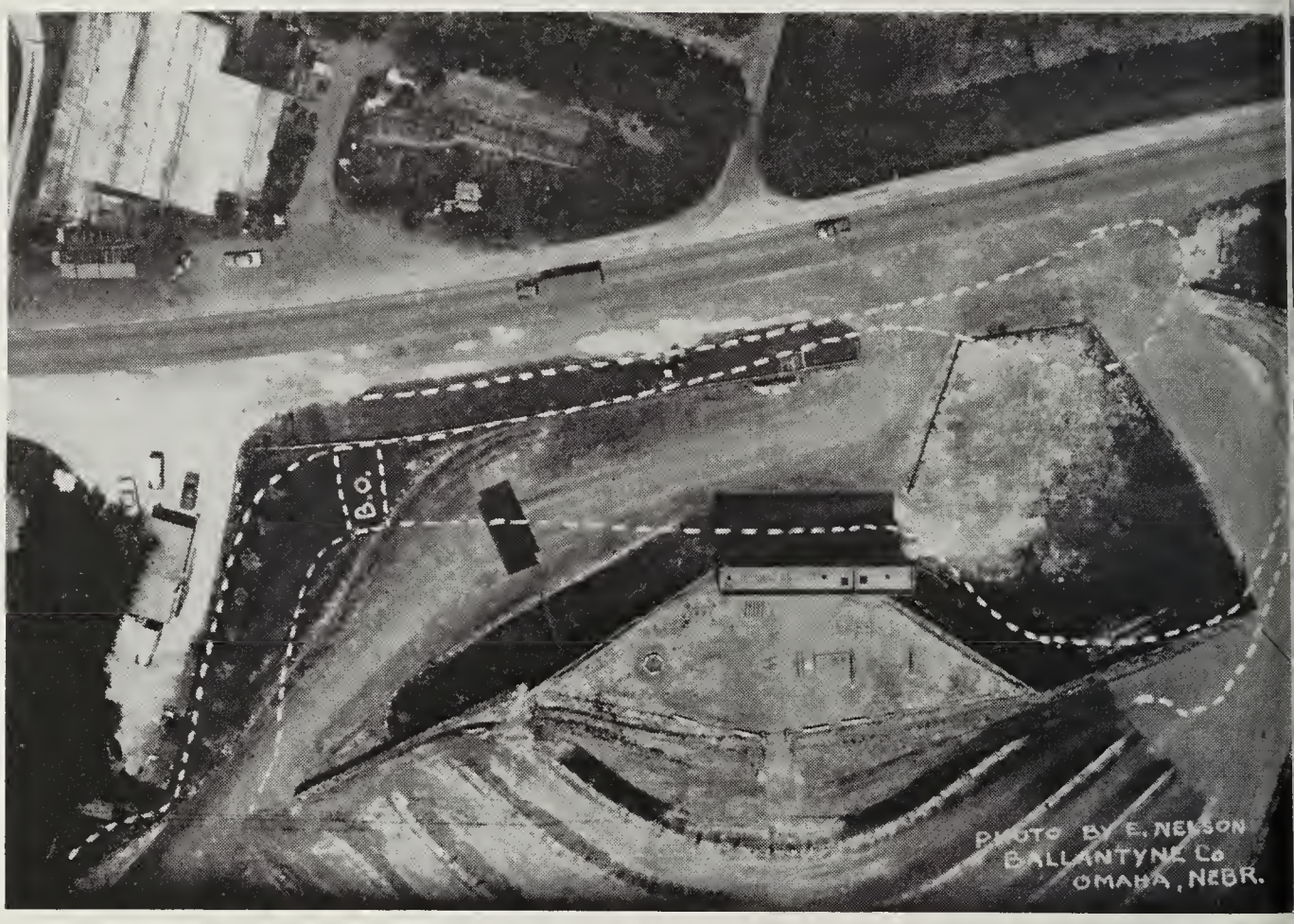
Expanding car capacity while improving traffic flow is frequently as complicated as a mathematical equation. Still, like the equation, there is usually a formula to find the answer. Since each drive-in theatre differs in many respects, there has, unfortunately, never been a fixed formula to solve expansion problems. A formula can usually be found, however, by careful study. A very unusual situation was handled uniquely by the Ballantyne Company this year, which proves "it can be done."

The situation: a hold back area, inadequate, causing complaint from highway officials (Fig. 3) and R. Bachman of Joliet, Illinois having the even more pressing problem of his community population increasing with no place to put them in his drive-in theatre.

Even if the cars could be moved off the highway and into the drive-in area, a creek made it appear there was no way to increase ramps facilities to hold the cars. Also, if additional capacity were possible, the concession would have to be remodeled to handle additional patrons. Added to this was the problem of expanding rest room facilities which unfortunately were already inadequate.

Bachman called on The Ballantyne Company for consultation and Ed Nelson was sent to look over the situation. A hurried tour indicated a survey was the immediate need. Original plans had long been mislaid. To avoid a costly survey by civil engineers, a plane was rented and aerial photographs taken by the Ballantyne engineer. A roll towel was spread across the front of the concession and measured off at exactly 50 ft. After photos were developed, an enlargement was made so that the towel was exactly one inch long, resulting in a scaled photograph where one inch equalled 50 feet. (Fig. 1)

Photos were taken at an altitude of 1,500



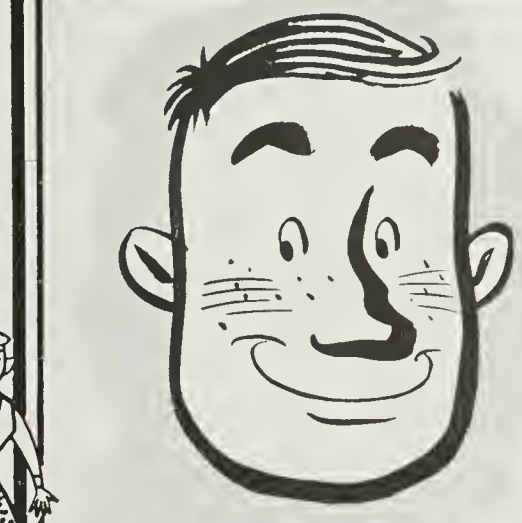






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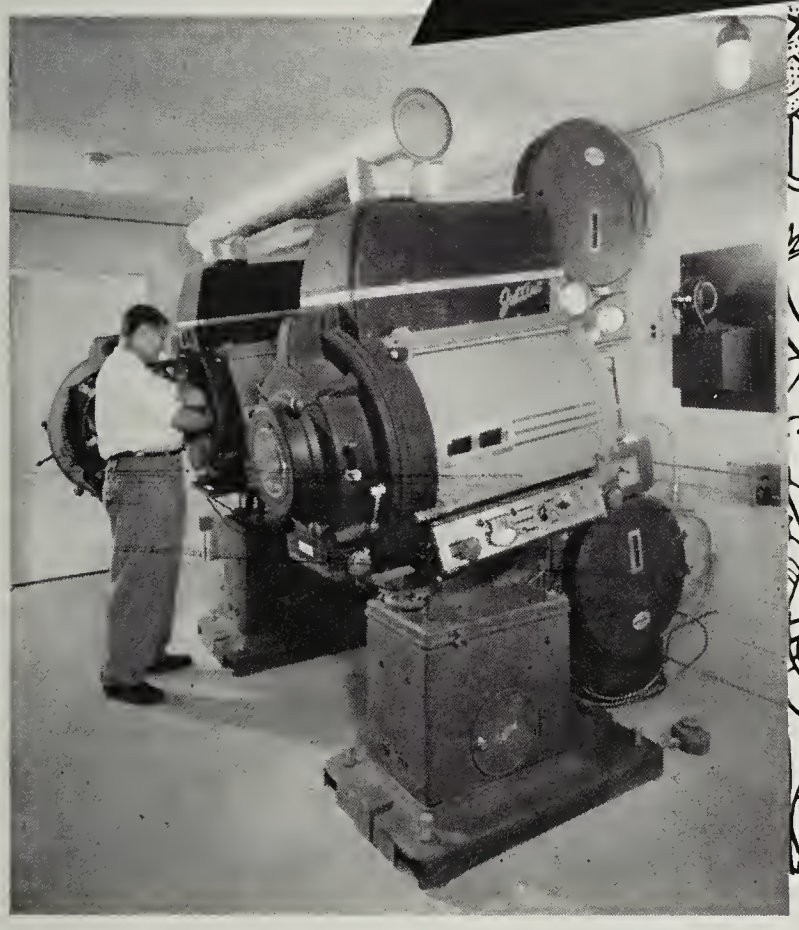




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STRONG JETARC PROJECTION LAMPS

By Far the World's Most Powerful—Double the Light of 16½" Reflector Lamps—51% More Than f1.7—1.8 Lens Lamps



THE PROVED STRONG ARC CONTROL AT NO EXTRA COST!

Strong's Exclusive Lightronic System automatically maintains the correct arc gap length and the position of the positive crater at the EXACT focal point of the reflector. Evenly distributed screen light of constant intensity, and unchanging color is maintained without manual adjustments.

Without obligation you can have any of the Strong Lamps demonstrated in your theatre.

MORE THEATRES IN THE UNITED STATES AND CANADA USE STRONG LAMPS FOR 70 MM PROJECTION THAN ALL OTHER MAKES COMBINED

WRITE FOR FULL DETAILS

BRINGS INDOOR THEATRE QUALITY PROJECTION TO LARGEST DRIVE-INS!

Strong manufactures nine types of projection lamps—the only complete line . . . THREE ARCS ESPECIALLY DESIGNED FOR BOTH 70 MM and 35 MM PROJECTION without changing the reflector.

THE STRONG ELECTRIC CORPORATION

21 City Park Avenue — Toledo 1, Ohio

feet to avoid distortion. From an oblique photo, (Fig. 2) surrounding area was studied. It was apparent from neighboring land that the creek flow could not be altered. The only solution to keep drainage off neighboring property was to put the creek into a sewer. Accordingly, tile pipe was laid in the creek bed and covered.

Additional ramps as shown in Drawing 2248F were only a matter of grading and surfacing once the problem of the creek was solved. An additional septic tank was added to handle the 468 car increase, and attention then concentrated to the traffic problem at the entrance. (Fig. 3) The need was hold out space for 20 percent of capacity. The photograph indicated there was much wasted space at the exit. Also fence lines (Fig. 2) made it apparent the property ran straight along the fence line to the highway. It is also quite evident no material gain could be made with the box office in its present location.

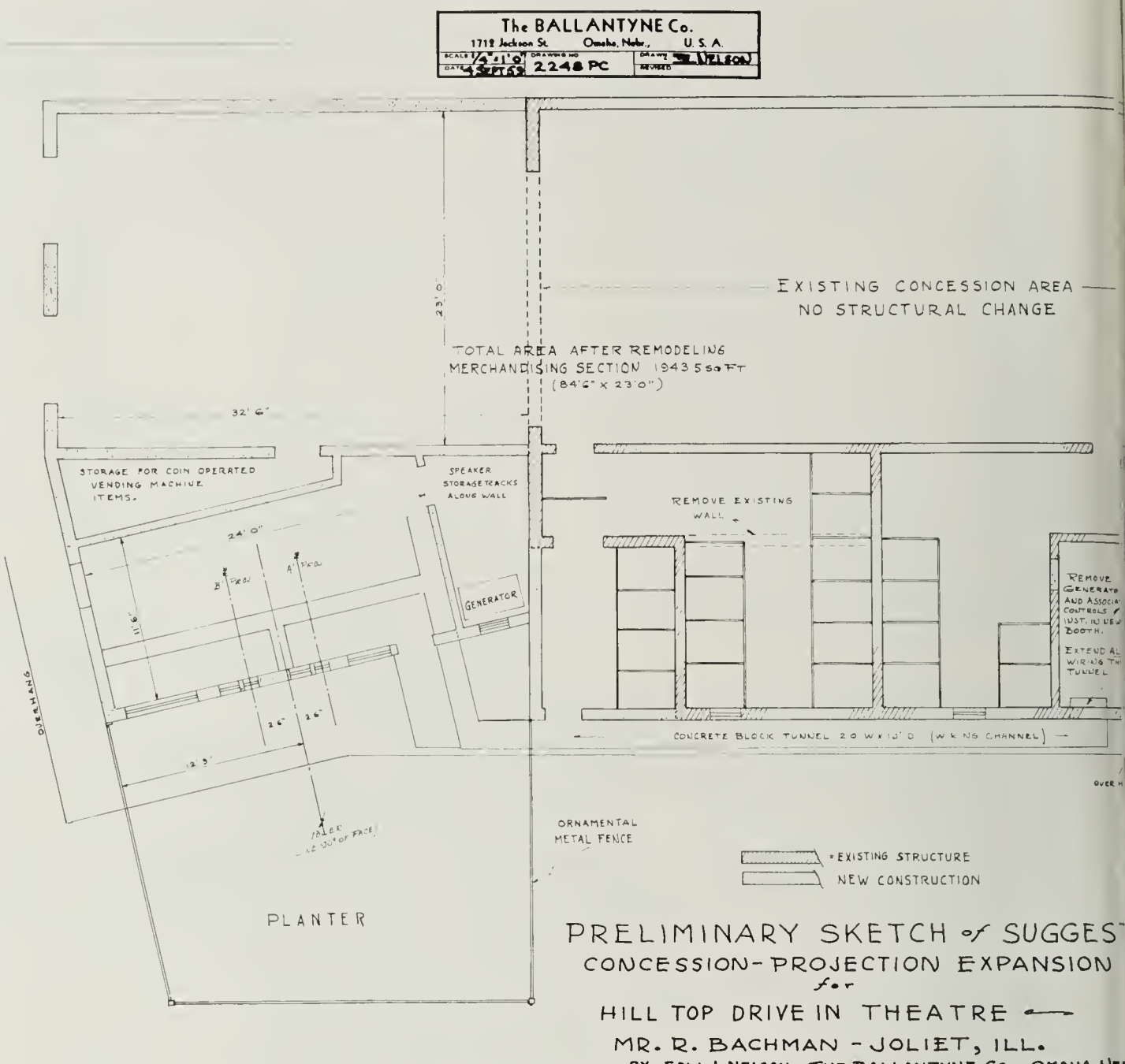
All difficulty was overcome by designing a combined entrance—exit with a sweeping S shaped drive entrance as shown on the drawing for remodeling the field. Dwg. 2248F The box office was literally picked up and moved from it's location to almost the first ramp. Hold out area resulted in an increase of what was anticipated. Result—the highway officials were satisfied, Bachman's problems of "where to put them" was eliminated, and only the problem of increased concession facilities for which there are so many new products available remained.

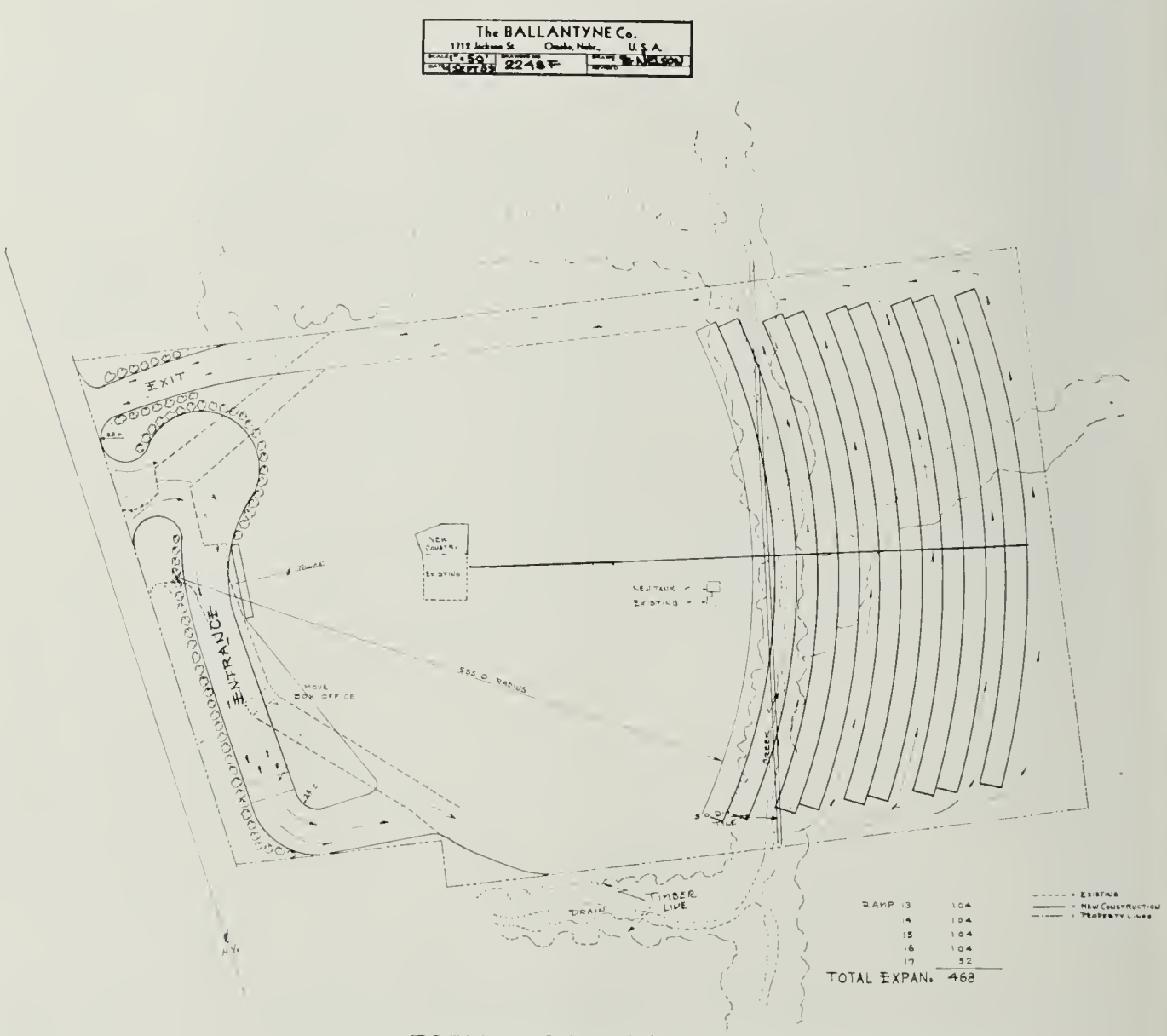
The photograph (Fig. 1) accentuated the fact that the projection room was completely off from a 90 degree projection path. Facing the screen, the projection room was on the extreme left, rest rooms next, and concession to the rear. To avoid costly removal of plumbing, the projection room was moved to the extreme right, achieving the much needed 90 degree projection path. Additional rest room facilities were placed in the area vacated by the projection equipment. Rather than remove and extend all conduit, a tunnel was built from the old to the new projection room and wiring run through this tunnel. Walls of the projection room were placed on an angle so the projectors were 90 degrees from the front wall, eliminating an "out of proportion" feeling the projectionist would encounter with projectors on a 25 degree angle from the front wall. A planter area was built in front of the projection booth to prevent interference with the projection beam. Dwg. 2248PC

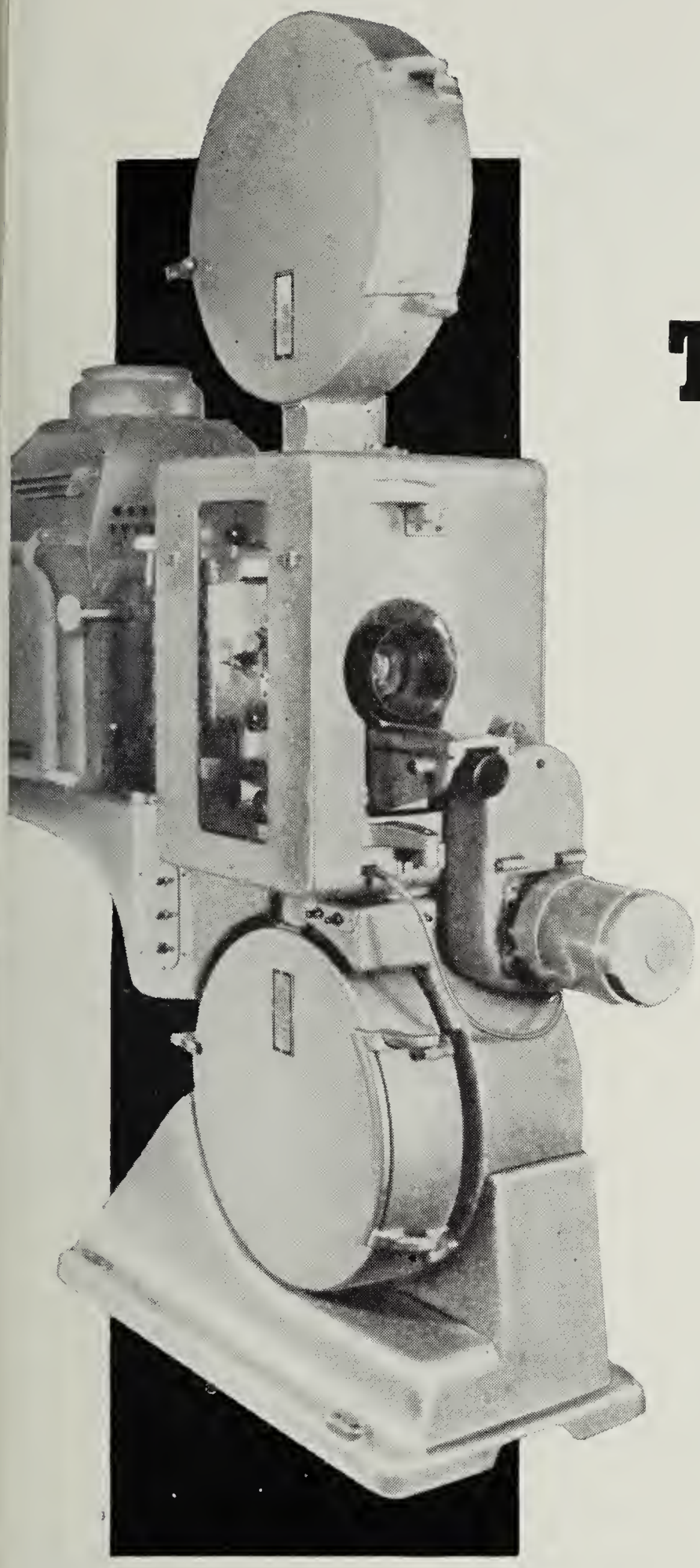
The concession was extended across the rear of the new projection room, doubling the square footage of area, as well as doubling the entrance and exit areas. The counter was extended and then divided to accommodate twin service.

While every situation has its individual problems and each problem must be treated as such, Bob Bachman will assure you there is a formula to solve every problem—It may not be a mathematical equation, but any drive-in theatre problem can be divided by study, plus creative engineering for layout, divided by economical and sound thinking, plus modern material, equals added profits.

$$MAX = Ma\frac{L_1}{I_1} + 2Mb\left(\frac{W_1^2}{MA^2} + \frac{W_2 M_2}{Ma}\right) = \frac{A^2}{C^2} = 896$$





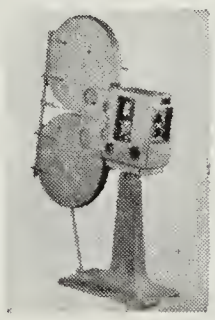
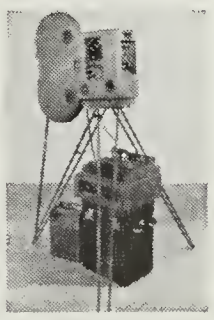
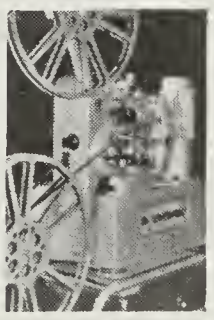


This is the one

and only projection machine,
specially built for and selected by Todd-AO for their process,
suitable for all 70 and 35 mm formats!
In every 70 mm equipped theatre—throughout the
U.S.A., Canada, England, Australia, New Zealand,
Germany, Italy, Japan, Denmark, Sweden,
Norway, France, Spain, Venezuela, Argentina,
Brazil and many other countries—
exhibitors have now found proof of PHILIPS leadership
in design and performance . . .
just as in the thousands of 35 mm theatres,
spread all over the world,
where the **PHILIPS** *Cinema* emblem
is a guarantee for
PERFECTION IN SOUND AND PROJECTION.

PHILIPS *Cinema* EQUIPMENT

DESIGNED FOR THE FUTURE, AVAILABLE TO-DAY!

FP 7 Enclosed projector	FP 56 Standard projector	FP 3 Small projector	Portable 35 mm Complete mobile unit	Professional 16 mm Complete mobile unit
				

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The Philips Multi-Purpose Projector

Construction Details Of The Completely New Machine Developed For 70/35mm Films

By W. J. M. Jansen
Philips, Limited

■ Philips Multi-Purpose 70/35mm film projector (originally developed for the Todd-AO System) is a machine capable of projecting films made in any of the motion picture systems available for normal distribution today.

It offers all facilities for Large Picture Projection and Multiple Track Magnetic Sound Reproduction.

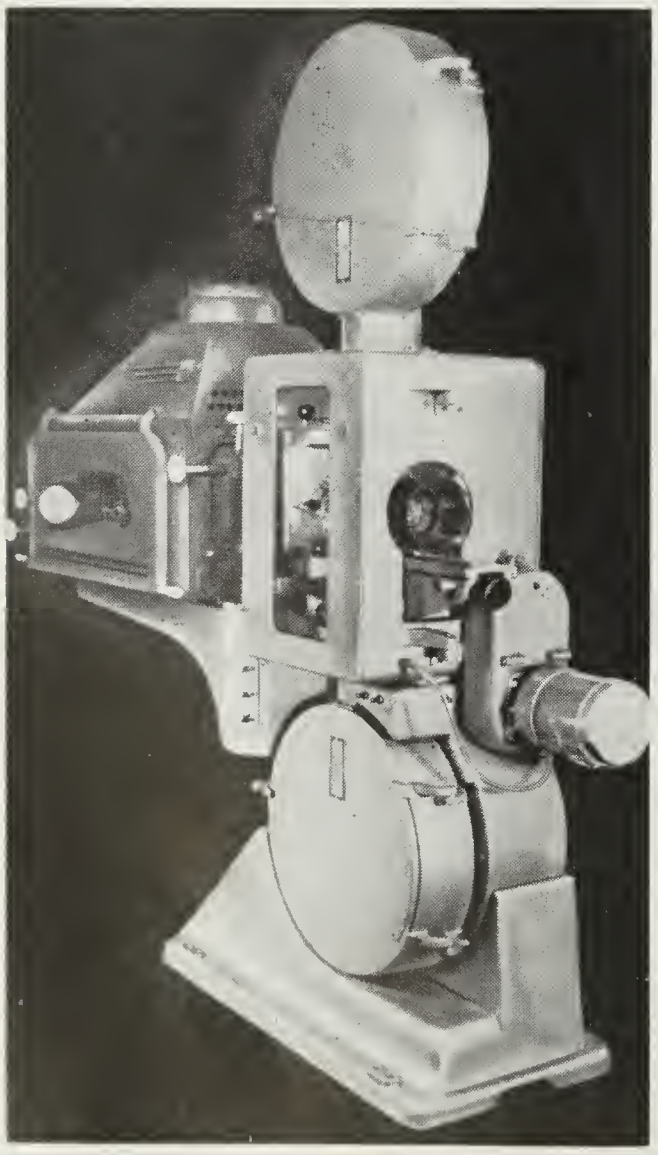
The projector is suitable for: 70 or 65mm film provided with up to six magnetic sound tracks; CinemaScope film provided with four magnetic sound tracks; CinemaScope film with optical sound track or Perspecta-Sound; CinemaScope Magoptical prints: Wide Screen film of any aspect ratio provided with magnetic or optical sound tracks, and Standard 35mm films.

Its versatility is such that changing from one projection system to another (i.e. from 70mm to 35mm systems and vice versa) takes only a few minutes.

Driving Mechanism

The driving mechanism is very sturdy and at the same time very simple, making it perfectly reliable. The sprockets, the intermittent mechanism, the shutter and the take-up spool are driven by a stout vertical main spindle. This spindle is driven by a horizontal shaft, which also drives the spur-gear oil pump located in the base of the projector housing and hence is always below the oil level. All the gear-wheel transmissions and bearings are richly lubricated via an oil conduit with tappings.

Philips Multi-Purpose 70/35mm Projector



Intermittent Mechanism

In principle, the intermittent mechanism of the projector equals that of normal 35mm mechanisms, but it is of much more robust construction. However, to keep the acceleration forces and therefore wear of the mechanism as low as possible, it is of the utmost importance that the Maltese cross and the intermittent sprocket be light.

Aluminum was the most obvious material to use, since it is light in weight, but it is also soft and therefore at first sight did not seem suitable for the manufacture of sprockets. After many experiments, a special method was found for hardening the surface of the aluminum, and a life test proved that aluminum sprockets treated in this way compared very well with chrome-nickel sprockets.

Picture Gate

The larger size of the image area also entails a different construction of the picture gate. Due to the greater mass of the 70mm film, the normal construction (a flat runner plate and resilient pressure skates) provides inadequate braking power. For good definition it is furthermore necessary that the distance between the film in the gate and the projection lens should not vary. When a flat gate is used, 70mm film is liable to bend in a transverse direction and this cannot be remedied. For these reasons, the projector is equipped with a curved runner plate. The slight bend in a longitudinal direction gives the film a greater transversal stiffness.

Shutter

The Philips projector is equipped with a one-Blade conical shutter with a very large diameter. At a film speed of 30 frames/sec the shutter rotates at a speed of 3600 r. p. m. and at a film speed of 24 frames/sec at 2800 r. p. m. This type of shutter has been chosen for the following reasons: The Todd-AO system is intended in the first place for the projection of very large pictures. Loss of light must therefore be avoided as much as possible. The conical shutter can be mounted close behind the mask, so that it intercepts the light beam where it is narrowest. This, in conjunction with the large diameter and the high speed, guarantees the smallest possible angle of interception and the highest efficiency for this type of projector.

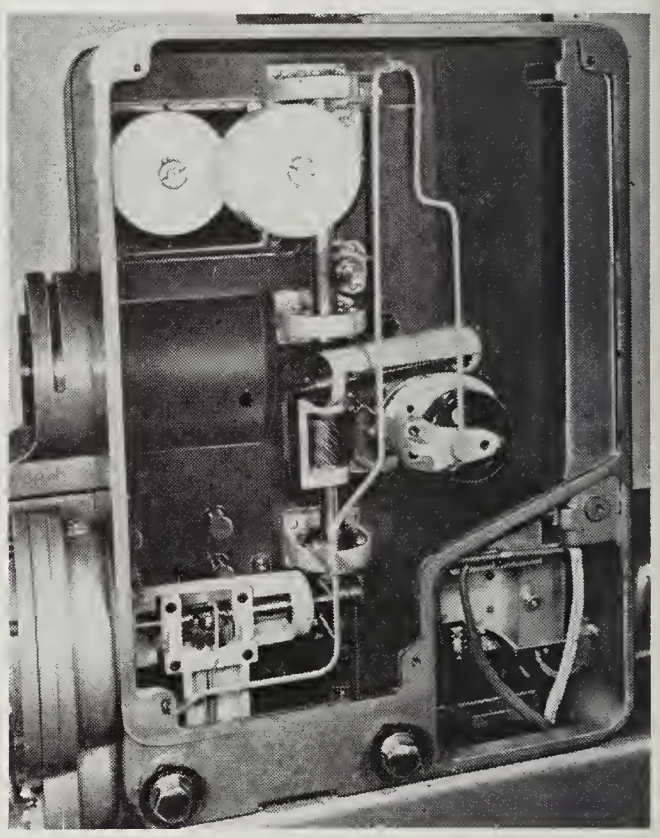
Cooling

The high light-intensity and the great heat it generates require powerful and efficient cooling of both the film and the projector. For this reason, the plate on which the pressure strips are mounted is watercooled. The shutter of the projector has been constructed as a powerful fan which sucks in the cold air from the rear of the projector and blows it against the film in the gate.

The Philips Multi-Purpose 70/35mm projector is marketed in the U.S.A. by: NORELCO, North American Philips Company, Inc., Motion Picture Equipment Division, 100 East 42nd Street, New York City 17.

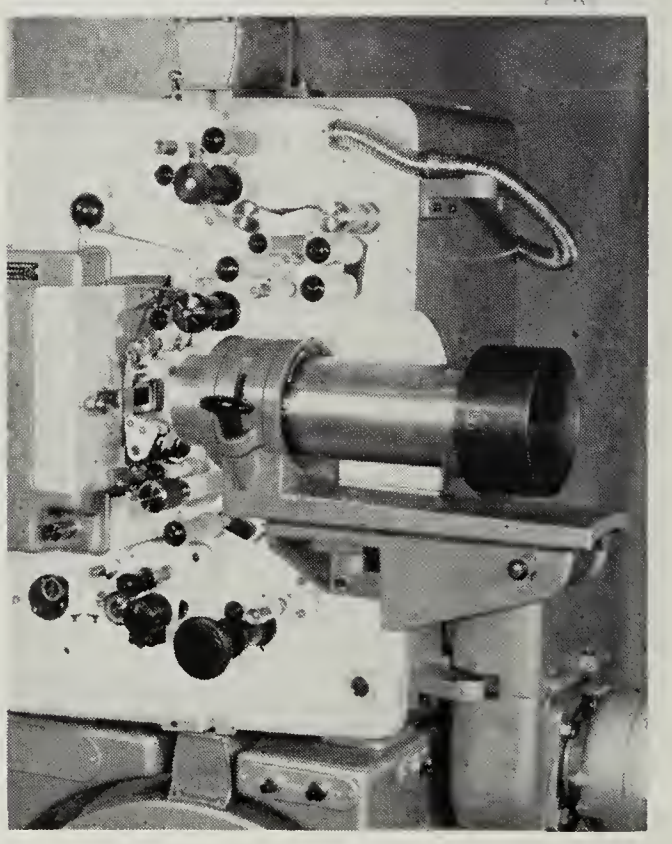
Lens Holder

The Todd-AO system requires a very large optical system. The size of this system determines that of the lens holder. The lens is focused by means of the knob underneath the lens mount bracket over which the entire lens holder slides during focusing; this adjustment is free of any backlash.



View of Projector with Rear Cover Removed

Projector Head with Door Removed to Give View of Film Path



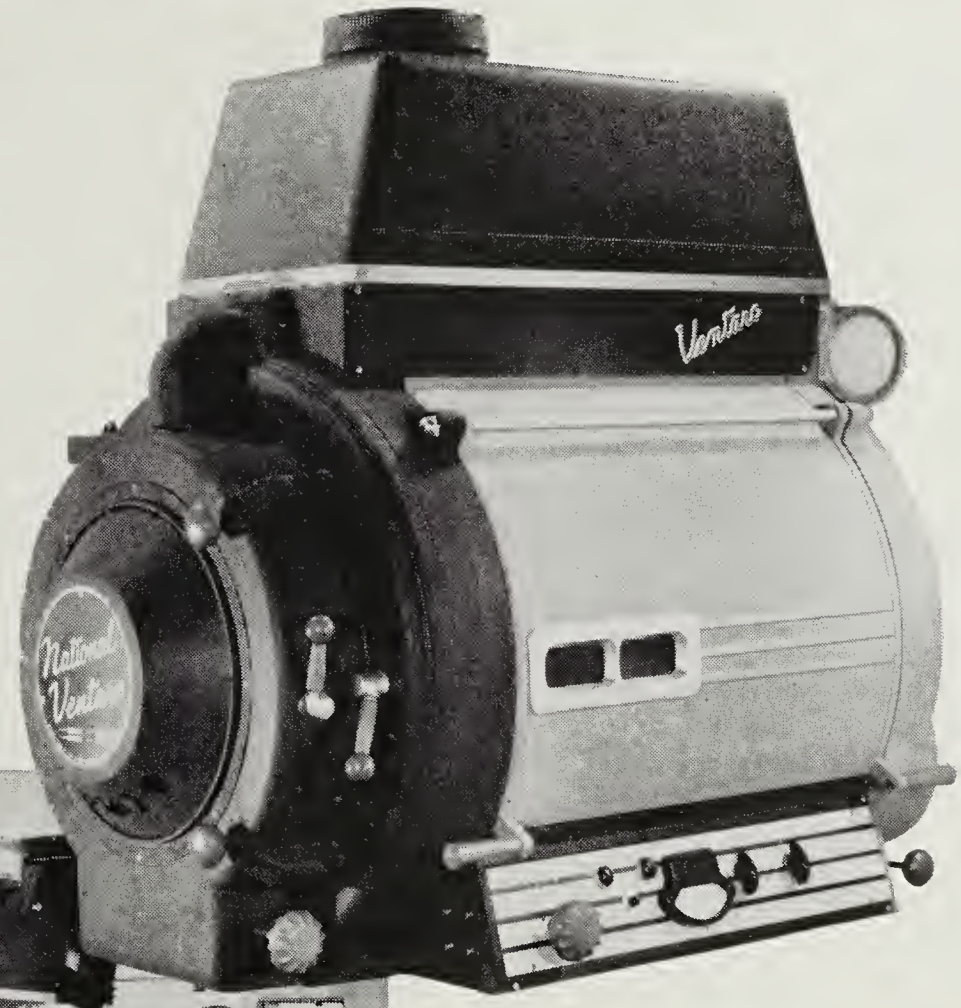
there is **one** lamp

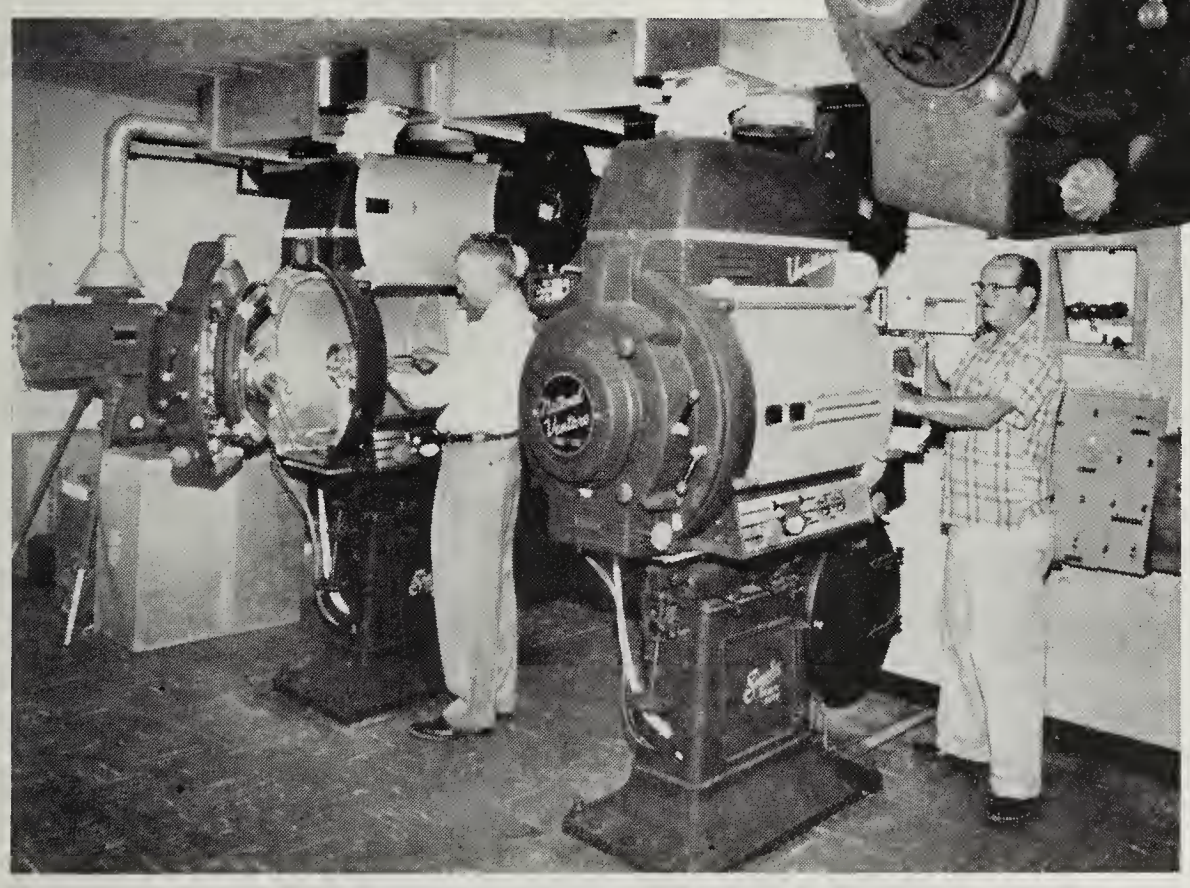
that Assures Brilliant Pictures on the Biggest Screens!

The Ventarc has been proved against all other lamps to be positively the most powerful by far. No other lamp comes even close. It employs a totally new and different technique—a three-dimensional, cylindrically-shaped light source—and a 21-inch reflector, the largest ever used. The Ventarc projects double the light of any lamps using 16½″ reflectors, 51% more than lamps using f 1.7-1.8 lens. AND—the Ventarc is designed for use with 70 mm projectors as well as 35 mm.

A fully automatic arc crater positioning system is standard equipment—

AT NO EXTRA COST!





National offers 9 models of projection lamps for meeting the needs of all size theatres.

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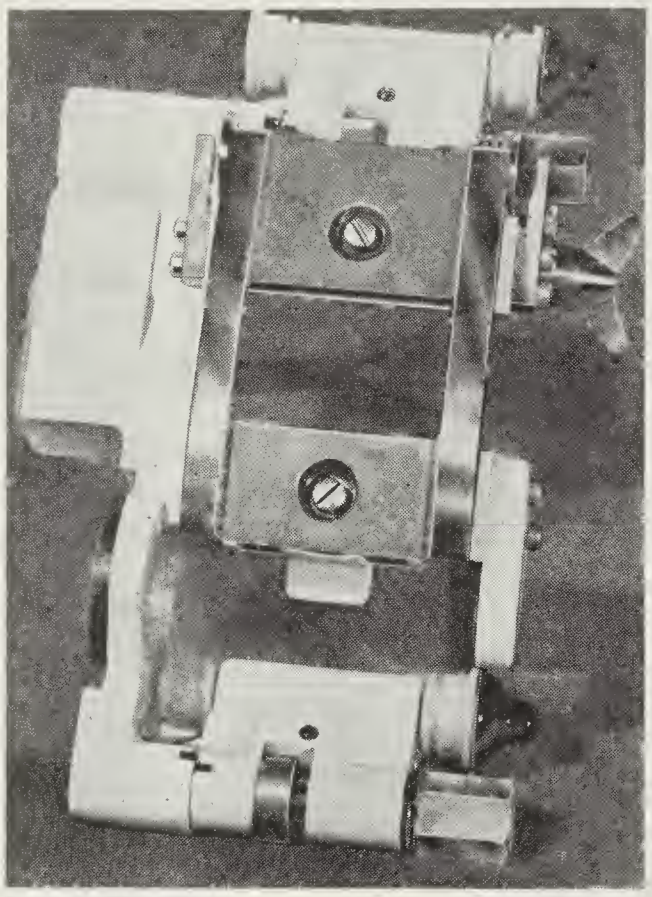
Continued from page 46

Soundheads

The soundhead for the scanning of magnetic sound tracks is located in the top right-hand part of the projector. A combined scanning head for 70mm films and CinemaScope films is located at the top of the two rotating sound drums of antimagnetic material. The optical soundhead also forms a single, easily removable, unit. One of the most important characteristics of this soundhead is that in the scanning system a 13.5 times enlarged picture of the sound track is projected on to the scanning slit. This picture is visible through an observation window, so that the position of the sound track with respect to the slit can easily be adjusted by the projectionist.

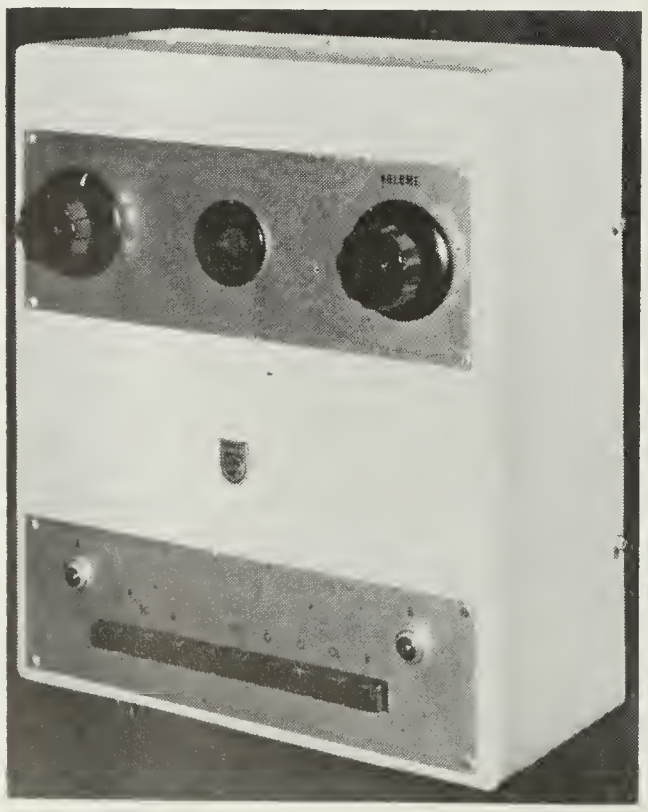
Light Source

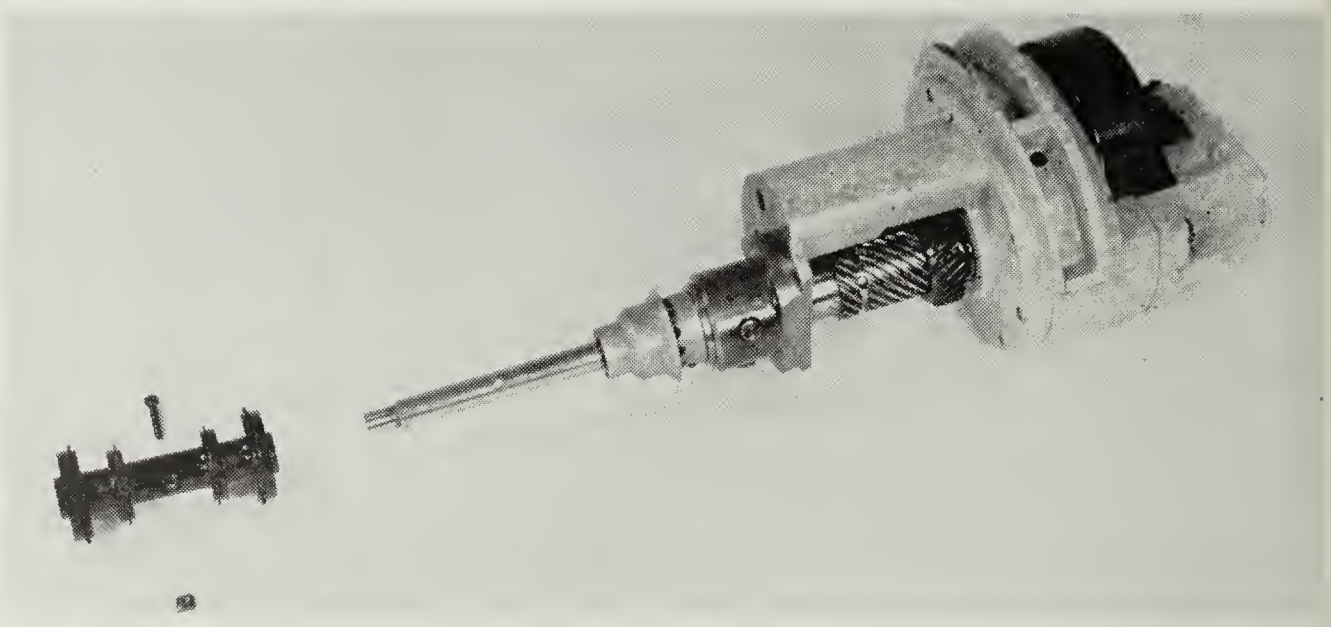
The shape of the projector and of the mounting table are such that any light source can be used, provided that its optical properties match the image size.



(Top photo) Runner Plate with Two Pad Rollers

(Bottom)
System-Selector and Volume-Control Box





Sprocket Shaft

Parts for Modifying Projector

As, for the time being, it is not to be expected that a given theatre will show only 70mm films, it is necessary that the projectors can also be made suitable for running 35mm films. The Philips projector is undoubtedly most universal in this respect. Films shot in any of the previously mentioned systems can be shown with this projector.

The modification from 70mm to 35mm film projection or vice versa takes only a few minutes. The mask of the gate for 35mm films can be replaced in a few seconds by that for CinemaScope films or by a wide screen mask. All the sprockets used in this projector and the rollers of the fire traps are universal and do not need to be replaced. Each sprocket is provided with two sets of teeth, one set spaced for 70mm film and the other spaced for 35mm film. The outer flanges of the intermittent sprocket have 20 teeth and the dinner flanges 16 teeth; for the other spockets the number of teeth is 30 and 24 respectively. The teeth have the required shape for CinemaScope film.

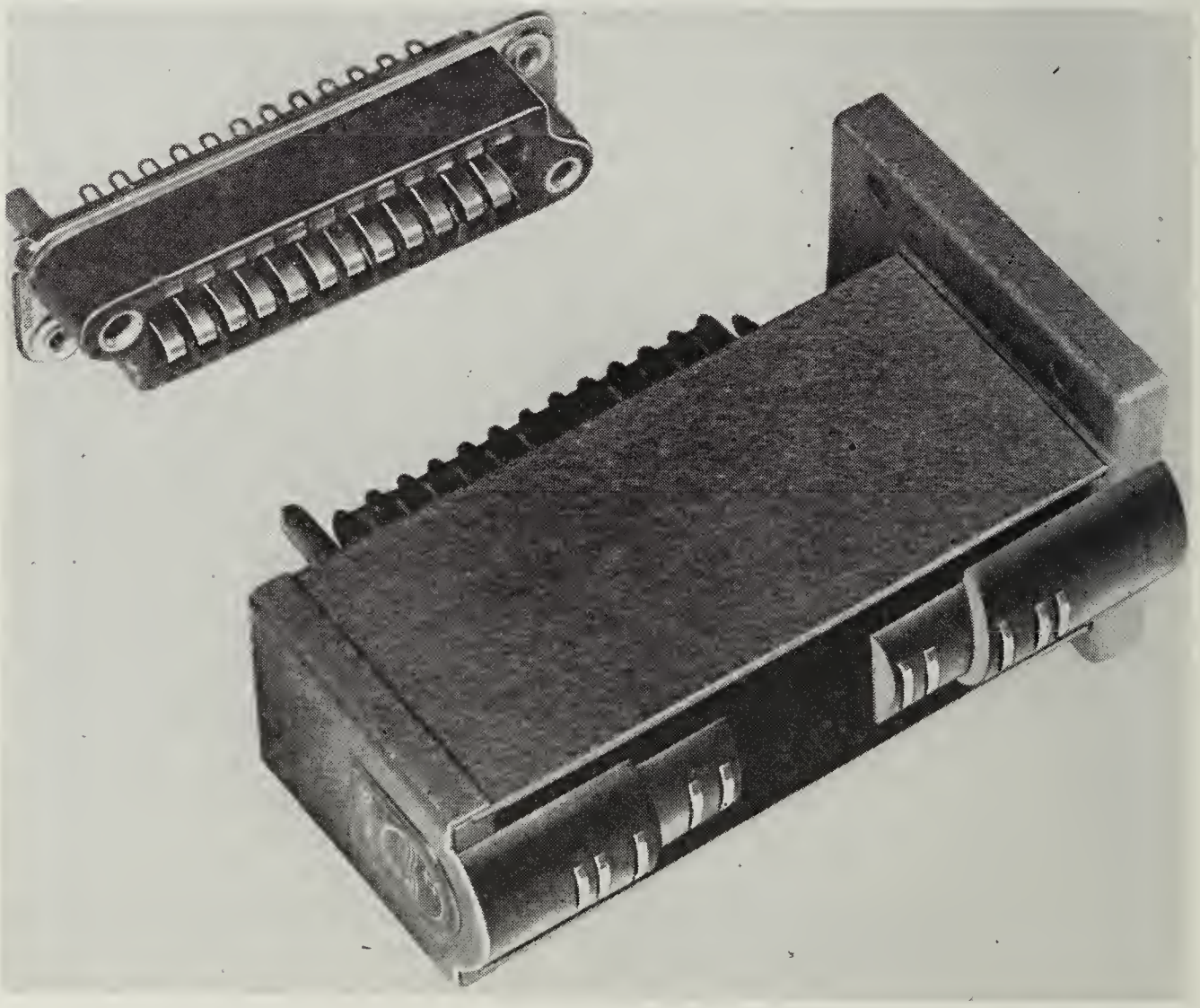
United States Distribution

North American Philips, 100 East 42nd Street, New York City, is the United States outlet for N. V. Philips Gloeilampenfabrieken, ELA Division. Todd-AO Corporation is the exclusive United States distributor of Norelco (Todd-AO) 70/-35mm projection equipment.

It is no coincidence that PHILIPS were approached by the American Optical Company for the development and manufacture of the projector, which basically had to be suitable for Todd-AO as well as for 35mm film reproduction.

The design of this equipment had to be faultless! Philips—with their many years' reputation in the international cinema field—could meet the highest requirements of ingenuity of invention, quality and reliability. The outcome: Philips Multi-purpose projector, a projector which gives proof of Philips' professional skill in this domain.

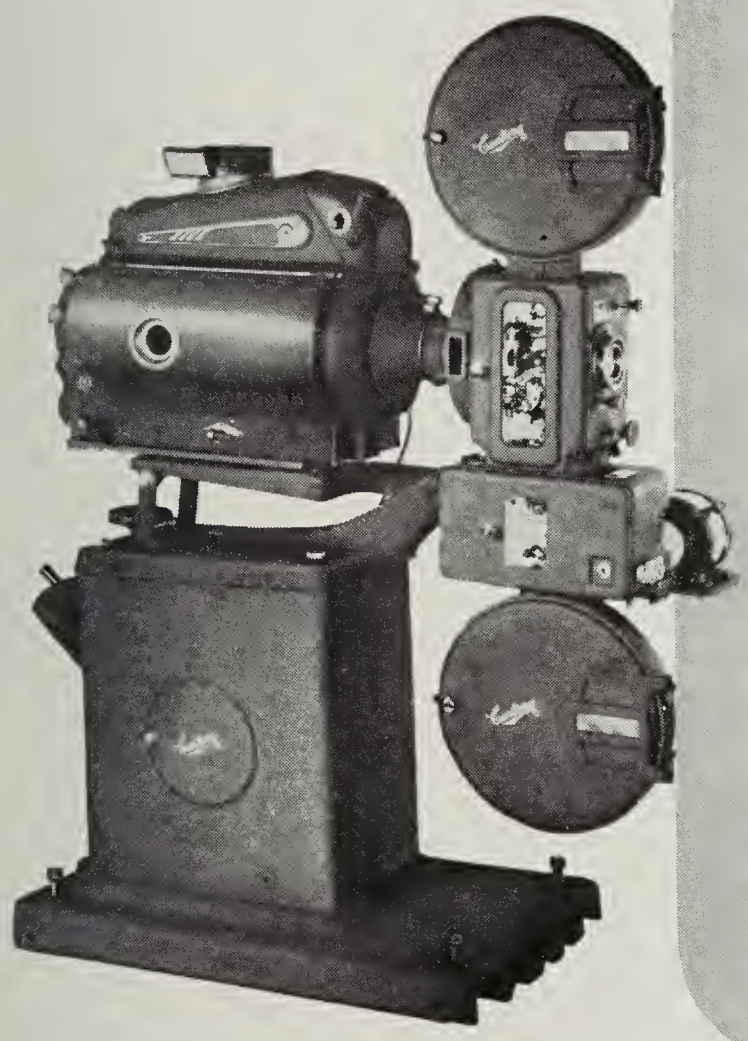
The Magnetic Cluster



Century PROJECTION AND SOUND SYSTEMS

TRY THE *NEW* CENTURY PROJECTOR

. . . you will be ahead with CENTURY for years to come!



The NEW CENTURY projectors have more *desirable features* than any other equipment. You will find no "gadget improvements" on CENTURY equipment — everything is scientifically arrived at — to give you *full dimensional* reproduction of picture and sound, with trouble-free operation.

HIGH EFFICIENCY MECHANISMS. CENTURY projectors require almost no maintenance. They contain fewer parts (10 gears where others require up to 23) in simple arrangement so that stress and wear are at a minimum. The ingenious design of the main drive shaft eliminates the pinion and stud unit of the soundhead coupling and provides a more positive trouble-free drive. Fewer gears and shafts mean less trouble, lower maintenance, less vibration, sharper pictures . . . finer projection.

CLEAN, TROUBLE-FREE OPERATION. CENTURY has reduced lubrication headaches. There are no oil sprays or oil baths to mess up film and projection room. Oil-less bearings and glass-hard steel gears rule out bindups.

MAXIMUM LIGHT PROJECTION. The mechanism is designed for f/1.5 optical system and 4" diameter lenses and will accommodate the latest high-intensity arc lamps.

WATER-COOLED PROJECTOR APERTURE. Another CENTURY-introduced design, now widely used. CENTURY'S non-condensing, slide-in, water-cooled aperture is a model of simplicity to use but it will pay big dividends in improved projection.

CURVED FILM TRAPS & GATES. CENTURY curved gates are patterned after the well known CENTURY film trap and gate. The new curved film trap features solid fixed shoes. This sturdy precision design, provides positive positioning of the film—therefore positive focus. The aperture plate was designed as an integral part of the film trap which serves to maintain the correct focus.

Century ENGINEERED SOUND SYSTEMS - STANDARD AND STEREOPHONIC

. . . designed to meet your needs—present and future. They give you the best that modern science can offer.

AWARD-WINNING SOUND QUALITY. CENTURY sound reproducers feature the famous *hydro-flutter suppressor,* exclusively—winner of an Academy Award because it is a "fundamental improvement in film drive" and "results in improved quality in the theatre". (Citation of the Academy of Motion Picture Arts and Sciences). CENTURY sound has unusually high fidelity due to the low flutter obtainable with CENTURY sound reproducers.

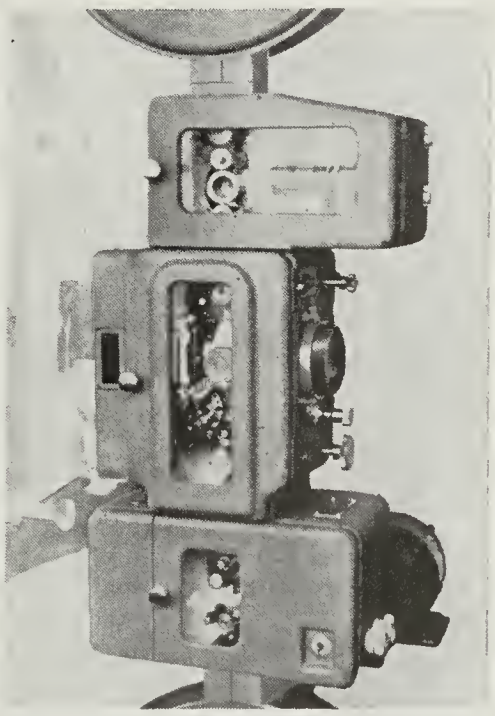
SIMPLIFIED OPTICAL SYSTEM. CENTURY sound reproducers employ a high-efficiency straight-through optical system. No mirrors or prisms to fog or tarnish. Amplification requirements and noise interference are reduced.

MECHANICAL ADVANTAGES. Quick threading; oil-less bearings; interchangeable unit construction, simplified service; standardized design for use with any standard make of projector or pedestal.

CENTURY STEREOPHONIC SOUND—another brilliant new design achievement by CENTURY. The whole system except for penthouse reproducers and stage speakers is contained within one medium sized permanently wired enclosure. It is simple to install, operate and service. This system possesses wide flexibility for any magnetic sound presentation and contains ample facilities for conversion to future needs. Single or multiple-track reproduction.

NEW — EXCLUSIVE, CENTRAL JTR Transistorized Sound System. The only all-transistorized sound system, fully self-contained within the reproducer! No external wiring required.

See your CENTURY dealer or write:



CENTURY'S new 35-70mm projector, instantly convertible to either film width

Century **CENTURY PROJECTOR CORPORATION**
NEW YORK, N. Y.

National Theatre Supply's "Seventy" Projector

An Excellent 70mm Projector Manufactured By Eugen Bauer

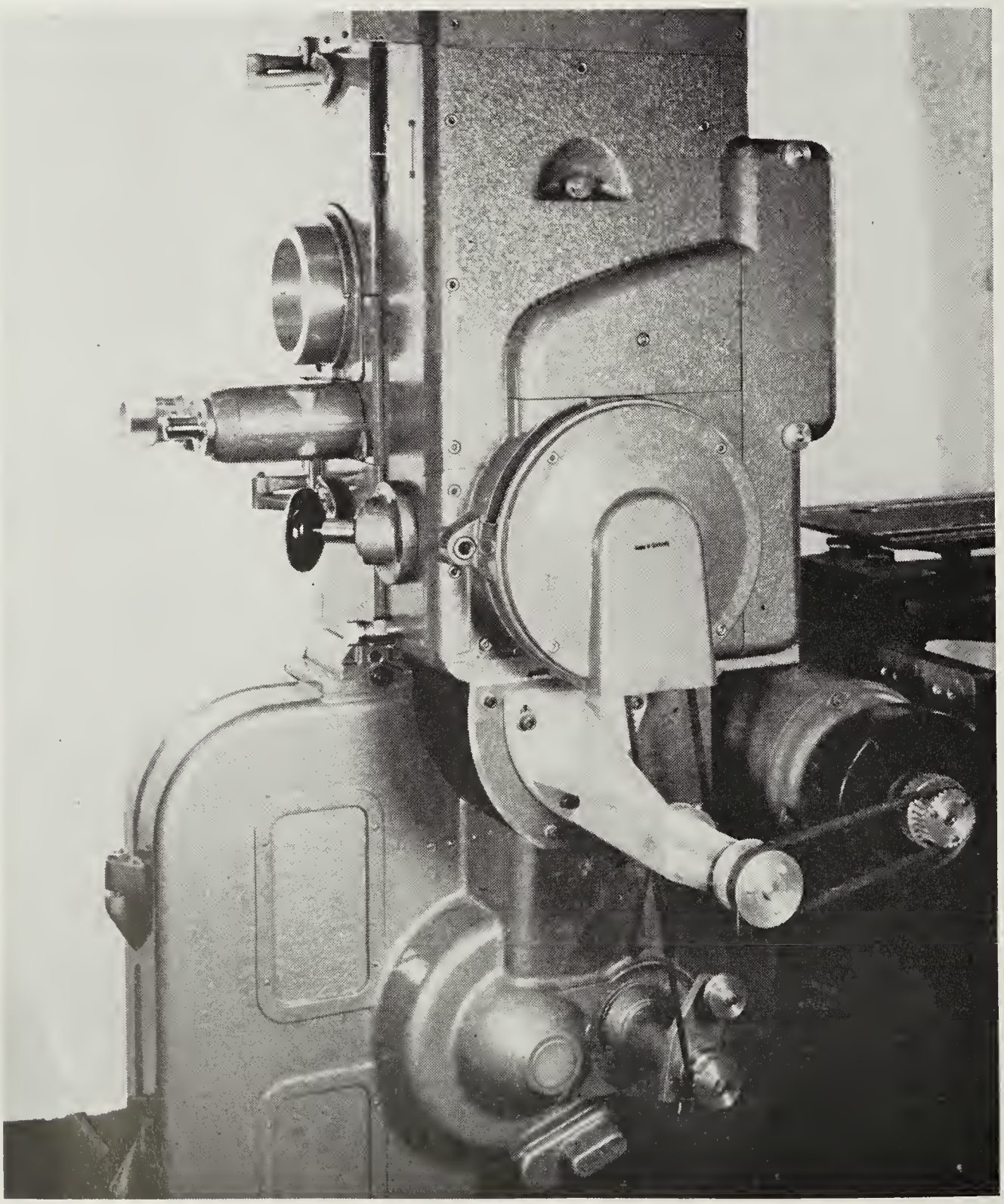
By John E. Currie
Vice-President
National Theatre Supply Company

■ The national "seventy" projector is manufactured by the Eugen Bauer Company, Stuttgart, Germany. Installations of Bauer Projectors may be found in leading theatres throughout the world.

Specifically designed for 70mm operation, the National "Seventy" projector is adaptable in a matter of minutes to any of the various 35mm systems . . . standard; wide-screen; Cinemascope; etc. Superb design features; exceptionally rugged components; adaptability to all present day sound requirements both optical and magnetic; combine to make the National "Seventy" the most dependable all-purpose projector available.

"Seventy" projector may be converted from 70mm operation to 35mm operation in a matter of minutes. A program combining the two film sizes may, therefore, be scheduled. All of the parts that require changing are coded for 70mm or 35mm operation so that there can be no mistakes. Separate sprockets are provided for each film width.

National "Seventy" Projector with guards and covers removed showing belt driven model mounted on Simplex LL-1 heavy duty pedestal. Gilmer belts and pulleys provide for 30 frames per second or 24 frames per second.



Sprockets

The sprockets, which must be changed when converting, are the two feed and take-up sprockets (24 teeth with 35mm, 30 teeth with 70mm), the intermittent sprocket (16 teeth with 35mm, 30 with 70mm), the driven sprocket on the six-channel magnetic sound head (either 24 or 30 teeth respectively) and one guide roller.

The entire sprocket change takes only about one to two minutes, the conversion being simplified in particular by the fact that the pad-rollers holding the film in the sprocket teeth do not have to be changed when converting from 35 to 70mm film. A turn of the eccentric sleeve on the roller braket suffices for carrying out this adaption.

The film gate and film trap are mounted on steel guide pins and are slipped off in one single motion. The correct, slip-in type aperture, is replaced with the trap. The lenses for each film projection system are mounted in quick-change holders that can be removed or mounted in place on the projector by loosening or tightening one clamping screw.

Pre-focusing provisions are made so that the lenses for each system will be in focus when used. Should a change in film speed be required it is accomplished by moving the drive motor closer to, or farther away, from the projector mechanism. Two quicklock levers facilitate the change.

Alignment Problems

The roomy, fully enclosed projector housing includes optical and magnetic sound components as an integral part rather than separate, added on units. Alignment problems are eliminated . . . a direct, gear-coupled drive motor may be utilized with a corresponding reduction in shafts and gears . . . and film threading is facilitated.

Converting of the magnetic sound head from 4 to 6-channel sound reproduction is unnecessary, for the sound head contains two separate scanning heads: one for 35mm four-channel film and one for 70mm six-channel film. A switch-over device, which is set in operation automatically when the film is laced over the magnetic scanning head appropriate to its particular width, prepares the amplifier equipment for reproducing the sound from either four or six channels, resulting in top quality reproduction while assuring maximum possible life of the heads.

The optical sound head is an integral part of the projector mechanism. It is equipped for reproducing the sound from normal optical-track films, but at the same time enables the scanning of those working on control-frequency systems (Perspecta Sound). Its time-tested component parts are a guarantee of first-class sound reproduction. The film is led over a sound-drum possessing a large flywheel which results in excellent sound-speed constancy.

Traction Controlled

An adjustable breaking-roller permits the traction of the film through the head to be controlled to such an extent, that any variation in film-speed arising from the intermittent-sprocket feed are filtered out completely. A double-roller oscillatory device ensures that even the finest longitudinal variations in film-speed, such as could be caused by film-splices or films with damaged perforations, can produce no detrimental effect on the quality of sound reproduction. The scanning-slit in the light-efficient sound optic can be limited in its width and thus be matched perfectly to the particular width of the sound track.

(*Continued on page 52*)

NATIONAL PROJECTOR CARBONS
TRADE-MARK

FOR EVERY TYPE OF PROJECTION LAMP

Sold through Authorized Distributors

OPERATING DATA — CARBONS FOR MOTION PICTURE FILM PROJECTION

CARBONS		Arc		Lamp optical system	Approx. carbon consump. rate in./hr.	
Positive	Negative					
Description	Description	Amp	Volts		Pos.	Neg.
Non-Rotating, Reflector-Type Lamps—"One Kilowatt" d-c Trim						
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	40	27.5	11 3/8 in. dia f/2.5 mirror	5.4	3.2
Non-Rotating High-Intensity Trims						
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	42	35	14 in. dia f/2.3 mirror	6.4	3.7
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	46	37	14 in. dia f/2.3 mirror	8.0	4.0
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	50	40	14 in. dia f/2.3 mirror	9.8	4.3
7mm × 12 or 14 in. "Suprex"	6mm × 9 in. "Orotip" C	55	42	14 in. dia f/2.3 mirror	12.0	4.7
8mm × 12 or 14 in. "Suprex"	7mm × 9 in. "Orotip" C	60	37	14 in. dia f/2.3 mirror	9.0	3.8
8mm × 12 or 14 in. "Suprex"	7mm × 9 in. "Orotip" C	70	40	14 in. dia f/2.3 mirror	13.6	4.3
9mm × 14 in. "Suprex"	8mm × 9 in. "Orotip" C	65	40	14 in. dia f/2.3 mirror	7.6	3.3
9mm × 14 in. "Suprex"	8mm × 9 in. "Orotip" C	75	43	14 in. dia f/2.3 mirror	10.8	3.8
9mm × 14 in. "Suprex"	8mm × 9 in. "Orotip" C	80	45	14 in. dia f/2.3 mirror	13.8	4.0
Rotating, Reflector-Type Lamps						
9mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	75	52–56	16–16½ in. dia f/1.9 mirror	14.0	3.3
9mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	80	53–57	16–16½ in. dia f/1.9 mirror	16.3	3.4
9mm × 20 in. High-Intensity	5/16 × 9 in. "Orotip"	85	54–58	16–16½ in. dia f/1.9 mirror	18.7	3.5
9mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	90	55–59	16–16½ in. dia f/1.9 mirror	21.1	2.7
10mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	95	51–57	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	15.0	2.3
10mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	100	54–59	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	16.5	2.5
10mm × 20 in. High-Intensity	11/32 × 9 in. "Orotip"	110	59–65	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	24.5	3.1
11mm × 20 in. High-Intensity	3/8 × 9 in. "Orotip"	110	57–62	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	12.5	2.7
11mm × 20 in. High-Intensity	3/8 × 9 in. "Orotip"	115	58–64	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	16.0	2.8
11mm × 20 in. High-Intensity	3/8 × 9 in. "Orotip"	120	59–68	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	20.5	2.9
13.6mm × 18 in. High-Intensity	7/16 × 9 in. "Orotip" Special	135–160	†	18 in. dia mirror	†	†
13.6mm × 20 in. High-Intensity	7/16 × 9 in. "Orotip"	125–135	†	18 in. dia mirror	†	†
13.6mm × 20 in. High-Intensity	1/2 × 9 in. "Orotip" or 7/16 × 9 in. "Orotip" Special	135–160	†	18 in. dia mirror	†	†
10mm × 20 in. "Hitex"	7/16 × . in. "Orotip"	125	60–64	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	19.5	2.4
10mm × 20 in. "Hitex"	7/16 × 9 in. "Orotip"	130	62–66	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	25	2.6
10mm × 20 in. "Hitex"	1/2 × 9 in. "Orotip"	135	66–70	16–16½ in. dia f/1.9 or 18 in. f/1.7 mirror	32	1.7
10mm × 25 in. "Hitex"	7/16 × 12 in. H. I. Solid	138	76	21 in. dia mirror	†	†
10mm × 25 in. "Ultrex"	7/16 × 12 in. H. I. Solid	155	74	21 in. dia mirror	†	†
11mm × 22 in. "Ultrex"	8mm × 12 in. H. I. Solid	195	80		45	
Rotating, Condenser-Type Lamps						
13.6mm × 22 in. High-Intensity	7/16 ×9 in. "Orotip"	125	59	Condenser lenses at f/2.0	7.3	2.4
13.6mm × 22 in. High-Intensity	1/2 × 9 in. "Orotip"	150	65	Condenser lenses at f/2.0	14.0	1.9
13.6mm × 22 in. High-Intensity	1/2 × 9 in. "Orotip"	160	68	Condenser lenses at f/2.0	17.5	2.1
13.6mm × 22 in. "Hitex" Super	1/2 × 9 in. "Orotip" Heavy Duty	170	70	Condenser lenses at f/2.0	16.0	2.3
13.6mm × 22 in. "Hitex" Super	1/2 × 9 in. "Orotip" Heavy Duty	180	74	Condenser lenses at f/2.0	21.5	2.5
13.6mm × 22 in. "Ultrex"*	8mm × 12 in. H. I. Solid	265		Condenser lenses at f/2.0		
13.6mm × 22 in. "Ultrex"*	8mm × 12 in. H. I. Solid	290	80	Condenser lenses at f/2.0	45	

NOTE: *Not carried in stock. Made to order. Carbons burned with short protrusion in experimental water-cooled silver jaws.
†Data can be obtained from lamp manufacturer.

The terms "National", "Suprex", "Hitex", "Ultrex" and "Orotip" are trade-marks of Union Carbide Corporation

NATIONAL CARBON COMPANY

Division of Union Carbide Corporation • 30 East 42nd Street, New York 17, N. Y.

Sales Offices: Birmingham, Chicago, Houston, Kansas City, Los Angeles, New York, Pittsburgh, San Francisco
In Canada: National Carbon Company, Division of Union Carbide Canada, Toronto

NTS "SEVENTY"

(*Continued from page 50*)

Three large flywheel-controlled rollers provide constant film speed and consequently, undistorted sound response. Depending upon the sound track requirements of the film, provision is made to by-pass either the magnetic or the optical head, saving wear and tear on the film handling parts.

A sharper, steadier, brighter picture image is provided by employing a curved gate and trap unit. The film is gently curved as it passes through the aperture area. The stability of focus is greatly improved; there is better overall uniformity of focus; and center to side focus is improved. The possibilities of film buckling due to the intense heat from the light source are greatly reduced.

Steel Runners

Steel runners covered with Teflon hold the film in place against the curved section of the film gate. The tension of the runners is maintained automatically at the correct amount by means of a self-tensioning device. Re-adjusting the tension for films running at a higher speed can be carried out immediately by means of an adjusting screw.

Distortion or undesired stretching of the runners is entirely excluded. The fire-trap rollers and the guide and idler rollers on the mechanism and sound-heads are double-profiled and can therefore be employed for 70mm as well as 35mm film. Exchange of any of these rollers is hence unnecessary.

The film trap is mounted on two steel guide pins and held securely in place with two fastening screws. The film gate is also mounted on two steel guide pins but is not rigidly fastened in place. In the closed position, matching positioning pins guide the gate into precisely the correct location with the trap. Both components may be quickly removed and replaced for cleaning or for conversion to 70mm or 35mm operation.

Separate 70mm and 35mm sprockets are provided. Each sprocket is held in place by one fastening screw so that removal for any reason is practically instantaneous. Maintenance costs are held to a minimum through the use of separate sprockets for each film size. It is only necessary to replace the sprocket that receives the most use and consequently the most wear.

Spring Loaded Pad Rollers

Spring loaded pad rollers are used through out the National "Seventy" projector. They may be immediately converted to 70mm or 35mm width by a turn of the eccentric sleeve on which they are mounted.

An extremely rugged, exceptionally accurate lens mounting and focusing unit has been provided. Able to accommodate any focal length lens available for the presentation of 70mm or 35mm film, the lens mount provides for an immediate change of lenses and for pre-focusing during such changes. Adapters and fittings are available for all makes of lenses and all combinations of lenses and anamorphic attachments so that the proper lens system can be prepared in advance for wide screen . . . 70mm . . . CinemaScope . . . etc., and inserted, in focus in a matter of seconds.

Focusing is accomplished by means of an extremely fine micrometer adjustment. The focusing knob is conveniently located and the micrometer adjusting device is so smooth that a sharply focused picture is always assured.

Resilient Coupling

The drive motor is directly connected to the projector mechanism through a resilient coupling. Temperature variations, or line voltage fluctuations have no effect on the constant speed characteristics of this synchronous motor. A system of variable gearing enables the frame speed of the mechanism to be changed from 24 frames per second to 30 frames per second when necessary. The change is made by loosening two quick-lock levers and moving the motor toward or away from the mechanism.

An automatic circulatory lubrication system is employed in the National "Seventy" projector. A fine-mesh filter mounted in the oil circulation provides for continuous cleansing of the lubricant. With the exception of regular oil changes, no special attention to lubrication is required.

The National "Seventy" projector uses a cone type shutter to provide for the maximum amount of light to be transmitted to the screen. The shutter blade cuts the light beam directly in back of the aperture plate. At this point, the beam is at its smallest diameter; therefore, the cut off is accomplished most efficiently. A more economical use of the light source is thus assured.

Special Take-Up

The large reels used for 70mm film and also those used for handling more than 2000 feet of 35mm film are very heavy and require special take-up handling. The National "Seventy" projector utilizes a motor driven take-up incorporating a load-dependent friction unit to control the degree of take-up tension. A constant even pull of the film is assured because the amount of take-up coupling is determined by the weight of the reel itself. The initial inertia of the heavy reel is overcome by a unique feature of the take-up motor in combination with a film tension switch.

The pedestal is extremely rugged and completely enclosed. Provision is made for an upward tilt of 12 degrees for drive-in theatre use and a downward tilt of 20° for indoor theatre use. All electrical controls are pre-wired so that it is only necessary to bring in the normal number of A.C. line circuits. Leveling devices are incorporated to compensate for uneven floor surfaces.

The lamphouse table accommodates any make of reflector or condenser arc lamp. The lamp may be moved toward or away from the mechanism; each corner of the lamphouse base may be moved up or down and the entire lamphouse may be moved sideways, thereby providing for a very accurate alignment of the optical centers of the arc lamp and the projector mechanism and the proper working distance of the reflector or condenser used.

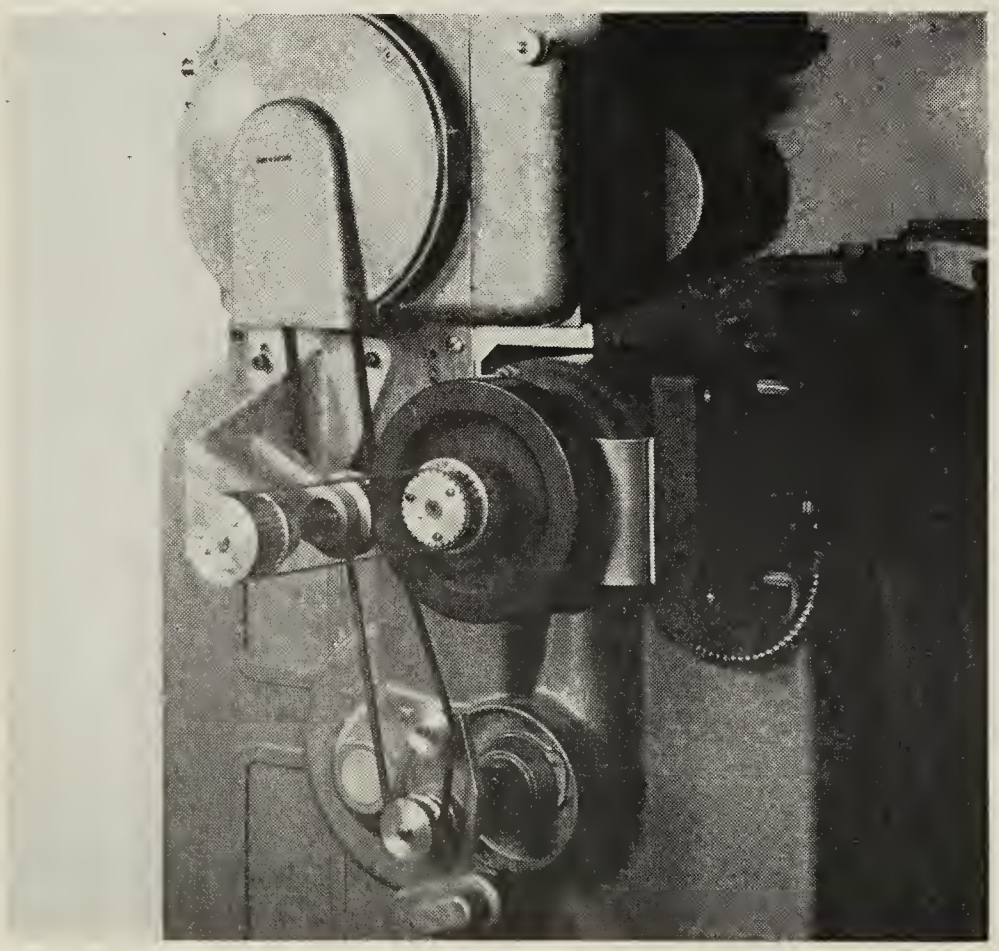
The projector motor switches are conveniently located on the side of the pedestal.

The lower film loop can be increased or decreased during operation on the projector so that film noise can be held to a minimum. Should framing be necessary due to an incorrectly made splice or to improper threading, the loop size can be conveniently altered.

A centrifugally controlled fire shutter is provided. This automatic dowser closes when the mechanism slows down to a pre-determined speed thus protecting the film from undesirable arc lamp exposure.

Projector cooling is assured by two separate means. A large ventilator fan on the drive shaft of the projector motor provides constant ventilation to the rear of the mechanism. In addition, a compressed air blower is furnished with each National "Seventy" projector to provide a stream of air on the film. This pressurized air is directed on both sides of the film through four jets located at the aperture. Excessive heating of the film or the film handling parts is thus prevented.

The complete National "Seventy" package, as distributed by National Theatre Supply Company throughout its coast to coast branches, includes: two National "Seventy," Bauer U-2 projectors, with optical and magnetic soundheads, optical preamplifier, 4-track and 6-track magnetic clusters drive motors and lens holders; two sets of upper and lower magazines with adapters for 70mm or 35mm reels; two fully enclosed pedestals; two sets complete conversions for 35mm operation; two compressors for jet film cooling; two accessory cabinets with accessories; one spare parts kit; one set tools; one pair 70mm hand rewinds; three 3-section 70mm film cabinets; one 70mm power rewind; one film table and 70mm film splicer; four 70mm reels, and two 70mm projection lenses.



National "Seventy" Projector with guards and covers removed showing belt driven model mounted on Simplex LL-1 heavy duty pedestal. Gilmer belts and pulleys provide for thirty frames per second or twenty-four frames per second.

SNAPLITE PROJECTION LENSES

SUPER SNAPLITE f/1.7



f/1.7 . . . in focal lengths from 2½" through 4".

6 ELEMENTS . . . high magnificotion, wire sharp projection, superb definition, high light uniformity.

COATED OPTICS . . . throughout. For high contrast and less light loss.

ONE-PIECE MOUNT . . . aluminum, seoled against dirt, dust, oil or moisture.

ANODIZED FINISH . . . a part of the aluminum barrel itself, never wears off. No rusting, chipping or peeling.

Catalog No. BX 290
2½" through 4" E. F.

SUPER SNAPLITE f/1.7X



An extended barrel lens for use on projectars where the lens mount interferes with the light path of standard short facal length lenses.

f/1.7X . . . in focal lengths from 2" through 3".

MULTIPLE ELEMENTS . . . high magnification, wire sharp projection, superb definition, high light uniformity.

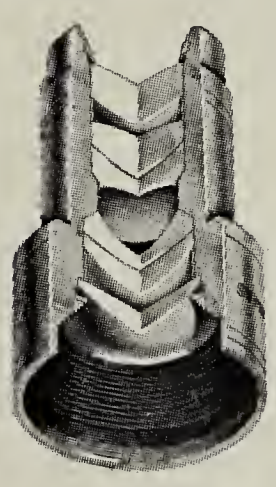
COATED OPTICS . . . throughout for high cantrast and less light loss.

ONE-PIECE MOUNT . . . aluminum, sealed against dirt, dust, oil or moisture:

ANODIZED FINISH . . . a part of the aluminum barrel itself, never weors off. No rusting, chipping or peeling.

Catalog No. BX 294
2" through 3"

SUPER SNAPLITE f/1.9



ANASTIGMAT . . . six elements for wide-angle, high magnification, wire-shorp projection.

f/1.9 . . . magnificent screen brillionce.

COATED OPTICS . . . give greoter light, sparkling contrast.

SEALED LENSES . . . keep out light-robbing dust ond oil.

ANODIZED FINISH . . . cannot floke or peel off.

Catalog No. BX 241
2" through
4¾"—f/1.9
5"—f/2.0

4 INCH DIAMETER SUPER SNAPLITE f/1.9



f/1.9 . . . in focal lengths from five up to and including seven inches.

COATED OPTICS . . . for higher controst and even brighter pictures.

SIX ELEMENTS . . . far the sharpest pictures ever projected with long focal length lenses.

ONE-PIECE MOUNT . . . no threoded joint ta admit moisture, dust or oil.

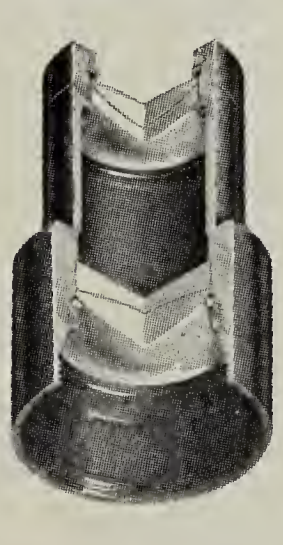
SEALED CONSTRUCTION . . . under normal use, does not need to be taken apart for cleaning.

ANODIZED FINISH . . . no floking, chipping or peeling to impair performonce.

Catalog No. BX 265
5" through 7"—f/1.9
over 7" slightly slower

NOTE: Four inch diameter Super Snaplite projectian lenses are available an special order only. Make and model of projector MUST be specified on each order.

SNAPLITE SERIES II f/2.0



f/2.0 . . . BLACK ANODIZED FINISH
COATED OPTICS
SEALED CONSTRUCTION

Catalog No. BX 163
3½" through 5"—f/2.0
5¼" through 7"—
slightly slawer
Above 7"—an special
order.

K C ®

KOLLMORGEN Optical CORPORATION

Northampton, Massachusetts

Victoria-X Duplex Sound Projection Equipment

The Exclusive Solution To Exhibitors' 70mm Confusion

By George Hornstein

President

Cinematography International, Inc.

■ The understatement of the past five years is that the "So-So" picture will not get by at the box-office.

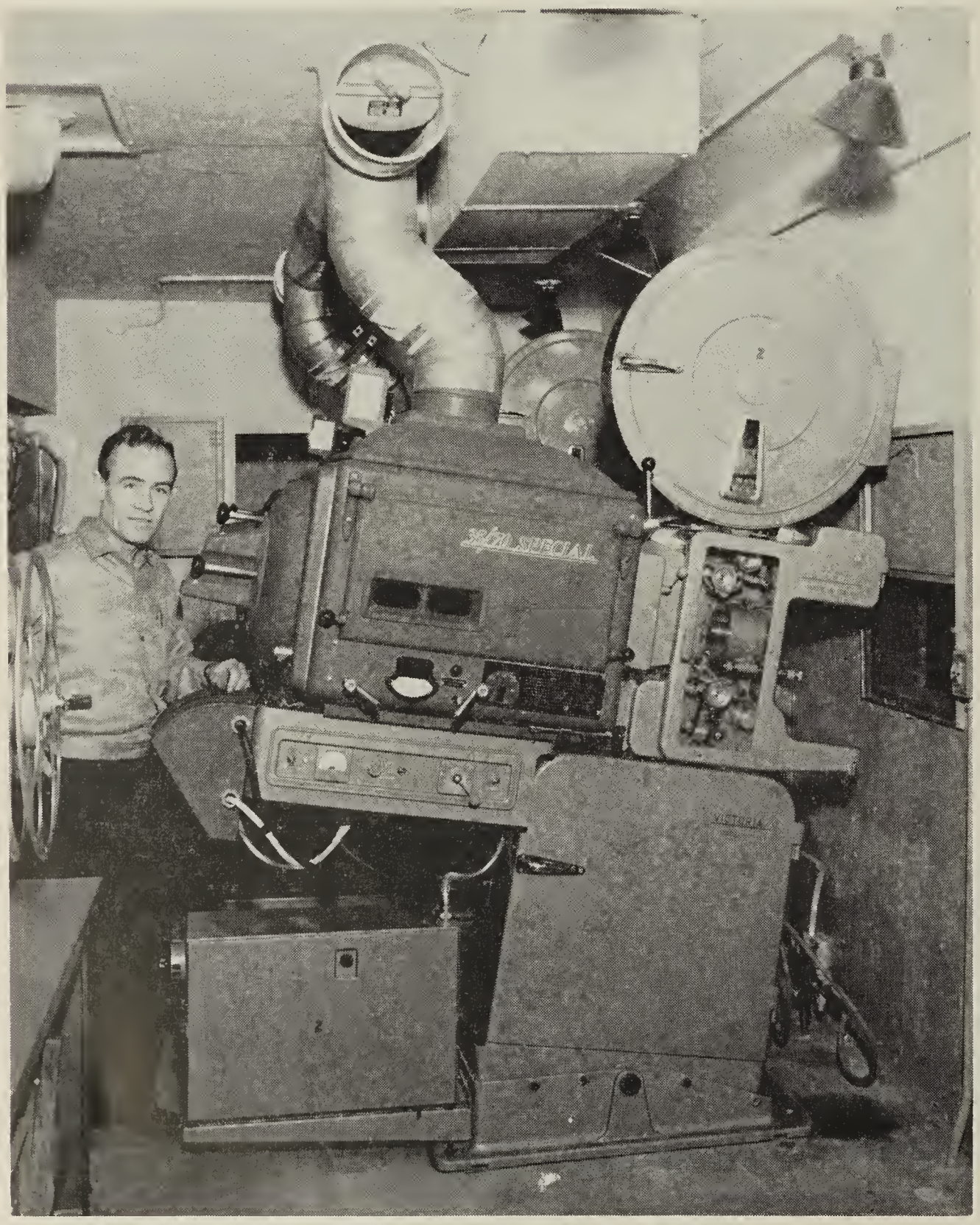
Producers are aware that today's picture must be of great dramatic impact and wide physical scope. T.V. has been making technical progress daily, and color sets will be soon available in large quantities at decreased costs. Stereo sound is entrenched in a steadily increasing number of homes on recordings and magnetic tape in addition to radio and T.V. Pay-TV may soon be another competitor.

We are all responsible for the lack of publicity given 35mm four track Stereophonic Sound Systems which have been installed in theatres for many years.

For the past few years we have had the means by which dynamic presentation of our entertainment medium has been available thru six channel High Fidelity Stereophonic Sound on 70mm film.

Isn't it time we exploded the current myth that "the public doesn't know the difference?"

This bald misstatement has been the primary excuse for outright neglect in the face of strong competition, not withstanding the fact that we have had available the means by which our industry could benefit from "healthy competition."



Above photo shows the Victoria-X sound-projection equipment installation at the Grand Theatre in Terre Haute, Indiana. 70mm projection equipment installations greatly increased during the latter months of 1959, and it is expected that the trend will continue through 1960.

Legitimate Competition

We of the Motion Picture Industry are in a business. We are engaged in selling a commodity, and we must accept the fact that true stimulus to business is legitimate competition. Our customers have been educated to the difference and recognize mediocrity in films, sound and techniques, and since we are all aware that fewer pictures are being produced, we must also be aware that only by presenting them in the finest technical manner will they be able to successfully combat competition.

To illustrate this point in dollars and cents, we cannot overlook the fact that in cities of the same approximate comparative drawing power and size as, for instance, San Francisco, "Around the World" in 70mm played for more than 63 weeks and grossed $1,461,000 during these first 63 weeks. The 35mm version lasted only 29 weeks in St. Louis and grossed only $253,000, whereas in the first 29 weeks in San Francisco "Around the World" grossed $705,000 in 70mm. In Hartford, Connecticut this picture played 15 weeks in 70mm grossing $158,000 the first eight weeks, while in Albany, NY the 35mm version lasted only eight weeks for a total gross of $53,000.

70mm is not merely "another gimmick," but rather an overwhelmingly superior technical advance which offers opportunities to improve and thereby increase the attraction to a deserving and discerning public.

It is interesting to note that to obtain a picture 52 feet wide, the 35mm frame is magnified some 290,000 times, whereas the magnification in 70mm is only 115,000 times. This tremendous magnification of the 35mm frame, particularly with high speed-short focal length lenses, and probably film buckling, aggravates a condition causing inferior quality performance.

High Quality Picture

Needless to say, 70mm by comparison produces a picture of extremely high quality and beauty by eliminating such defects.

It follows that the problems at the drive-in theatres are even greater with picture widths up to 140 feet. Distributors are compelled to furnish 35mm prints to drive-ins in "light prints" resulting in almost complete lack of definition.

Obviously, it is of extreme importance that 70mm prints be made available to drive-in theatres without delay.

With the increase of 70mm installations, print costs will gradually be reduced thereby stimulating even more 70mm productions. As of this writing there are 17 new 70mm pictures in production in addition to those being currently exhibited. It is also encouraging to note that the print life of 70mm film outlasts that of 35mm by more than two to one.

It is of significance that more and more enterprising exhibitors are installing 70mm

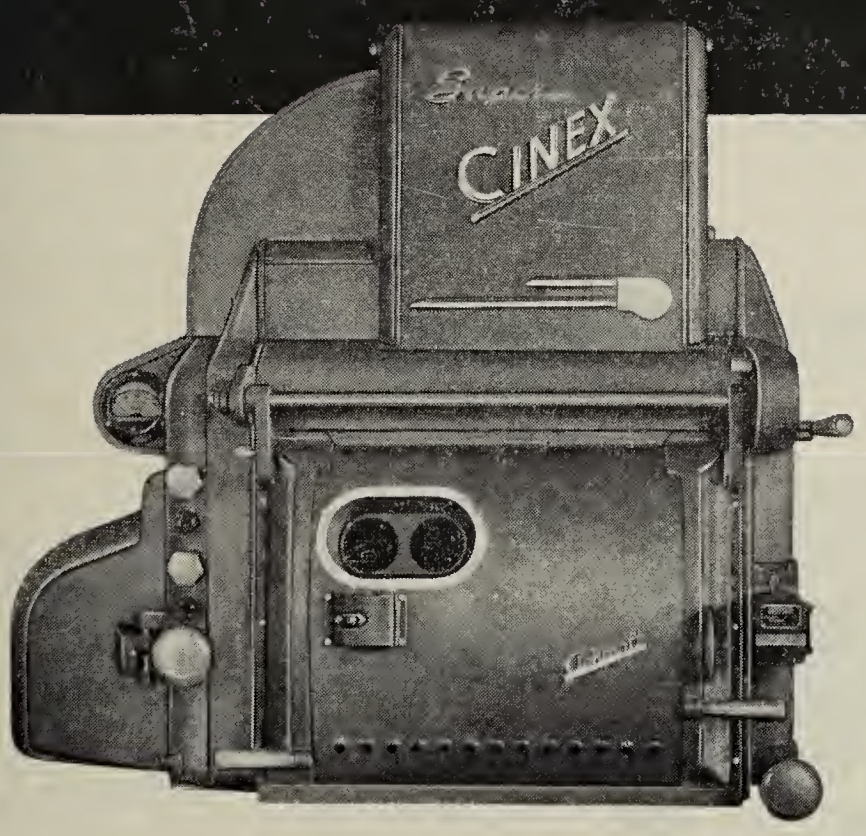
(*Continued on page 56*)

ONE LAMP

provides more light than any other...

ASHCRAFT
35/70 *Super CINEX®*

ask any projectionist



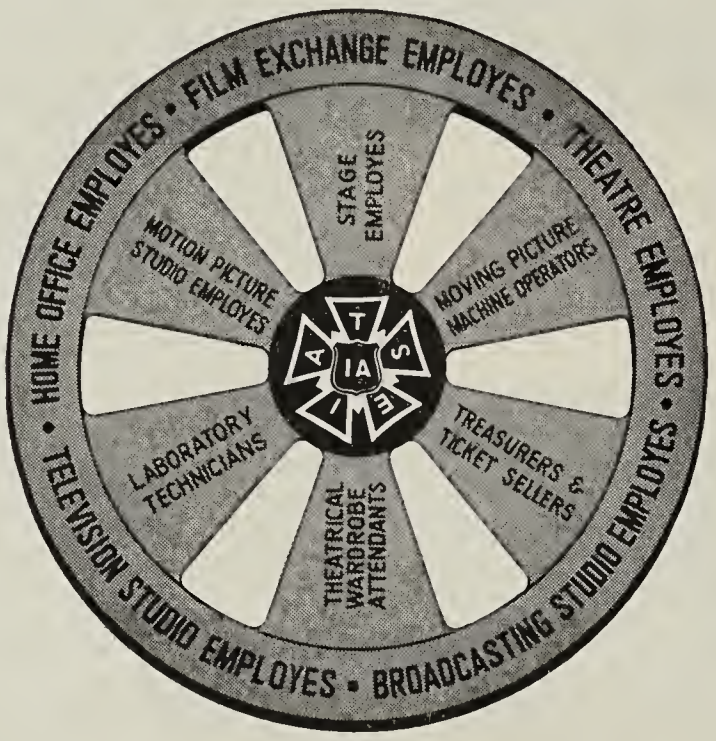
...and combined with the ASHCRAFT Super Cinex Multi-Phase Rectifier, you have the finest light projection system on the market.

From the Great White Way to the far corners of the world, one lamp...*and one lamp alone* ...delivers the corner-to-corner brilliance vital for today's and tomorrow's magnificent features. That lamp is the superbly engineered ASHCRAFT Super Cinex. It is available now at your theatre supply dealer.

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VICTORIA-X

Continued from page 54

equipment daily. It is also understandable that some exhibitors, because of release policies up to now, are confused and therefore, although wishing to install 70mm equipment, are hesitant. This is further complicated by the fact that, as mentioned earlier in this article, the exhibitor is aware that since fewer pictures are being produced, only by presenting them in the finest technical manner will they be able to hold up for the extended runs necessary.

For those exhibitors who find themselves in this undetermined position but in need of immediate replacement of equipment, and for those contemplating new theatres, we are happy to announce the availability of an exclusive equipment which offers the perfect solution to the problem.

Package Equipment

Cinemeccanica, Inc., the manufacturers of our Victoria-X 70/35mm sound projection equipment which has been received with success internationally, offers a package equipment called the Victoria-X Duplex. This projection equipment was designed with the important aim of obtaining operation conditions suitable for 70mm film. It is ingeniously equipped for the immediate and flawless operation of 35mm films while offering the additional advantage of simple adaption to 70mm components at any time in the future.

The Victoria-X Duplex equipment has been operating for over three years in many theatres throughout the world in two models.

One model is available for operating with 35mm optical sound, and the other, three or four channel magnetic sound. If the optical model is purchased, three or four magnetic channel sound (as with American manufacturing principles) can be added at any time.

As has been proven with over one hundred installations of Victoria-X 70/35mm All Purpose equipment, the Victoria-X Duplex equipment offers the same high quality and simplicity of operation which projectionists have acclaimed.

The conversion of the Victoria-X Duplex to 70mm projection operation can be accomplished with ease by the average projectionist.

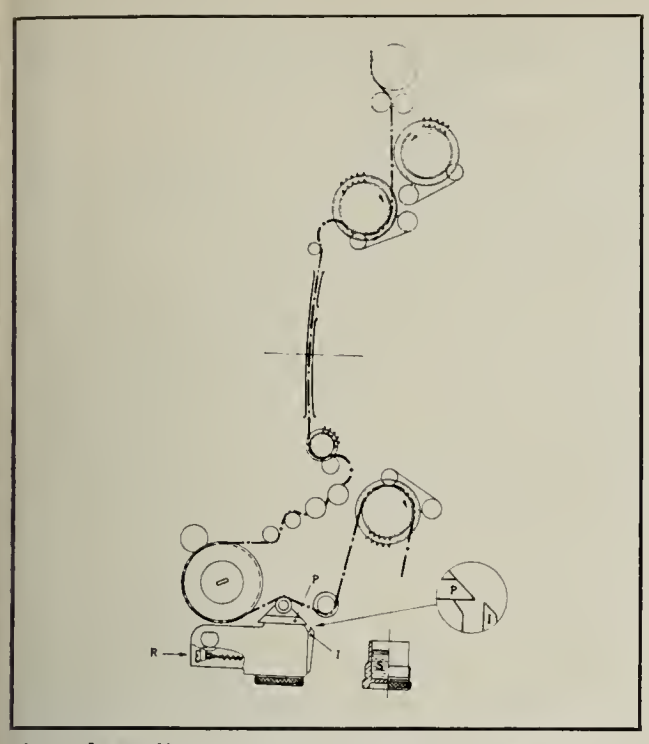
It is also important to know that, as with the Victoria-X 70/35mm equipment, the Duplex models are also completely compatible with American manufactured sound systems and projection lamphouses. The five inch lens mount assembly is designed to accommodate both 70mm and 35mm lenses of all makes.

Duplex Features

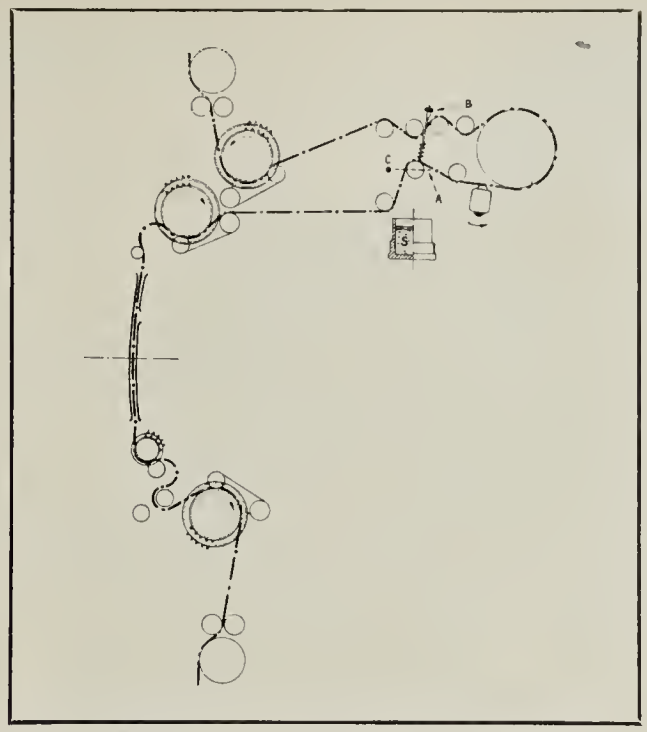
As incorporated in the Victoria-X 70/35mm All Purpose model, a few other outstanding features of the Duplex equipment are as follows:

Exceptionally large diameter sprockets, permitting them to be geared to a lower speed (RPM), reducing wear on sprockets, shafts and bearings. These large diameter sprockets also provide a large surface contact or wrap for the film, resulting in more constant sprocket tooth engagement with film, thus reducing sprocket hole wear by distributing the pull over a larger area when running.

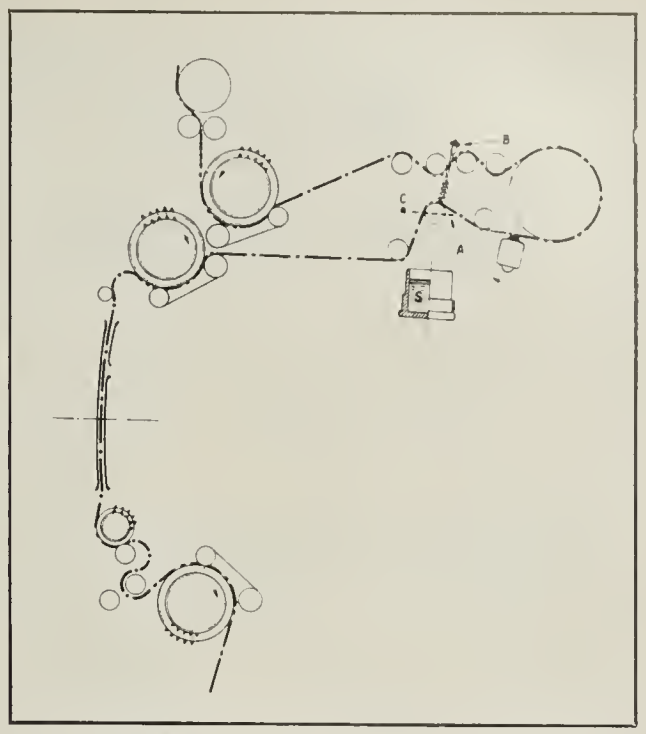
Aperture cooling of the curved gate is effectively maintained by a dual water and exceptionally quiet air cooling system. A textile air filter prevents any dust being



Film threading for optical 35mm operation of Victoria-X Equipment.



Film threading for 4 channel magnetic 35mm operation of Victoria-X Equipment.



Film threading for 6 channel magnetic 70mm operation of Victoria-X Equipment.

carried by the cooling air which keeps the film consistently cool at all times.

All the rotating parts of the mechanism have parallel axes and very smooth reliable and accurate operation is obtained through elliptoid cylindrical gearing and the elimination of belt drives.

Constant lubrication is effected by means of a geared pump with both magnetic and mechanical features which continuously distributes the lubricant through a tubular artery system to all bearings and gears.

The precision balance of the silent gear train of the total mechanism results in a minimum of strain on every moving part when in operation. This not only increases the life span and efficiency of all moving parts, but produces a very quiet operating projector.

As used in motion picture production and recording, all motors are the more efficient and dependable three phase type offering stability, coolness of operation and long life. As inertia effects and film speeds are both greater with 70mm film than with 35mm, a special heavy projector stand is used to scientifically position the projector, reducing to an insignificant figure any mechanical vibrations, which offers rock-steady projection. In fact, at a zero projection angle a test effectively proved this stability by placing a nickel on end on top of the round projection lens extension barrel. The projector was then threaded with film and set in operation. The nickel remained perfectly upright and stationary during the entire test.

To sum up, only the Victoria-X Duplex offers theatre owners the opportunity of immediately obtaining operating conditions suitable for future 70mm films while retaining the approximate original investment and general immediate operation of new 35mm equipment.

Therefore, the exhibitor requiring equipment now can, with intelligent foresight, prepare a program for his operation of 70mm films without immediate additional investment.

WALKER SCREENS

Since 1914

WALKER HI-GAIN WHITE SCREEN
The newest addition to the Walker line, this screen combines the brightness of a metallic screen with the side angle light distribution of a white screen.*

Reflectivity is controlled by the seamless, wavy, contoured surface which has proved so successful on the High Intensity Screen and the Plastic Molded White Screen.

WALKER HIGH INTENSITY SCREEN
First choice of exhibitors throughout the world since it was introduced in 1950.

This metallic screen, with a seamless, wavy, contoured surface, presents the highest picture brightness possible, consistent with good projection practice.

WALKER PLASTIC MOLDED WHITE SCREEN
Introduced in 1940, this screen represents the highest efficiency that can be built into a white screen. The low ratio of center-to-side reflectivity results in uniform picture brightness from any viewing angle.

Its surface is seamless and contoured to control diffusion of light and increase sharpness of definition.

*U.S. Patent 2,002,733

N.T.S

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FOR YOUR AILING BOXOFFICE

Increase your receipts by featuring Local Events on your screen in 16mm Sound Motion Pictures!

BELL & HOWELL'S 16mm FILMOSOUND ARC PROJECTORS Model 140M Complete with BELL & HOWELL'S 30-amp Hi-Intensity Arclamp and Rectifier, coated projection lens (focus as required) BELL & HOWELL 50-watt amplifier, 2-12" speakers in carrying cases, rolling pedestal.

$2,000 VALUE—All in Excel. Cond. **$975**
Less Amplifier & Speakers **$850**

You can shoot your own 16mm sound pictures with **AURICON CINE VOICE SOUND CAMERA**, NEW **$998.50**

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EST. 1926

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REQUEST FOR TECHNICAL ASSISTANCE

TO: The Council
% Theatre Owners of America
1501 Broadway, New York 36, N. Y.

I would like technical advice, including on-the-spot inspection, by qualified technical experts, on the following, for my theatre:

(I understand that the inspection, completely or in part, places me under no financial commitment of any type to any individual or firm)

( ) PROJECTION	( ) AUDITORIUM REMODELING	( ) BOXOFFICE CONTROL SYSTEM
( ) POWER SUPPLY	( ) MARQUEE	( ) OTHERS (Please specify)
( ) SCREEN	( ) EXTERIOR REMODELING	_____
( ) SEATING	( ) DRIVE-IN SCREEN	_____
( ) CARPETING	( ) DRIVE-IN SPEAKERS	_____
( ) SOUND SYSTEM	( ) DRIVE-IN RAMPS	_____
( ) AUDITORIUM ACCOUSTICS	( ) DRIVE-IN HEATERS	_____

The Equipment Dealer or Dealers With Whom I Do Business Are:

1. _____ (Firm) _____ (Address)
2. _____ (Firm) _____ (Address)

I use _____ (name of firm if any) for sound service

I use _____ (brand name) carbons

THIS REQUEST IS FROM _____ (Your name and position)

OF _____ (Your theatre or circuit)

LOCATED AT _____ (Your office address--street, city and town)

PHONE _____ I can be contacted between the hours of _____

_____ (state hours) on _____ (days of the week preferred)

Date of This Request _____

TOA

(Continued from page 28)

screen systems if they utilize a flat screen instead of a curved screen, and suggested that 18 inches be the maximum curvature for best results.

The Council looks forward to the time when projection and sound will be unique in theatres, so that our customers will see screen entertainment in a manner available nowheres else. Theatre owners can take the first step in that direction by having a technical expert, under Council aegis, come to his theatre for a free inspection of his present equipment.

EDITOR'S NOTE

The staff of THEATRE CATALOG urges all TOA members to take advantage of the free service offered to you by your organization. The service is outstanding, and can save you much money and many unnecesary problems in the future. To benefit from the TOA program, simply cut and fill in the above form and mail to TOA headquarters.

INTERNATIONALLY FAMOUS FOR G·B THE FINEST IN THEATRE EQUIPMENT

A complete line of 70/35 MM Cast-Aluminum REELS to fit any projector

GOLDBERG BROS.
DENVER, COLORADO

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

Lorraine ORLUX *Carbons*
CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

FIRE GUARD

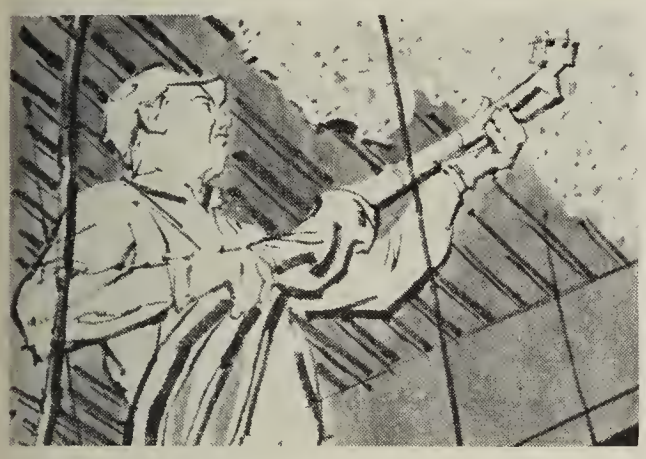
(*Continued from page 29*)

trical and plumbing service lines above the suspended ceiling.

Acoustical Fire Guard also makes it possible to specify, in some instances, lighter-weight floor-ceiling assemblies. This can result in a saving in multi-story buildings.

Lower Contents Rate

There are many instances when Acoustical Fire Guard ceilings will provide greater fire protection to a building than would be the case with alternative methods. In such cases, this additional protection will usually be recognized in the form of lower fire insurance



Save time by eliminating wet, messy operations such as spraying steel beams with foamed insulation and unnecessary operations such as suspending a lath and plaster ceiling to which acoustical tile will later be applied. Use the quick and easy method of installing Armstrong Acoustical Fire Guard.



rates on the building and its contents.

The plans for the American Turners Northwest Chicago Bowling Lanes called for a concrete floor on grade, solid masonry walls, and steel bar joists spanning from one wall to the other with a gypsum roof deck. Because one-hour ceiling construction was required, the architect, Frank L. Glick of Chicago, planned to use gypsum board with 5/8 or 3/4 of an inch mineral tile cemented to it.

Then, at the request of the architect, the plans for the building were taken to the Cook County Rating Bureau for a comparison of the fire insurance rates with the above ceiling and with Armstrong Acoustical Fire Guard. It was discovered that by substituting the two-hour Acoustical Fire Guard ceiling for the one-hour gypsum board and mineral tile ceiling, the rate per $100 evaluation of the building dropped to $0.1104 from $0.194. The rate on the contents showed a corresponding reduction.

The owners of the bowling alley will realize an annual saving of $485 on the premiums for the building and its contents. And they will have a safer building at lower initial ceiling cost—since the Armstrong Acoustical Fire Guard ceiling actually costs less than the one-hour ceiling of gypsum board and mineral tile.



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43 Years Of Service

The National Carbon Story Of Expanding Industry Service

■ THE INDUSTRY'S CONTINUING EFFORTS to improve the quality of motion picture projection have focused increasing attention on a free service that has been available to all exhibitors for more than 40 years. As many veteran projectionists will recall, technical assistance on screen lighting was available for the asking from National Carbon Company as far back as 1917.

In the early days of the movie industry, the complimentary field service was provided by just one National Carbon man who worked with theatres in the growing motion picture exhibition business. By 1925, two men were on the job, and the staff grew with the industry until today there are 12 National Carbon arc carbon sales engineers located there throughout the country. The cumulative total of service calls over the years is estimated to run into the hundreds of thousands.

Because providing their patrons with the highest quality picture available is of utmost importance to the nation's theatre owners and operators, we are firmly convinced that free technical assistance on screen lighting is one of our major responsibilities to the industry," J. W. Cosby, arc carbon sales manager, said. "We are delighted to be able to back up our arc carbon products with day-to-day practical assistance right in the projection booth to help exhibitors make sure they are getting the maximum screen light from their projection equipment. In most cases of requests from theatre owners, a National Carbon arc carbon sales engineer is in the projection booth in a matter of hours, working with projectionists and discussing with them the many variables involved in good screen lighting practice," Cosby continued.

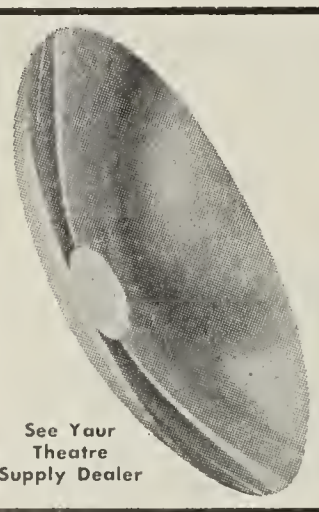
In its most recent move to equip its arc carbon sales engineers with the finest, most modern tools of their trade, National Carbon invested several thousands of dollars in compact service kits now in use by its 12 field men.

"The use of this up-to-date equipment by carefully trained technical personnel not only gives the theatre operator a combination of skills not available to him in any other way, but it gives it to him free," Cosby said. "If such a service does nothing more than remind exhibitors of the importance of quality projection and the great improvements that are often possible, it will be more than worthwhile. The entire industry stands to reap substantial benefits through such self-help steps in providing America's theatre goers with the finest screen light available," Cosby concluded.

Service kit used by all 12 arc carbon sales engineers of National Carbon Co. consists of: brightness meter and foot-candle meter; clamp-on ammeter with auxiliary scale; combination voltmeter and ohmmeter; micrometer; pin-hole apertures and split aperture plates; stop watch; sliderule and ruler. Grouped at right are a dummy lens and set of alignment rods, together with accessory equipment for checking projector lamp alignment.



The 12 arc carbon sales engineers representing National Carbon Company throughout the country prepare to leave their annual meeting equipped with new service kits. From left to right: J. B. Hoynes, Kansas City; W. T. Brenner, Philadelphia; A. B. West, Boston; J. C. Naughton, Pittsburgh; S. Morley, Jr., San Francisco; G. H. Mayer, Atlanta; P. H. Freeman, New York City; C. W. Handley, Los Angeles; V. D. Johnson, New York City; W. T. Strother, Dallas; A. C. Halliday, Indianapolis, and C. E. Heppberger, Chicago.



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Training Your Theatre Personnel

A Discussion Of The Important Factors Concerning Personnel And Their Duties

■ JOHN Q. PUBLIC attends a motion picture theatre for maximum entertainment. From the moment he buys his ticket, until the time he leaves the theatre, he is a GUEST, and should be treated as such by all employees. The following article lists many of the important rules which employees must follow in order to serve the theatre and its patron guests.

GENERAL CONDUCT

All employees should be trained in general conduct as well as in the specific details pertaining to the duties of cashier, doorman, and usher.

First, personnel should be impressed with the importance of punctuality in reporting for work and then with the importance of good grooming. Appearance, in addition to being cheerful, should be correct: face and hands properly cleaned; hair brushed; clothes neat, and shoes shined.

General rules of conduct by which the public judges the theatre should be carefully observed. Employees should not converse with each other while on or off duty, as long as they are within eye or ear-shot of the public. Chewing gum and eating or drinking of any kind are not to be tolerated. Polite address must be used at all times to patrons: The terms "Yes, Sir," "Thank you, Ma'am," etc., reflect good will.

All employees should be thoroughly familiar with the operating policy of the theatre: know when the boxoffice opens and closes; what admission prices are charged; feature time; coming attractions, and all other subjects likely to be queried. Mastery of emergency procedures is of paramount importance.

CASHIER

The cashier has one of the most important jobs in the theatre. Because she (or he) is the first person, generally, with whom the patron comes in contact, it is imperative that this employee create a good impression by being courteous and polite.

Each cashier should be furnished with her own working fund or "bank," and this should be counted before entering the boxoffice. Also, before entering boxoffice the cashier should make sure that sufficient tickets of all denominations are on hand; that the right opening numbers are recorded on the box office report; and that the correct admission price sign is displayed in the front of the boxoffice. The cashier is obliged, when an admission pass, seasonal or other, is presented to check it against the authorized list and to mark the number and name of bearer, together with the number of tickets called for, on the back of the daily boxoffice record.

The cashier must be diplomatic in refusing to sell admission to drunks, or other undesirable patrons, according to the policy of the house. When the cashier cannot handle a situation, management should be available for advice. Diplomacy is also essential in handling the sales of tickets for children under 12 when there is reasonable doubt about the age of the prospective patron. Again, management should be called upon to iron out any difficulties that arise.

This boxoffice ambassador, to be worthy of that name, should be thoroughly familiar with price policy and times of price changes. The benefit of the doubt should be given to the last minute customer before a price change.

Drive-ins, as well as conventionals are favorite targets for holdups. The cashier must be alert at all times, and must be on the lookout for suspicious characters in the boxoffice area. She must also be careful when making change that the proper amount of money is received for that given out. Money bills should not be put in the cash drawer until proper change has been counted out and the person on the other side of the window has counted it. By following this procedure, claims of insufficient change for a larger denomination bill can be eliminated.

When closing the boxoffice for the night, the cashier should put on display the price sign for the following day's admission, together with a sign announcing opening and feature times. All cash should be transferred to the manager's office and the daily boxoffice record completed.

DOORMAN

The duties of the doorman call for diplomacy equal to that of the cashier. He must insure that no one enters the theatre without admission tickets; that all children except infants-in-arms have tickets; that all children over 12 have full price admission tickets, unless the situation offers a student rate; that only employees or other persons authorized by management are admitted without admission tickets, and proper recording of such pass-ins; that drunks or other undesirables are not admitted; and that no old or improper tickets are used.

The doorman, as the cashier, is part of the theatre's welcoming committee, and must create good will. Each ticket he accepts should be taken with a sincere "Thank you," and a smile.

His initial duties are to see that just before the boxoffice opens, all necessary house lights are on; that all front doors are unlocked, and that the front of the theatre has been swept clean. He should place a paper bag with the correct date in the ticket chopper for the day's receipts. A time schedule should be close at hand if his memory is inaccurate. He must be careful not to lay a hand on any person—if it should become necessary to eject anyone, the management should be called. The doorman also must be alert to suspicious persons. During hold-outs in the lobby, he must be careful to admit people from waiting lines in the order in which they have arrived.

During breaks, when patrons are leaving the theatre, the doorman should not allow them to leave through the entrance and hamper the flow of incoming traffic. If it should be necessary to clear the theatre in an emergency, it is the doorman's responsibility to see that all obstructions are cleared from the front doors.

The doorman should never leave the ticket chopper unattended. At the close of the boxoffice, he should stay at his post until the cashier has left the boxoffice, and until he has been relieved by another employee assigned to see that no one enters the theatre.

USHERS

Ushers, once impressed with the rules of good conduct, should be thoroughly drilled with the specific duties of their jobs.

To insure tidy appearance, ushers should understand that they are expected to take good care of their uniforms: that uniforms should be hung on a hanger when not in use and pressed frequently. A minimum amount of extraneous objects should be carried in the pockets for trim appearance.

Responsible for the proper direction and seating of patrons, the usher assigned to a specific aisle should patrol it regularly to count empty seats and to see that all patrons are orderly. He must see that the aisle is free of debris — a major hazard in seating patrons in conditions of darkness. When going from one place to another, the usher should walk with a brisk, business-like manner to give the impression that he is alert to his responsibilities. When using his flashlight, he should be trained to hold it in such a way that the light does not affect patrons already seated. He must also learn to modulate his voice to suit conditions. When addressing patrons in the auditorium, he must not disturb those seated and enjoying the show. When patroling his aisle, he must not permit talking or loud whispering between seated patrons.

The usher is also responsible for reporting all complaints to his superior and for being alert for any defects in the screen presentation, which should also be reported at once.

EMERGENCY INSTRUCTIONS

Employees and management together are responsible for the absolute safety of patrons in the theatre. If a serious emergency results in the loss of life or limb due to people being burned, trampled, or otherwise injured, the theatre management can be criminally prosecuted if it can be proved that they did not take proper precautions to protect their patrons. One of these precautions is the drilling of all personnel. Every employee in the theatre should be thoroughly briefed in the procedure for handling several different kinds of contingencies.

Remember, in clearing a theatre because of an emergency, the greatest danger comes not so much from the emergency itself but from the panic it can create. All precautions should be taken to insure that patrons do not trample each other in frantic efforts to leave the theatre after being alarmed. A well-trained employee's cool head and manner can do much to eliminate the possibility of panic.

Candy Merchandising Methods

A Discussion Of The Necessary Factors Involved In The Sale Of Counter Candy

The merchandising of candy is not a simple task. Much thought and careful preparation are needed by the interested theatre men before his concession counter will show profits in candy sales.

Although there are certain well known "rules" about candy sales, there are also many fine points which may enhance profits if thoughtfully applied.

Probably the first and foremost thoughts should be given to the physical appearance of the candy display. It is imperative that all products—whether large or small items—be well stocked and attractively arranged.

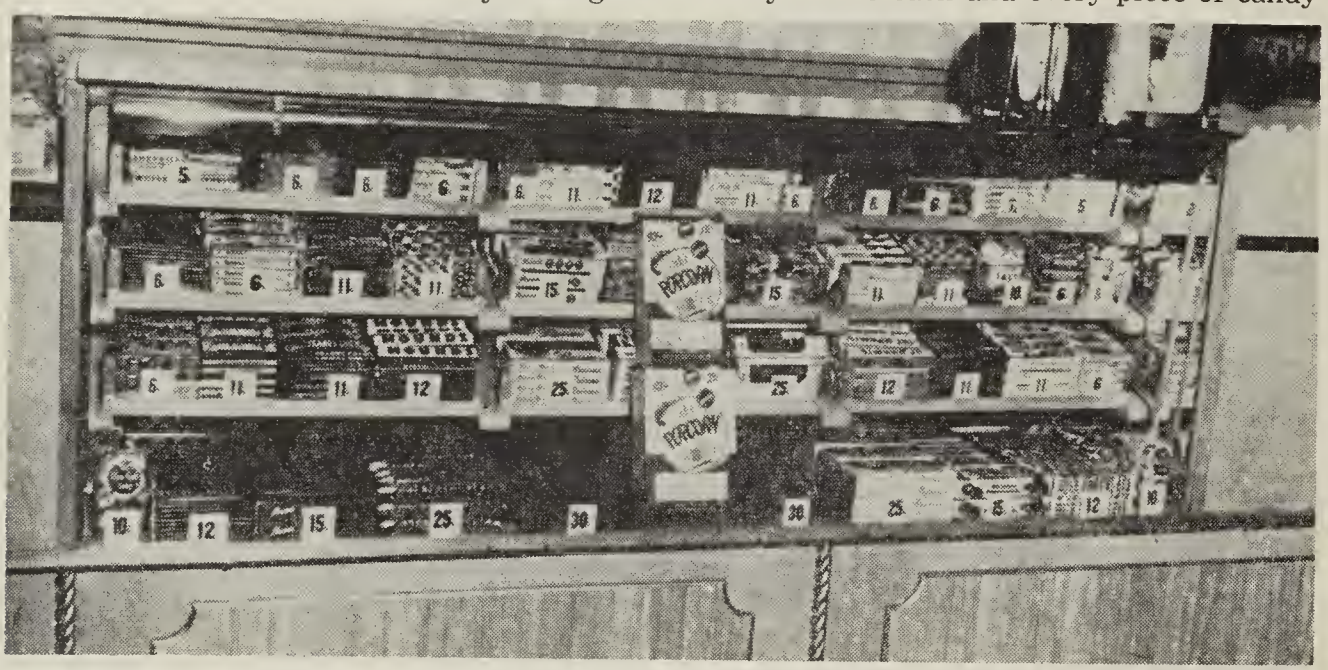


Photo shows well stacked concessions counter with candy displayed throughout. Notice that all wrappers are placed so that patrons may easily read labels. Candy looks inviting because it's plentiful. Large markers also aid patrons by giving prices at-a-glance. Another example of a well-planned Extra Profits attraction.

The patron who enters the theatre and sees the case half empty will not be interested in a purchase. He usually feels that the bars remaining in the showcase are not fresh. He will be much more tempted to buy if he sees well stocked "piles" of candy. A pile is always more inviting than a few scattered bars. The pyramid technique of stacking bars has proved to be very rewarding.

Arrangement of the bar's counter position is equally important. The wrappers should always be displayed in such a fashion that the customer will not have to stand on his head in order to read the bar's name. Many displayed candies are given national and/or regional advertising, and the names of familiar products often cause impulse buying.

Bright wrappers catch the eye, and it pays off if the brightest wrappers are chosen for the "first glance" spot. A customer approaching the counter will come closer if the wrappers look inviting.

It is under statement to suggest that the counter be clean, but unfortunately it is necessary to discuss this point. Counters and stands must be spotless. This means that both the inside and outside of the glass should be wiped at least once each day. Although the interior glass of most display cases is usually clean, it is often forgotten that patrons place their hands on the glass, leaving smudges.

Counter tops and glass may easily be kept clean by keeping a soft cloth behind the counter which the attendant may use whenever necessary. However, this cloth should always be clean itself, for the patron who sees a soiled cloth being used on a counter will lose his desire for sweets.

Just as the counter must be immaculately clean, so must be the attendant. A fresh uniform gives a most pleasing effect. It is also of the utmost importance for the attendant to have well-scrubbed hands. Dirty hands are never appealing, and will cause the loss of sales.

The attendant should also be well spoken and pleasant. She should be efficient and trained in her job. Not only should she know exactly where each and every piece of candy is located, but she should be extra careful about giving customers their correct change every time. A customer who is short-changed will not return a second time, and a girl who gives too much change is working against the house.

Helping the customer will definitely boost sales. If the customer is looking through the case and seems unable to make up his mind, it is best for the attendant to make a suggestion. However, this suggestion should be made in a pleasing manner, for an offensive phrase will lose a sale.

The counter, from a physical standpoint should be well planned. It should be centrally located, thereby being viewed by as much traffic as possible. If this is impractical because of previous construction, signs should be strategically placed with convenient directions as to where the counter is located.

The counter should not be too high for the customer. Low counters permit the smallest patron to see all the displays. It should also appear open: that is, the use of glass will create a greater dimension of space.

Stands should be constructed of materials that may easily be wiped clean. Soap leaves a film if not carefully rinsed with warm water, and it is important to do this after each washing.

Lighting should be steady and clear. A flickering bulb, unless used for effect, distorts the patrons view. Bulbs should be periodically inspected, and replaced if not giving a bright, clear light.

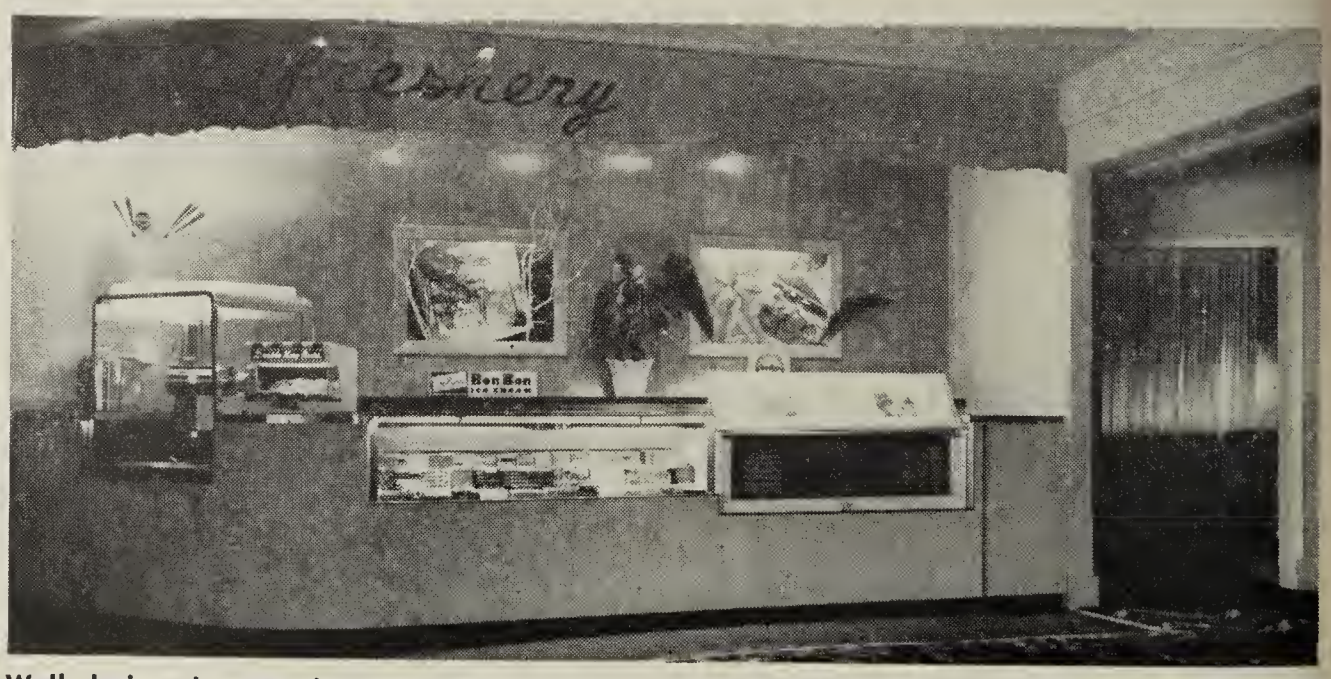
Back-of-counter displays are effective, and should always be placed in a position where they will not be obscured by the attendant. If they are placed in a corner, or above the attendant's head, a small spotlight will make them noticeable. Displays and posters are not effective when seen in a poor light.

Display posters should be made with durable material and designed with bright colors. If well treated, they may be used many times, each with equal success.

Slogans and "tricky" phrases usually please the candy-buyer. If well printed, they may be ideally placed in various parts of the theatre, constantly reminding the patron that its time to buy some delicious candy.

"Novelty" campaigns can boost candy sales, and are relatively easy to plan. Figurines, carvings, dolls, and other objects will attract customers to the candy counter if they are situated in a well lighted and attractive position on the counter.

If you spend a little extra time in improving your merchandising procedures, you will find that candy bars can give you many extra profits.



Well designed concessions counter, Community, Kingston, New York, is an example of careful planning. Traffic moving toward any section of the theatre passes this counter. Spotlights highlight back-bar display, and potted-plants offer attractive furnishings. Stocking is large, although spacious and well positioned.

put a salesman at every car...



FREE INTERMISSION TAPES

SELL YOUR REFRESHMENT SERVICE!

Sparkling musical tapes to help you take full advantage of the profit-laden pre-show and intermission periods! A full hour of hit tunes, punctuated with appetizing sell on all your food items, plus two 15-minute intermission segments. Pre-tested for two years and proved to pull customers! New tapes issued monthly! Get yours now!



See your representative for Coca-Cola. Or write: Mgr., Theatre and Concessions, Fountain Sales Dept., P.O. Drawer 1734, Atlanta 1, Ga.

ANOTHER EXAMPLE OF THE YEAR-ROUND MERCHANDISING SUPPORT YOU RECEIVE FROM THE COCA-COLA COMPANY.

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Central Popping Plant Operation

A Detailed Study of The Factors Involved In An Extra Profit Popcorn Operation

By H. E. Chrisman

Vice-President
Cretors & Company

■ "Central Popping" is the mass production of popped corn at one central point and is sometimes referred to as "prepopped operation".

One objective of a central popping plant is to produce the most uniform finished product possible at maximum efficiency with the lowest cost practical. Usually one of two methods is used—"wet popped" or "dry popped".

After the corn is popped, it is usually packed in waxlined Kraft bags ranging in size up to seven and a half pounds to preserve the flavor and protect the corn from moisture.

Corn popped the "dry" method requires two separate operations—one for popping, and the other for spraying the oil and salt on the popped corn, or a double investment in equipment.

Corn popped in oil, or the "wet" method is used in probably 95 per cent of all central popping plants. The reasons the majority prefer the "wet" process are generally as follows:

1. Corn popped in oil tastes better because of better popping oil distribution over the finished product.
2. Tests over the years have shown the "wet" process produces a greater volume per pound of raw corn or larger profits.
3. The "wet" process costs less per pound to produce.
4. The flavor lasts longer using the "wet" process as the distribution of oil is heavier. Using the "dry" method, oil and salt are sprayed lightly, the popped corn becomes bland very quickly and loses its flavor sooner—or a shorter shelf life as far as taste and flavor are concerned.
5. The mechanics of "wet" popping are much easier and simpler than the "dry" method.
6. The fire hazard is much greater using the "dry" method as fires are frequent.

The oil ratio in central popping is of major importance as each raw grain should be covered with oil to produce the maximum expansion and the best taste possible. The proper ratio is 33⅓ per cent oil—or one part oil to three parts corn. Using 32-ounce kettles, the proper amount of oil is 10⅔ ounces.

In the "dry" method, some have used less oil in an effort to economize, but it is the general opinion this is a fallacy because to properly spray the popped corn an amount equal to the "wet" process is necessary. This has been proven rather difficult as spraying does not give the coating required to produce a good finished product. In addition, adding salt to the dry popped corn produces a problem. So, no oil savings can be made using the "dry" method.

Most central popping plants are designed along the same plans—a number of popping units on a straight line, dumping the corn on a conveyor after it is popped and then carried on the conveyor through a sifter or screen to eliminate husks, broken or small broken kernels, or unpopped grains. From the sifter, the popped corn is carried by the conveyor or dumped into a stainless steel bin or bag-off machine. It is usually best that as much of the plant as possible be constructed from stainless steel.

45 lbs. Per Hour

The number of popping units on a line range from six to twenty-four, depending on the production required. In 99 per cent of the central plants, Cretors Giant Gas 32-ounce poppers are used. These units will pop 45 pounds of raw corn per hour each, or about 360 pounds per machine during an eight hour day. An operator can usually expect approximately 115 pounds of popped corn per hundred pounds of raw corn with the necessary popping oil and salt as there is about a 20 per cent loss through moisture and evaporation when popping corn. The amount of finished product will vary, depending largely on the quality of the raw corn.

Over the years, it has been the practice for one operator to look after six of the gas poppers as this is the average number for maximum efficiency. But to reach maximum efficiency from the popping plant, it is essential that each popper receive the proper BTU per hour by a constant gas pressure so as to maintain the 2½ minute popping cycle of the kettles. Tests have shown the best popping time is 2¼ to 2½ minutes, and all Cretors kettles are designed for this cycle. Popping time beyond 2½ minutes will usually reduce expansion, which immediately reduces profits.

It is of major importance to maintain a constant gas pressure so that each gas kettle receives 40,000 BTU per hour. This should be checked by the local gas company regularly, and in many instances it is necessary for the gas company to install a booster or regulator to keep the pressure constant.

Popping oil also plays another important part in the popping of corn as the heat from the oil actually pops the corn. With the high volume hybrid corn now being used, more oil is now required than in the past. Thus, the ratio already mentioned of 33⅓ per cent will provide enough oil for the last grains that pop to expand to their optimum size like the first grains. In central popping, this oil ratio should be followed closely because the finished product retains its flavor much longer which will be brought out by the warmers used to reheat the popped corn at a later time.

For central popping, it is essential to use coconut oil as this oil does not break down when reheated, nor is it subject to rancidity as other popping oils.

Rotary Turntable

Cretors has designed a new rotary turntable upon which ten Giant Gas poppers are mounted. This turntable can be operated by one attendant at a stationary position, as the turntable rotates one complete turn each 2.7 minutes. This enables each kettle to complete its popping cycle and plenty of time for the operator to dump the kettle and refill from a stationary position. This enables one operator to produce more popped corn per hour—or four more machines—reducing the cost per pound of popped corn and reduce fatigue. In fact, one operator on a turntable with ten Giant Gas machines can produce as much popped corn as two operators and twelve poppers on a straight line. The turntable largely controls the quality of the popped corn, reducing the human element, as the popping cycle remains constant and the finished product is always uniform and the best possible. This is the new type central popping plant recently installed by Cretors in the ABC Vending Corporation at its larger plant in Long Island, New York.

In a central popping plant that requires ten or more poppers for the production necessary, the rotary turntable is the most practical, efficient and labor saving method available today. It requires only ten feet of floor space, plus the sifter and bagging machine and the investment is most reasonable.

If four to six poppers are necessary for the production required, a straight line conveyor system is adequate.

To summarize briefly, keep the popping plant cleaned and serviced properly, use 33⅓ per cent coconut oil ratio, buy the best raw corn possible, use waxlined heavy-duty bags for packaging of the corn to prevent moisture from getting to the popped corn (raw and popped corn absorb moisture like a sponge) and install a "wet" popping plant most practical for your needs.

The staff of Theatre Catalog wishes to congratulate Cretors & Company on the occasion of its 75th Anniversary. From 1885 to 1960 Cretors & Company has produced products of outstanding quality. The Industry recognizes the many contributions that Cretors has made toward better relations between theatermen and patrons.

Popcorn Institute Maps Biggest Year

Members of the Popcorn Institute, at a January meeting in Chicago, approved plans for the most concerted public relations and promotional program in the history of the popcorn industry.

Executive Director William E. Smith, stated that 1960 promotion on behalf of popcorn would eclipse even that which was accomplished in 1959, the industry's most active and fruitful year to date.

Smith said, "The popcorn industry is aware that, in the face of the huge merchandising and advertising budgets allocated to food products in today's competitive marketplace popcorn will have to continue to be brought forcibly and consistently to the attention of the consumer."

"Along with stepped-up consumer articles in the nation's newspapers, magazines, radio and television stations, the 1960 Popcorn Institute program will see greatly increased emphasis on the merchandising of the product at the retail levels," Smith concluded.

from Royal Crown Cola's

exciting Program of Profit

comes the best news of all...

ROYAL CROWN COLA SYRUP IS NOW $1.39!

Royal Crown Cola syrup is now the lowest priced, nationally advertised syrup on the market. Pegged at $1.39 gal., this price is designed to help you exploit the tremendous consumer potential of the 60's.

It's all part of a *Program of Profit* that's as close to you as your local Royal Crown bottler. He can deliver to you a program that for convenience, service and profit, can't be touched by any other national brand in the industry.

Program of Profit —With the new price on syrup you also get a liberal allowance on jug returns. There are handsome concession and gate profits when you tie in your Kiddie Show with the RC bottler. Check with him.

Dealing with a single, local source (your Royal Crown bottler) gives you tremendous advantages. Dispensing equipment is available from him. With Royal Crown Cola and the complete line of Nehi flavors, you can sell any combination of beverages you choose.

It all adds up to less bookkeeping, no delivery delays, and instant service. It all adds up to a *Program of Profit*—profit for you.

Only depth of experience could make this program possible. Only a company which understands and concerns itself with every aspect of this tricky soft drink business could offer it. Only a company going up.

Going up...in depth

Royal Crown Cola Co.

COLUMBUS, GEORGIA

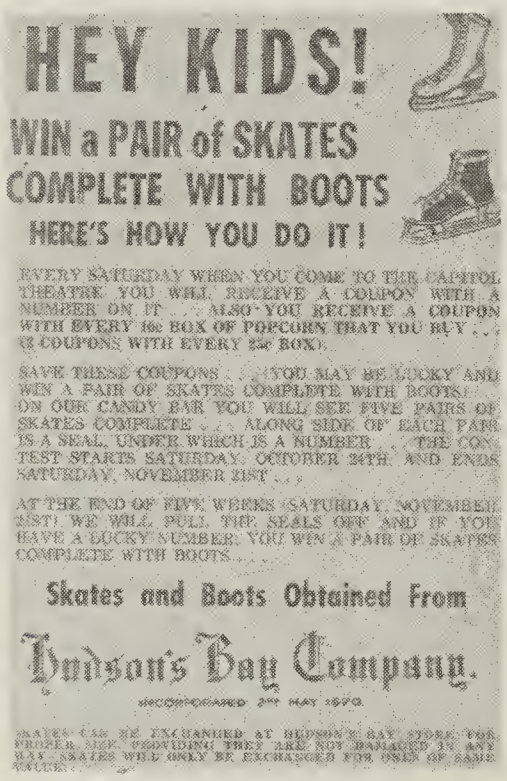
ROYAL CROWN COLA NEHI PAR-T-PAK UPPER 10

Promotion-Of-The-Month Contest

Resumes Of The Winning Entries From The New Exhibitor Contest For Concession Promotions

LLOYD TAYLOR
Capitol, Ontario

LLOYD TAYLOR, manager, Capitol Sarnia, Ontario, was the January winner of the MOTION PICTURE EXHIBITOR's Promotion-Of-The-Month Contest. He received a $25.00 award for his outstanding kiddie's show promotion and his awarding of practical merchandise prizes in his Popcorn Contest.


HEY KIDS!

WIN a PAIR of SKATES COMPLETE WITH BOOTS

HERE'S HOW YOU DO IT!

EVERY SATURDAY WHEN YOU COME TO THE CAPITOL THEATRE YOU WILL RECEIVE A COUPON WITH A NUMBER ON IT . . . ALSO YOU RECEIVE A COUPON WITH EVERY 10c BOX OF POPCORN THAT YOU BUY . . . (3 COUPONS WITH EVERY 25c BOX).

SAVE THESE COUPONS . . . YOU MAY BE LUCKY AND WIN A PAIR OF SKATES COMPLETE WITH BOOTS! . . . ON OUR CANDY BAR YOU WILL SEE FIVE PAIRS OF SKATES COMPLETE . . . ALONG SIDE OF EACH PAIR IS A SEAL, UNDER WHICH IS A NUMBER . . . THE CONTEST STARTS SATURDAY, OCTOBER 24TH, AND ENDS SATURDAY, NOVEMBER 21ST . . .

AT THE END OF FIVE WEEKS (SATURDAY, NOVEMBER 21ST) WE WILL PULL THE SEALS OFF AND IF YOU HAVE A LUCKY NUMBER, YOU WIN A PAIR OF SKATES COMPLETE WITH BOOTS . . .

Skates and Boots Obtained From

Hudson's Bay Company.

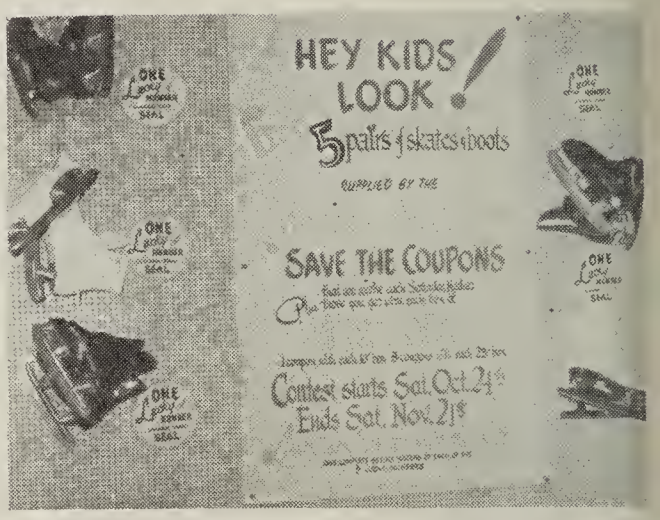
SKATES CAN BE EXCHANGED AT HUDSON'S BAY STORE FOR PROPER SIZE, PROVIDING THEY ARE NOT DAMAGED IN ANY WAY. SKATES WILL ONLY BE EXCHANGED FOR PAIR OF SAME MAKE.

The newspaper ad above is an example of effective promotion. This ad was placed in an Ontario newspaper by the Hudson's Bay Store which supplied merchandise prizes for the Capitol Theatre's Popcorn Contest. Similar ads may be gotten from local stores connected with movie theatre contests. Note that the ad was placed free-of-charge for the theatre.

Taylor promoted Kresge's for decorations, the Hudson's Bay Store for five pairs of ice skates, and had a special newspaper ad from Hudson's Bay announcing his Popcorn Contest. A local policeman who is a camera fan, took Taylor's 8 x 10 display photographs without charge.

Taylor's promotion consisted of issuing numbered coupons with each purchase of a box of popcorn—three coupons for a large box. On the last contest day, which took place at a special kiddies' matinee, Taylor placed the lucky numbers under the theatre seats. The boys and girls who had coupon numbers matching the lucky numbers received a pair of ice skates, which could be exchanged at the Hudson's Bay store for their correct size.

This promotion shows what can be done with the cooperation of local merchants. Similar tie-ins can be made between all types of stores and theatres.



The above photo shows a display board which was placed in the Capitol to promote their Popcorn Contest. Prizes are attached to the board in order to give the contest more appeal. Instructions are clear and concise. The promotion is neat and appealing. Similar promotions can be made with little effort. Just follow these simple rules: Always make the promotion neat and attractive; use large printing with bright, eye-catching colors; make the rules and instructions simple, and the prizes "different" and interesting.

VAL DAGE
Granada, Nevada

VAL DAGE, manager, Granada, Reno, Nevada, was chosen winner of the EXHIBITOR Promotion-of-the-Month Contest for the month of February. Dage received the prize of $25.00 for his excellent concession promotion tie-in with The Big Circus.

During the showing of The Big Circus, Dage attractively decorated his concession counter with posters featuring the circus theme. He hung giant-size clown heads from the top of the stand, making the counter bright and cheery. Purchase of the clown heads was made from Southwestern Novelty Company.

Extra-large signs, both attractive and easy-to-read, told customers of featured items. The signs, which were made especially for the promotion, boosted sales tremendously. Dage, in his explanation of the promotion, wrote, "We featured Cracker-Jack Peanuts, and sold more than 3,000 boxes of Cracker Jack."

Balloons also decorated the back-bar wall. The colored balloons read "The Big Circus—The Movie of 1001 Thrills!"

During the promotion, usherettes wore clown costumes, to the delight of patrons. The men on the staff wore tux both during the day and evening performances.

Similar promotions can be made by industrious theatremen. With a little foresight, an attractive concession counter can be arranged. Try, and see how it pays off, just as Val Dage did.



FOOTBALL SEASON

Photo at left was also submitted by Val Dage. The promotion was continued through the football season. Back of counter display includes the names of all teams in the Reno area. "I find that by decorating the candy counter about every 30 to 45 days, my patrons notice it and look forward to seeing what the next decorations will be," Dage said. Similar promotions can be designed for other sports, whether year-round or seasonal in participation. Play-up the home team, local college, or local high school.

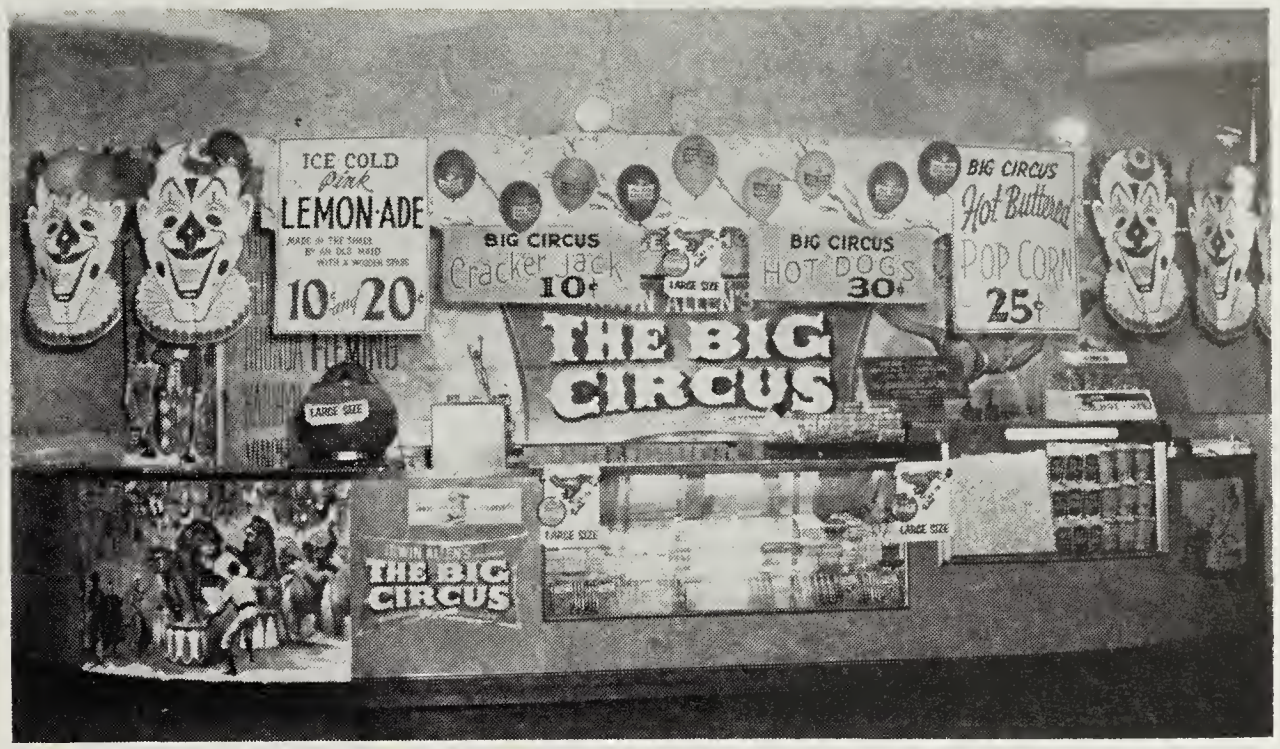
S. J. NEYLAND, JR.
Wallace, Inc., Texas

S. J. NEYLAND, JR., general manager, Wallace Theatres, Inc., Texas, was the winner of MOTION PICTURE EXHIBITOR's March Promotion-of-the-Month Contest for his outstanding tie-in promotion of candy and prizes for children. Neyland received the $25.00

monthly prize for this outstanding promotion.

As Neyland said in his explanatory letter, "there are two periods in the year when the curve based on concession sales dips down into a valley of 'low-gross.' The periods of time following the Christmas and the Easter holidays." During both holiday periods, John Q. Public consumes more candies and other sweets than usual. Because of this, John Q. buys less candy at the theatre concession counter. "This year," Neyland stated, "we have been able to hold the curve up."

In September of 1959, Neyland's candy supplier, The Dixie Company, made arrangements with the Johnson Candy Manufacturing Company to give pre-



Prizewinning photo of promotion submitted by Val Dage, Granada, Reno, Nevada, shows excellent example of an attractive concession counter. Notice that the counter itself is well stocked in orderly fashion. The candy bars, etc., are positioned so that customers can easily read the wrappers. The signs promoting popcorn and lemon-ade are printed in large letters, so that patrons can read them from a distance. This bright, lively counter-promotion won Dage recognition, $25.00, and compliments from happy, purchasing patrons.



miums to Johnson candy buyers. Johnson, in conjunction with the Dixie Company, offered a choice of two premiums for every 15 cases of candy purchased. Either a 25-inch Doll or a 14-piece Gun Belt Set was given with every 15 cases purchased.

The candy did not, however, have to be purchased all at one time. It could be bought over a period of several months; between September 1 and December 15. Also, the purchase did not consist of only one kind of candy, but of several brands. It was not too difficult under these conditions, Neyland said, to push Johnson candy and be able to secure a premium for each of our theatres.

Originally, Dixie Candy thought that these premiums would make excellent giveaway items at the Christmas Kiddie Shows. However, Neyland began thinking of the "low gross" periods and made plans accordingly.

On January 10, Neyland established a program to issue to each of his concession stands free tickets to give to every customer who made a purchase. These tickets were to be signed and dropped in a box in the lobby. Printed heralds that described the giveaway items were also distributed.

The date of the drawing was set just before St. Valentine's day, Saturday, February 13. Each manager built his own disply for his particular premium. The promotions were conducted in seven towns and at 12 theatres. Good saturation for an excellent promotion!

Concluding his letter, Neyland said, "I have noticed that some of the Johnson Candy Bars are still being ordered by our managers, even though the premium contest is over. It has served to introduce to us products that we formerly overlooked."



Any theatreman with an interesting concession promotion can enter the Extra Profits contest. Just submit details of your promotion, with glossy black and white photographs, to: Promotion-Of-The-Month, Motion Picture Exhibitor, 246 N. Clarion St., Philadelphia 7, Pennsylvania. A winner, chosen each month, will receive $25 plus national recognition.





NEW! ILLU

"Socialight" fountain dispense



"Socialight" Dispenser creates additional demand for Pepsi, the fastest growing fountain drink—up 336% in ten years.

1. "Socialight" stops traffic to create sales
2. "Socialight" insures a perfect post-mix drink
3. "Socialight" assures maximum yield per gallon
4. "Socialight" serves with speed, cleans with eas

MINATED!

for Pepsi lights up either end



Above all "Socialight" serves one of the highest fountain mark-ups—Pepsi-Cola.

Servicing, delivery and merchandising assistance are all available locally through your Pepsi-Cola Bottler who understands your fountain problems.

For more coins at your fountain,

Install a "Socialight"



For further information, call your local Pepsi Bottler or write to:

NATIONAL ACCOUNTS DEPT., PEPSI-COLA COMPANY, 500 PARK AVENUE, NEW YORK 19, N. Y.

Methods Of Popcorn Machine Maintenance

A Detailed Outline Of The Important Steps To Follow For Efficient Machine Operation

By Charles G. Manley
Vice President
Manley, Incorporated

■ The maintenance of a popcorn machine is a relatively simple task. You are in a food business and should therefore utilize every opportunity to make your popcorn machine sparkle. A shiny, clean popcorn machine attracts people. A dull, dingy one will drive them away. Cleanliness is a day to day proposition which will prolong the life of your machine. It is not a once-a-week job.

The agitator and blower motors should be oiled once a month. The filter should be washed in hot water daily. The discharge of your seasoning pump should be checked once a month. Adjust the set screw on the rack to deliver the desired flow of seasoning with one turn of the handle. If for any reason the amount dispensed is too inconsistent, the pump can easily be removed, washed in hot water, and a new leather washer installed.

Burned out light bulbs should be replaced immediately, so as to keep the maximum illumination on the product.

The corn bin should be emptied and cleaned once weekly. The plastic and doors and top should be wiped daily with a soft cloth. A small amount of wax may be applied both here and to the frame to restore lustre.

The lip of the kettle should be wiped as soon as it is cool. The kettle and bowl should be completely wiped each day before closing.

A simple time check will determine the electrical efficiency of your kettle. After the kettle is heated, corn should start popping in no less than 25 seconds, and no more than 50 seconds. If any less or any more time is required, consult an electrician.

If your machine has been out of service during the winter months, be sure that the machine is checked well in advance of opening. Sometimes damp storage over a long period of time will cause shorts to develop. Your kettle should be tested with new popcorn, not with popcorn carried over from last season. Compare the popping volume of the new corn with carry-over corn. If there is any noticeable difference, destroy the old popcorn. Do not mix bad corn with good corn. A 50-pound mix of each results in 100 pounds of bad popcorn.

1. Poor Expansion. Corn popping in round balls instead of flaking out, two possibilities:
   A. Corn is too moist. If centers are light in color and excessive steam is released, there is excessive moisture in the corn and it should be tested to determine its exact moisture content. Proper moisture will vary between 12½ per cent and 13½ per cent depending on the type hybrid used.
   B. Overheated kettle. If centers are dark, the kettle has overheated, which probably means the thermostat is out of adjustment, or the relay has given out. Use this time check to determine whether overheating is due to excessive voltage (265 volts or over) or keep built up, leaving the kettle in an "on" position for some time.
   Pop two batches of corn. On the second batch corn should start popping in 25 to 50 seconds after corn has been placed in the kettle. Less than 25 seconds, look for excessive voltage or a thermostat out of adjustment. Over 50 seconds, look for low voltage, too much of a drain on the line, thermostat out of adjustment.
2. Pump handle turns but no seasoning is dispensed.
   A. Remove pump and knob to see if kernel of corn is holding the butterfly valve open. Check the gasket to determine if it is still in good condition. Gaskets will probably have to be changed about every 18 months.
3. Pump handle will not turn, no seasoning is dispensed.
   A. Remove pump, check to determine if the screen around the butterfly valve is still in position. If it is not, there might be an obstruction in the line, (kernel of popcorn or something else).
   B. Hold momentary contact switch up for a few seconds to heat the seasoning line, melting any residual seasoning remaining in the line. The operator might have forgotten to lift the relief valve lever, draining the seasoning back into the line.
   C. If seasoning doesn't melt, check the heating element to see if it is warm.
4. Kettle bottom keeps actuating back and forth. Can be stopped only with "off" and "on" motor switch located in the top of the machine.
   A. Push button disconnected or burned out.
   B. Check to determine if spring-loaded connecting rod is making contact with microswitch located in the top of the machine.
   C. Disconnected or burned out microswitch.
5. Motor turns, kettle heats, but agitator won't turn.
   A. Loose or worn gears on agitator motor. Visual inspection will give you the answer.
6. Seasoning is splattering on the front or side glass, requiring that the machine be cleaned too often.
   A. Clean the lip of the kettle carefully, then make visual inspection to determine that kettle is fully closed.
   B. If kettle is not closing fully, remove the top, remove pin and linkage rod, turn rod with hand or with pliers until kettle closes fully, replace pin.
7. Kettle won't heat.
   A. Have electrician check kettle switch and thermostat. Either one might have failed.
   B. Check circuit breaker in the bottom of the machine.
8. Pan blower runs but no heat develops.
   A. Check thermostat.
   B. Check heating element.

The following information consists of excerpts taken from a speech titled "Popcorn Economics And Merchandising." The speech was delivered by Charles G. Manley at a recent Kansas City regional meeting held under the auspices of the National Association of Concessionaires.

Popcorn harvested in the fall of 1959 was 43 per cent below the 1958 harvest, 10 per cent under the 10-year average. There was not enough new crop to take care of the industry's needs for the year. However, a constant supply of good quality popcorn is assured by the large carry-over from 1958.

The majority of the 1958 popcorn is in strong hands, stored under sanitary conditions, and will produce equally as well—in fact, sometimes a little better—than the 1959 crop.

Popcorn contracting this year has started at the same level as last year. The weather is too uncertain for us to do any more than guess at farmers' acceptance of this price. Generally speaking, you can expect no change in popcorn prices until fall if the contracting figure holds. You can also expect continued good quality.

SEASONING: We very nearly had a runaway market last year. Two droughts heel and toe in Pacific Oceana greatly reduced the size of the copra crop, increased European buying from the Philippines, stretched the supply almost to the vanishing point. The threatened government release of 267 million pounds of cocoanut oil is the only thing that held the boat upright. New crop is now enroute to Europe for the first time in a year. Large amounts of this crop are unsold. Normally you might expect a softer market under such circumstances except for the effect of the Delaney Bill.

This bill is our new food additive law which prohibits the use of additives to foods which might cause cancer. Absolutely no tolerances are allowed by a Supreme Court interpretation of this bill. After this interpretation was handed down, FDA imposed a rigid ban on a great many additives, including the coal tar dyes used to color cocoanut oil. Your popcorn seasoning under normal circumstances is pure white. What gives you the butter color is an infinitesimal amount of one of these coal tar dyes. This ban has been extended to April 8 to allow the cosmetic people time to file for a hearing in the Federal Court.

An amendment to this law has been proposed in both the House and the Senate. The amendment has the approval of the Department of Health, Welfare and Education. Both the House and the Senate have been so advised. These bills are Senate No. 2197 and House of Representatives HR 7624. The committee report on the senate bill is now available. It is calendar No. 804, Report No. 795. Basically the amendment removes the rigid ban on these additives and allows the Pure Food and Drug Administration to impose tolerances when they know these additives are safe in certain amounts.

MERCHANDISING: No discussion of merchandising is complete without first looking at what's new in the business. First, automation. It's here. An automatic Vista-Pop is available for your inspection. It is a batch popper holding some 8 pounds of popcorn, which is all the cabinet will hold when it is fully popped. It operates on the principle that it knows more about the correct popping temperature than the girl does. It presents endless possibilities in allowing you to take full advantage of the sales appeal of the popping corn during a rush.

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PHILADELPHIA, 7, PENNSYLVANIA

THEATRE CATALOG ISSUE

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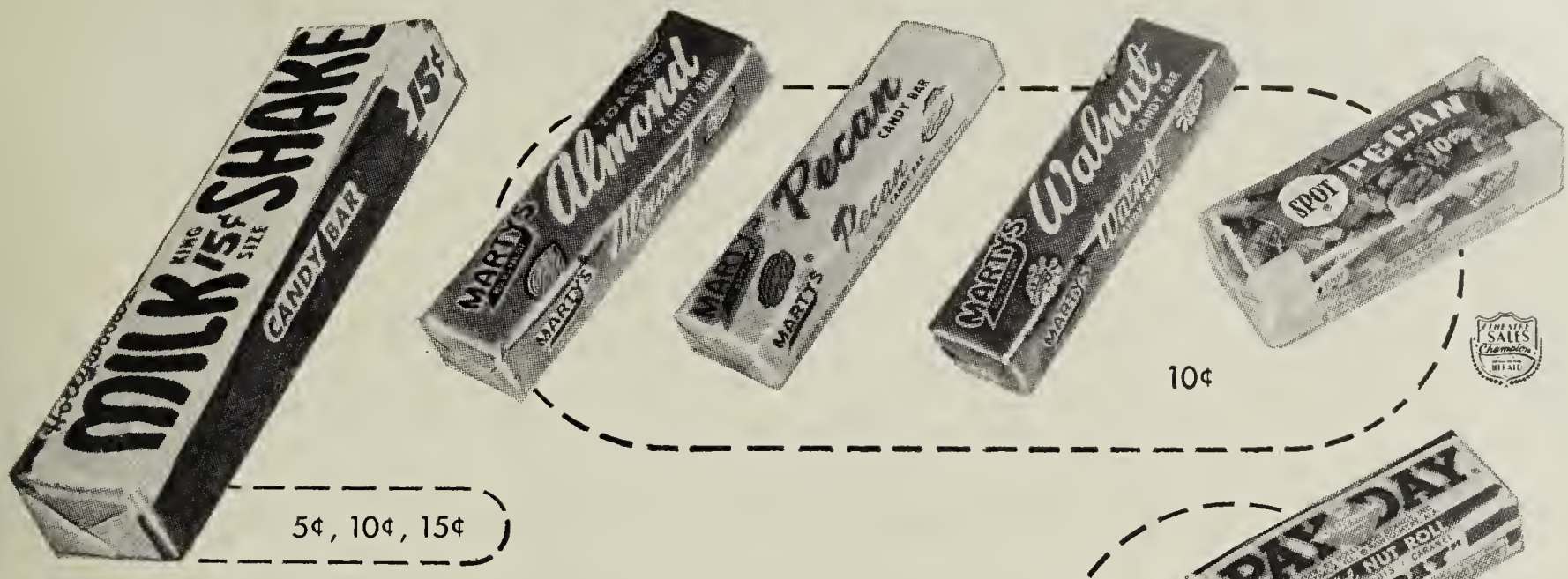
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Speaker Cords
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Speaker Repair
Sweepers
Underground Cable

BE SURE TO ADD YOUR NAME AND ADDRESS IN SPACE PROVIDED ON THE ATTACHED REPLY CARD.





The BIGGEST-PROFIT candy bar line . . . offering extra sales for you!

Here's the great line of top-quality bars *by Hollywood*... in 5¢, 10¢, and 15¢ sizes . . . a balanced line, with a bar to satisfy every taste . . . a fast-selling line, priced to give you a bigger margin that assures top profits. Stock up now and boost your "take" with this big, balanced line!



PRE-SOLD COAST TO COAST



. . . via 248 stations of two great TV networks ("Captain Kangaroo" on 134 stations of the CBS-TV Network and Dick Clark's "American Bandstand" on 114 stations of the ABC-TV Network) . . . plus many spot markets. Also national advertising in all media, plus powerful merchandising with over 100 aggressive field men.



Including ***5¢ Top Star*** and the new ***10¢ All Star . . .*** our candidates for the leading newcomers for 1960.



ONE OF THE **BIG 3** IN CANDY BAR **SALES**

Hollywood BRANDS, INC.

Makers of the nationally advertised *Balanced Line of Best Sellers*

CENTRALIA, ILLINOIS

Stunts For D-I Patron Participation

A Complete List Of Stunts With Tested Audience Appeal

Holiday and Anniversary Stunts

EASTER SUNDAY: Easter egg hunt for the kiddies. The kiddies should be separated into two groups—one to five and from five to 12. This way the little tots have a chance to find some eggs too.

MOTHERS DAY: Prize for the oldest and youngest Mothers present.

FATHERS DAY: Prize for the oldest and youngest Fathers present.

MEMORIAL DAY: Fireworks Display (Special license often required by law.)

FOURTH OF JULY: Fireworks Display

LABOR DAY: Fireworks Display

HALLOWEEN: Midnight show with favors for all of the kiddies.

THANKSGIVING: Turkey shoot — using stopper guns and shooting at target. High score wins.

CHRISTMAS: Christmas tree for the kiddies with Santa Claus giving each child a gift.

NEW YEARS EVE: Watch party with a giant fireworks display to bring in the New Year.

Audience Participation Stunts

DIAPER DERBY: Using 12 dolls as babies, pick 12 men out of the audience and give prizes for the one who can pin a diaper on the doll the quickest and the neatest job.

FOWL NIGHT: Tie up with some poultry house to furnish you at least 15 chickens for the advertising. These can be thrown off the snack bar or screen tower. Whoever catches them gets to take them home for a chicken dinner.

FOOTBALL NIGHT: Tie up with a sporting goods store to furnish you with at least 12 footballs for the advertising and get your local football star of your high school or college to kick them off the snack bar and whoever catches them gets to keep the footballs.

TREASURE HUNT: Using novelty items which the kiddies will enjoy, hide them on the playground or if you have a field large enough use it, then let the kiddies hunt for the prizes keeping what they find. You can also have a grand prize for the one who finds the item designated as the grand prize. The kiddies should be separated into two groups —two to five and five to 12. This gives the little kids who cannot run fast a chance to find something.

CAKE WALK: Tie up with your local bakery to furnish you at least 20 or 25 cakes for the advertising. Make a large circle and mark it off in squares numbering each square in numerical order, also have a box with cards or slips of paper containing the same numbers which are on the circle. Put a patron on each number in the circle and start playing some music over your p.a. system, patrons start walking around the circle when the music starts and when the music stops each one gets on a number. Have someone draw a slip of paper from the box and whoever is on the number drawn gets the cake.

DOG GIVEAWAY: Tie up with your local kennel to furnish two or three dogs for advertising, preferably small puppies. They can be given away by ticket stubs or tickets can be given with each adult admission. Winners should be limited to children under 12 years of age.

BALLOON SHOWER: Using from 500 to 1000 eight inch rubber balloons, inflated with air, these can be thrown off your screen tower or snack bar and whoever catches them gets to keep them. Before you inflate them with air, prizes can be put in the balloon which will not only get the kiddies to participate but also the adults. Just place a slip of paper calling for some item from your snack bar and some free passes inside the balloon before you inflate it. The more prizes the better.

KIDDIES FIELD DAY: This consists of sack races, tug-o-war, potato races, bean races. Prizes for the winners.

JALOPY GIVEAWAY: Tie up with a local car dealer to furnish you a jalopy for the advertising and run it over a two weeks period giving tickets for each adult admission. This can be as big as a new car giveaway if it is handled right and given the right publicity. The winner must be 16 or older.

FUR LINED BATHTUB: Using an old bath tub line it with some kind of fur and fill the tub with prizes promoted from local merchants for the advertising. Give tickets with each purchase at the snack bar or with each adult ticket at the boxoffice. This should be on display in your snack bar.

PONY GIVEAWAY: The pony can be purchased at the start of the season and be used for giving free pony rides to the kiddies and then given away the last week you are open. This can also be promoted from your local merchant.

SCREW BALL NIGHT: Have all your employees dressed up in some crazy uniform and do everything backward before the show starts. Some of the shorts could be started upside down. Free cigarette lighters to every person attending (one match) and any ideas you can add to make it a screwy show.

HOG CALLING CONTEST: This you should try to get as many women entries as possible and give three prizes for the best hog caller.

FIDDLING CONTEST: The manager should find out who some of the best fiddlers are in your surrounding towns and invite them to participate in the contest. Also get as many old fiddlers as possible and offer three prizes. This could be run for four weeks and let the winners of the first three weeks compete for the grand prize on the fourth week.

TERRAPIN RACE: Manager should secure enough terrapins for those who can't find them to have at least twenty in the race. Each terrapin has a number on his back and they are put in the middle of a large circle. The one who has the number of the terrapin that crosses the line first is the winner.

WATERMELON EATING CONTEST: This can be judged by weighing each entry before they start eating and then weigh them after they have finished. It can be done on a time basis with each contestant getting the same amount of melon and the one who finishes first wins.

CRACKER EATING CONTEST: The contestant who can eat a dozen crackers and whistle first wins.

GREASED PIG RACE: Using a small pig, clip his hair as close as possible and grease him with lard. Whoever catches him can have him.

COUNTRY STORE: Promote from your local grocery stores a large amount of canned goods for the advertising they will receive. Give these items away by car license number or by ticket stubs.

BUMPER STRIP NIGHT: Using bumper strips which advertise your theatre offer to any patron who will let you put one of the bumper strips on their car a free pass to the driver of the car every week on a designated night provided he keeps the bumper strip on. If he keeps it on all season, then the driver of the car is admitted free on the night you designate. (Preferably a slow night.)

LIVE BABY GIVEAWAY: The baby can be a pig, dog, cat or any animal but you should never tell your patrons any more than there is a be a "real live baby" to be given away on a certain date.

CAR TAG NIGHT: The driver of any car whose license number has 13 in it is admitted free.

(*Continued on page 76*)

The theatre stunts listed in this article were prepared by Jack D. Braunagel of the Jay D. Bee Amusement Company, North Little Rock, Arkansas, and The Theatre Owners of America. All of the suggested stunts have been given careful consideration in their preparation, so that maximum safety rules are followed for the protection of both the theatre and the patron.

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ALTOONA, PA.
ATLANTIC CITY, N. J.
BALTIMORE, MD.
CHARLESTON, S. C.
CHARLOTTE, N. C.
CHATTANOOGA, TENN.
CINCINNATI, OHIO
CLEVELAND, OHIO
COLUMBUS, OHIO
CUMBERLAND, MD.
DAYTON, OHIO
FAIRMONT, W. VA.
FT. WAYNE, IND.
HAGERSTOWN, MD.
HARRISBURG, PA.
LIMA, OHIO
MIAMI, FLA.
NEW ORLEANS, LA.
NORFOLK, VA.
PHILADELPHIA, PA.
PITTSBURGH, PA.
RICHMOND, VA.
ROANOKE, VA.
SCRANTON, PA.
TAMPA, FLA.
WASHINGTON, D. C.
YOUNGSTOWN, OHIO

STUNTS

(*Continued from page 74*)

FORD, CHEVROLET, ETC. NIGHT: Tie up with your Ford dealer to pay for all of the Fords coming to your drive-in on a certain night. Have each person admitted free to fill out a card with whatever information the dealer wants.

SNOW CONES



INCREASE THE PROFIT

percentage of your snack bar with SNOW CONES. Use this Echols Improved Snow Shaver with reserve capacity for "peak" periods.

Polished Aluminum ! !
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As Shown $325.00

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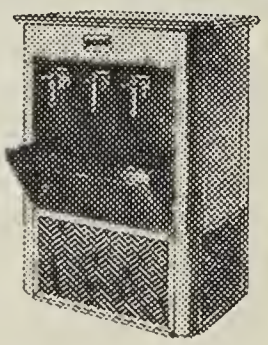
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FRESHER COFFEE AT LOWER COST

You save on every cup the E-Z WAY! Yield's higher, costs lower. An E-Z WAY automatic coffeemaker speeds up your profits and service with soluble coffee. Write for facts—
STEEL PRODUCTS CO.
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Cedar Rapids, Iowa

FREE ICE CREAM: Tie up with your local ice cream company to give free ice cream to the first 100 kiddies at your boxoffice.

TELEPHONE QUIZ: Have your cashier call ten people each night and ask them what is playing at your theatre and if they can answer correctly they will receive a free pass. Questions should pertain to your program that night.

MOTEL PASSES: Tie up with your local motels and tourist courts with them letting you put a card in each cabin with advertising on it. The manager of the court will give the guest a pass which is good for the driver of the car.

FISH POND: Using a canvas enclose an area 8x8x6 so that the kiddies cannot see the items being put on their lines. Many novelty items can be secured from 5 & 10 cent stores for this. Using fishing poles with a line and on the end of the line a clothes pin for a hook, the kiddies can throw the line over in the pond and an attendant can clip the items with the clothes pin.

PIE THROWING CONTEST: Using a piece of cardboard about 4x4 with a hole in it large enough for someone to get their head through, dress one of your attendants up like a clown and have him stick his head through this hole. Pick out 12 women and 12 men to throw cream pies at his face and give prizes for those who hit him in the face.

FLYING SAUCER BALLOONS: These can be purchased from most any novelty company and when they are turned loose they make a noise like a jet taking off and go about 100 feet in the air. They are a prize for those who are lucky enough to catch them.

RABBIT RACE: Turn 25 or 30 rabbits loose and let the kiddies catch them and keep them.

BIRTHDAY PARTY FOR MONKEYS: Have a birthday cake with all the trimmings for your monkeys' birthday party and give each child a piece of it. Also give miniature monkeys as favors for the kiddies.

COW KID CONTEST: Tie up with a local photographer to take pictures of the kids on your pony for free and then display them in your snack bar and let your patrons vote for their favorite.

GIVEAWAY USING A JIG SAW PUZZLE: Have the item you are going to give away in a store window downtown with a jig saw puzzle by it with one piece missing. Each patron is given a small card with a piece of a jig saw puzzle attached on it and they have to go in the store to see if their piece will fit in the place where the one piece is missing from the puzzle in the store. There can be only one winner.

MYSTERY PRIZE NIGHT: Attach slips of paper under the speaker hook and announce at the break that if the patron will look under the speaker hook he will find their mystery prize.

CATCH A POKE: Using small paper bags, put prizes such as candy, gum, free passes, and etc. in them and tie the tops. These can be thrown off the snack bar or screen tower.

CATCH A PLANE: Using small wooden planes which you sail, write under the wing the prizes each plane calls for such as items from your snack bar and free passes. These can be sailed off the screen tower or snack bar.

MONEY SALE: $5, $2, and $1 bills to be sold for $.95. Use 100 ones, 4 two dollar bills, and 2 fives putting them in individual envelopes and the patron is sure of making a nickel. The cost to you if you sell them all is $17.50.

TOPSY TURVY NIGHT: Many items in the drive-in are changed from their normal position and the patrons are given prizes if they can identify them.

SQUARE DANCE CONTEST: Get sets from various communities to compete in this contest for prizes.

GOAT MILKING CONTEST: Get eight or ten goats and give a prize for the person who can get the most milk in a certain number of minutes. Each contestant has the same time.

BOY SCOUT NIGHT: Get several troops to set up booths displaying their handicraft and give prizes for the best display.

JINX NIGHT—FRIDAY THE 13TH: Free pass for every 13th car at the boxoffice. Prize for any patron whose birthday is on Friday 13th . . . any couple married 13 years . . . driver of the car if it is 13 years old . . . driver of car if license ends in 13 . . . if social security number ends in 13.

STRAW HAT DERBY: Using small miniature straw hats which you can buy from a novelty company in Kansas City, these can be thrown off the snack bar or screen tower and kiddies go crazy over them. We let our employees wear them a week in advance to build up the stunt.

ROPING CONTEST: Using lariat ropes let your patrons try to rope a stake from a certain distance and give prizes to those who can.

HORSESHOE PITCHING: Give free passes to your patrons for anyone who can throw a ringer out of five pitches.

CAR WITH MOST PEOPLE: This is good on your spring opening where you give a bushel of popcorn to the car with the most people.

"MAN BURIED ALIVE". This stunt is put on by Dr. Franklin, 239 West Euclid, Springfield, Ohio. The man is actually buried in a casket in a regular size grave and covered up for four days. There is a tube at the head of the grave where your patrons can look down and see that he is actually in the casket. The man is hypnotized before he is put in the casket in front of your patrons and he is awakened on a midnight show. Patrons can come out any time during the day and see him in the grave. This will really set your town to talking and you will have people at your drive-in who have never been there before.

GRAB BAG FOR THE KIDDIES: Using a large box and cutting a small hole in it just large enough for a kiddies hand, fill the box with paper sacks containing prizes and candy. Each child gets one grab.

(*Continued on page 77*)

KEEPING EMPLOYEES NEAT

Lintex Collar Advice

In this day of the ever more critical customer, it is important that the theatre operator improve and increase his service to patrons in every way possible. With the present keen competition for the public's entertainment dollar, the alert, progressive theatreman knows that what he might have once considered "unnecessary extras" or "unimportant details" have become big selling points for his theatre.

Outward appearance of the theatre and the film he is showing are of course the initial attractions to moviegoers. However, once inside, their desire to come back depends a great deal upon their impression of the representatives of the theatre who serve them, the staff.

And in this respect, Lintex collars and fronts can make a significant difference to your customers and consequently to you. Cleanliness has assumed great importance with the modern moviegoer as a result of present stress on hygiene and today's work-saving conveniences.

Made from specially processed paper with a smooth, cool linen finish, Lintex collars and fronts are crisp and white. They cannot yellow with age or go limp, because when they are no longer fresh and immaculate, you just throw them away.

An individual's appearance will affect the way he works and deals with others and the usher who looks neat and smart will serve well.

Lintex collars and fronts look like quality linen and suit every taste. Collars are made in wing or turn-down style and fronts are available in plain, P.K., full dress and demi-bosom. Comfort is important in performance, too. Your ushers will find Lintex collars and fronts easy to wear because they stay in place and feel cool. In addition, collars are made to really fit the neck.

All the comfort, good looks and convenience of Lintex collars and fronts by Reversible Collar Company can be yours much more economically than you might think. Inexpensive to buy to begin with, they save you money as you use them because they are disposable — no worries about laundry bills and no problems replacing worn out cloth collars and fronts.

STUNTS

(Continued from page 76)

NEEDLE IN A HAYSTACK: Obtain a large truckload of hay and place in area not near screen tower or other buildings due to fire hazard. Call attention to haystack a week or ten days in advance over P.A. and ask for contestants (women) to look for the needle in a haystack for major prizes. A ladies wardrobe from a local store or some other prize suitable for women. You must advise all contestants to wear slacks, sweaters, and something to protect their heads. Use a large mattress needle with bright colored ribbon threaded through it and a cork at each end so no one can get stuck with it. Bury it in the haystack and turn the women loose. Explain that there is a colored ribbon on the needle and also that there are several other colored ribbons hidden in the haystack besides the one threaded to the needle with each colored ribbon good for a small prize. This needle in a haystack gag should be a "once a year must" for all drive-ins.

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Drive-in theater concessions using Manley Serv-O-Ramic "cafeteria style" components have been able to serve larger crowds more items in less time with one third fewer attendants. Sales were increased 5c per person.

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Unique Planning For A Prosperous Future

Foresight Fosters D-I Shopping Center And Circular Cinerama Hard-Top In West

MOON GLO DRIVE-IN

Unique Expansion

■ AN ANNOUNCEMENT, marking the first time anywhere that land from an existing drive-in theatre will be utilized to build a shopping center, was made by Edwin F. Zabel, president, Electrovision Theatres. He revealed plans for a $1,000,000 shopping center on the Moon Glo Drive-In property in Fresno, California. In other section of the country, theatres have been built after shopping centers have been established.

Approval to rezone an excess portion of the drive-in property to build the shopping center has been granted the corporation by the Fresno Board of Supervisors.

The shopping center, to be known as Moon Glo Center, will be built on the southeast corner of the drive-in property and is the initial phase of Electrovision's program to use excess drive-in theatre land. The corporation opehates drive-ins and theatres in California and Oregon with the Hollywood Paramount Theatre as the flagship of the circuit.

Automobile spaces for the drive-in have not been lessened appreciably, and space is available for approximately 800 cars. The drive-in theatre area can also be utilized for additional parking requirements for the shopping center.

Zabel said plans call for the one-million-dollar Moon Glo Center to begin building in early spring, with completion expected in the summer. The architecture will be modern in keeping with the motif of the locale.

Thought is given to easy flow of ingress and egress roads with service drives on the periphery, along with employee parking. The theatre box office entrance is to be diverted to give customers full advantage for both the theatre and the center area.

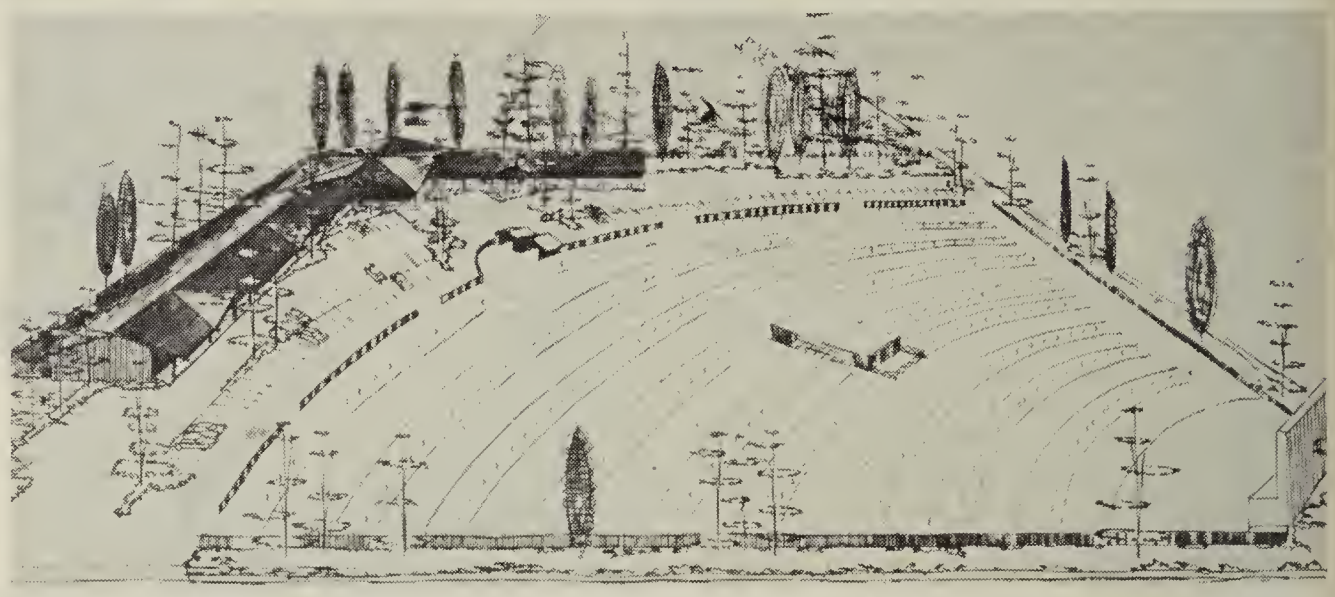


Photo shows architect's drawing of proposed million dollar Moon Glo Drive-In and Shopping Center to be erected in Fresno, California. Edwin F. Zabel, president, Electrovision Corporation, owner, predicted 1960 summer completion.

NEW CIRCULAR THEATRE

For Cinerama Only

■ THE FIRST THEATER in the United States designed exclusively for the showing of pictures in the Cinerama process will be built this year in Denver, Colorado.

The new theater will be of circular design and will be the world's first such theater to be constructed specifically for the exhibition of Cinerama motion pictures.

Announcement of the project was made jointly by B. G. Kranze, vice-president of Cinerama, Inc., New York, and Kenneth Anderson, general manager of the Cooper Foundation and Cooper Foundation Theaters, headquartered in Lincoln, Nebraska. The theater will be built by the Cooper Foundation, a charitable and educational foundation which operates theaters throughout Colorado, Nebraska, and Oklahoma.

Total cost of the land and building of the Cinerama theater will be upwards of one million dollars. Located in Glendale, a suburb of Denver, the theater will contain approximately 900 seats, and over 350 parking spaces will be provided on the theater site.

Construction of the theater will begin in the Spring of 1960 and will be completed by early Fall. The theater will contain many unique features never before utilized in a motion picture theater, and the Foundation intends to provide a high-class restaurant adjacent to the theater building itself.

"We intend to exhibit the five existing Cinerama pictures, as well as future Cinerama features, on the giant 95-feet screen in this theater," Anderson said. "We fully expect that the unique character of this theater, coupled with the tremendous experience which our patrons will have in seeing these pictures, will attract people from all over the world to Denver and the theater."

Cinerama announced the signing of a co-production agreement with Metro-Goldwyn-Mayer for the making of several spectacular-type pictures in the Cinerama process. In addition, Cinerama also acquired all assets of the Cinemiracle company, including the film, "Windjammer," which can be compatibly shown in the Cinerama process.

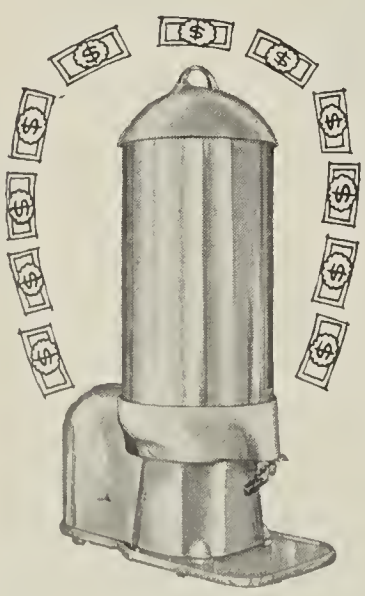
Bernard G. Kranze, vice-president in charge of Worldwide Sales for Cinerama, noted that the Cooper Foundation theater may be the first of many such theaters to be undertaken in the near future.



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Your Stake in Water Conditioning

A Comprehensive Report Concerning The Necessity of Water Conditioning

By Keville
Development Manager, Coil Department
And
Scicchitano
Water Conditioning Service Engineer
Carrier Corporation

■ Every dollar spent on water conditioning can mean savings of many times that amount in equipment losses, operating efficiency, and customer satisfaction. That's why every refrigeration and air-conditioning contractor has a big stake in the field of water conditioning.

Water is a universal solvent that will dissolve hundreds of thousands of substances. When obtained from the ground, well, river or sea, it contains some 10 to 20 of these substances in proportions large enough to influence its character substantially. It dissolves these materials while flowing over and through the ground.

Even before it comes in contact with the earth, rain water dissolves gases and picks up impurities from the air. A typical analysis of relatively pure rain water has shown 41 ppm (parts per million) of dissolved solids and 16 ppm of insoluble matter. This actually totals 12.9 pounds of solids per acre inch of rain water.

Natural waters contain solids and gases in amounts varying from relatively few parts per million to compositions exceeding that of sea water, which contains 36,000 ppm or 3.6 percent dissolved material.

Dissolved material in water can be responsible for serious corrosion, eventually destroying any domestic, commercial or industrial equipment with which it comes in contact. It also can be responsible for depositing harmful coatings in such equipment as pipe lines, condensers, boilers, and other forms of heat exchangers.

All of these dissolved materials have solubility limits. At a given temperature only a certain quantity of a given substance will dissolve in water.

Solubility of most substances increases with a rise in temperature, but one salt in particular—calcium carbonate—has an inverse solubility relationship. It becomes less soluble as the temperature increases. This compound is the most common scale forming substance.

Since water is in short supply in many areas and the cost of it is increasing, most of the larger air-conditioning or refrigeration systems are using water saving devices such as cooling towers or evaporative condensers to remove the heat from the refrigeration cycle. This is done by evaporating pure water into the air from open circulating water systems. Net result of this action is that the concentration of solids in the circulating water increases. The solubility limit of calcium carbonate may be approached. Then scale results, particularly in the heat exchanger where the water is warmed. Other substances such as calcium sulfate may precipitate similarly.

Dissolved substances such as chlorides, sulfates, carbon dioxide, and oxygen are responsible for corrosion of metal surfaces in contact with water. Both open and closed recirculating systems must be protected from excessive corrosion.

Although closed recirculating heating and cooling water systems are not usually susceptible to serious scaling problems, corrosion can destroy expensive piping systems. Resulting corrosion products, such as rust, can obstruct valves, strainers, gauges, and pumps.

According to a United Nations report on Conservation of Materials, the total cost of corrosion in the United States in one year is computed to be $5½ billion. One of the reasons why this figure was not many, many times higher is that an estimated $66 million per year (about one per cent) is spent for water conditioning. In other words, cost of corrosion prevention is only a small fraction of the loss which occurs without proper control.

In addition, losses in process efficiency decreases in equipment capacity, and resultant cuts in net earnings, which occur as a result of scale deposition in water systems, run into millions of dollars annually.

Methods have been developed by chemists and engineers for handling and treating water on a basis economically attractive to the water user. Water conditioning, today, is a science. Its application is technically well understood. Its use, as forcefully illustrated by the figures just cited, is an economic necessity.

HOTEL CASE HISTORY

Consider the case history of one hotel owner, for example. As a result of not spending a few dollars on water conditioning, he completely lost the use of his air-conditioning system. Because of this, the hotel missed out on $30,000 worth of convention business while the equipment was being repaired.

There are a number of ways in which corrosion and scale may be kept under control. The method most commonly used in refrigeration and air-conditioning systems is the addition of chemicals to inhibit corrosion and scaling tendencies.

For example, the use of certain polyphosphates maintained in concentrations of only about three ppm will substantially increase the apparent solubility of calcium carbonate. The effect of this treatment, plus the intentional wastage or bleed-off of a small amount of water to control the concentration of dissolved solids, will reduce the danger of scaling.

Corrosion inhibitors such as chromate and nitrite salts used in concentrations between 200 and 500 ppm effectively reduce the attack on metal surfaces.

Destruction of wooden cooling towers is prevented through proper pH control.

BACTERIAL DEPOSITS

The growth of algae and bacterial deposits, which cause unsanitary conditions and interfere with fluid flow and heat transfer, is also prevented through the proper use of chemical additives.

As previously pointed out, corrosion and scaling cause loss of capacity in refrigeration and air-conditioning systems, destruction of equipment, and lost business or reduced comfort on the part of the customer. Unfortunately, many customers don't understand this, so all such problems are likely to reflect unfavorably not only on the manufacturer of the equipment but also on the contractor who sold and installed it.

Recognizing this fact, and wanting to increase customer satisfaction while reducing service costs, Carrier Corporation has for several years been conducting an intensive educational program on water conditioning. This program is headed by a specialist with training in chemical engineering as well as refrigeration.

Aim of the program is to make the basic technology of water treatment understandable to the man in the field, and to impress on him the fact that no "cure-all" gadget yet developed has proved to be a satisfactory substitute for a sound and scientific program of water conditioning.

EXPENSES INVOLVED

In many cases it is far less costly to prevent equipment corrosion by proper water conditioning than by using more corrosion-resistant (and more expensive) materials in construction of the equipment. This makes it practical for manufacturers to produce, and for contractors and engineers to apply, more economical equipment than would otherwise be possible. So the entire industry, as well as the user, stands to profit by a thorough understanding of the techniques involved in water conditioning and the savings that can result.

Carrier's program is a step in this direction. It is in no way intended as a substitute for the services offered by established water conditioning companies. Advice and consultation given is of a general nature, centering around the company's own problems and relating to its own equipment. In every instance, inquirers are urged to contact a reputable water conditioning firm for more specific information.

To help sales engineers, contractors, distributors, dealers, architects, consulting engineers and equipment owners know what constitutes an adequate water conditioning program, and to assist them in evaluating any proposals made by companies specializing in this work, Carrier has published a "Specification Guide for Water Conditioning." Text of this guide is presented here.

GENERAL CONDITIONS

An adequate water conditioning program to control corrosion, scale, algae, slime, and sludge shall be provided for a period of—— years for open and closed water and brine systems, commencing with the start-up of the refrigeration and/or air-conditioning equipment. Recirculated water in wooden cooling towers shall be so conditioned as to prevent delignification of wood.

(*Continued on page 85*)

Importance of Hot-Water Temperature Control

How Temperature Control Can Affect Effective Operation of Equipment

By W. J. Ryan
Technical Manager
Water Service Laboratories, Inc.

■ One of the "headaches" that afflict owners and managers of buildings in cities where the water is corrosive, is replacing pipes because of damage done by action of the water. This damage especially affects the hot-water distribution systems, if the water is overheated.

The more corrosive waters are usually the soft waters (those with a low content of mineral salts), such as the supplies of New York and the majority of cities along the Atlantic seaboard. However, certain hard waters may also be corrosive if the mineral salts are largely calcium and magnesium sulphates. The Schuylkill River water in Philadelphia offers an example.

Heating the hot-water supply above 140 Fahrenheit is unnecessary and is destructive to the pipes. It speeds up the clogging process that renders iron pipe useless and it speeds up the dezincification process that weakens the structure of yellow-brass pipe. Since a temperature of about 120 Fahrenheit is as high as the human hand can endure, a temperature of 140 Fahrenheit should suffice for most purposes.

Overheating Effects

Although suitable anticorrosion treatment applied to water will minimize corrosion of the piping under normal conditions, its effectiveness will be diminished if the water is greatly overheated.

To obtain a general picture of the hot-water situation in New York, temperature-recording devices were recently installed in a group of typical buildings. Two of the temperature-record charts are shown (Figures 1 and 2).

The record is made as follows: The circular chart is set on a machine that has a revolving disk mechanism—like a phonograph turntable—which causes the chart to revolve very slowly, making a complete revolution in one week. The days and hours are shown on the rim of the chart. During the week, a pen, controlled by a thermometer device on the hot-water supply main, traces a line that continually registers the temperature of the water. The temperatures are indicated on the lines that radiate from the center of the chart.

The record obtained in a building where there is good temperature control is shown (Figure 1). Examination of the chart will show that, except for occasional dips, the temperature of the water supplied to the tenants remained near 140 Fahrenheit practically the entire time. Even during the dips, the temperature did not go below 120 Fahrenheit. This building is assured of a supply of hot water at the right temperature at all times.

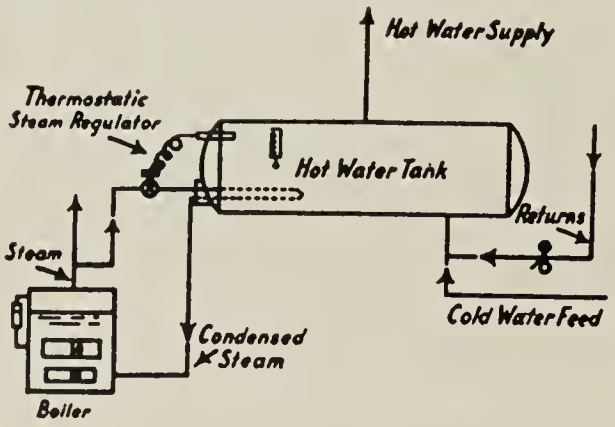


Figure 3

Temperature Variance

Observe what was going on in the building represented by the other chart (Figure 2). The temperature varied continually over a wide range, from 150 Fahrenheit to over 200 Fahrenheit. In fact, at many times the temperature was in excess of 200 Fahrenheit—the highest reading the chart will show. At a temperature above 212 Fahrenheit some of the water will instantaneously flash into steam when a hot-water faucet is opened. The person who turned on the water could easily be scalded. In addition to increasing the corrosiveness of the water, overheating and wide fluctuations of temperature cause excessive expansion and contraction strains that help initiate leaks at screwed joints. If the building has iron pipe or iron hot-water tanks, corrosion may give the water a rusty color. The users will then waste large volumes of water hoping for clean water to appear. This wastes heated water and overloads the hot-water generator — aggravating an already bad state of affairs.

Conditions such as those shown (Figure 2) were found to exist in many buildings and are doing enormous damage to the piping—damage which the owner may be unaware of until he is faced with an extensive and expensive repiping job.

Controlling the hot-water temperature is not difficult and usually requires very little, if any, expense for equipment. The first requirement is to see that a thermometer is installed on the hot-water supply main at some convenient point where the engineer or superintendent can read it. If the temperature is too high at any time, the operation of the controls should be investigated.

Thermostatic Regulators

If hot water is supplied from tanks heated by steam coils, it is the usual practice to install thermostatic regulators on the lines that admit steam to the coils. Essentially, this regulator consists of some type of diaphragm valve controlled by an expansion element immersed in the tank water. It is well to have a thermometer on each tank (Figure 3).

If the water is heated by an instantaneous heater, a thermostatic mixing valve should be installed on the hot-water supply line from the heater and care should be taken to keep the valve adjusted to control the temperature (Figure 4). Incidentally, the hot-water supply piping between the boiler and the mixing valve should be red brass, regardless of what kind of pipe is used in the remainder of the system. Red-brass pipe is required because the water in that particular part of the system is at a very high temperature. Irrespective of what means are used to heat water, it is not difficult to keep the temperature under control, if the importance of doing so is understood.

Some people have the misconception that the hot-water supply should purposely be overheated in order to provide hot enough water at distant outlets. This should not be done. The proper way to secure hot water throughout the building is to see that circulation is maintained by means of a thermostatically controlled circulation pump on the main return. Such a pump should be installed wherever the circulation is sluggish because of pipes being partly clogged with rust or because of long horizontal lines of piping.

Whenever occasion affords, it would be well for architects and engineers to emphasize the need for hot-water temperature control, not only to protect their clients' investments in buildings but also to protect themselves against possible unjust criticism arising from too rapid failure of the pipes in the buildings they design.

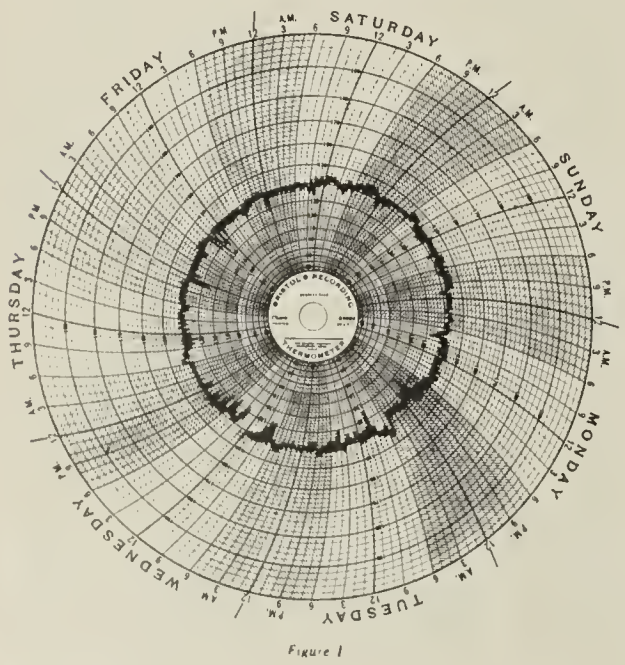


Figure 1

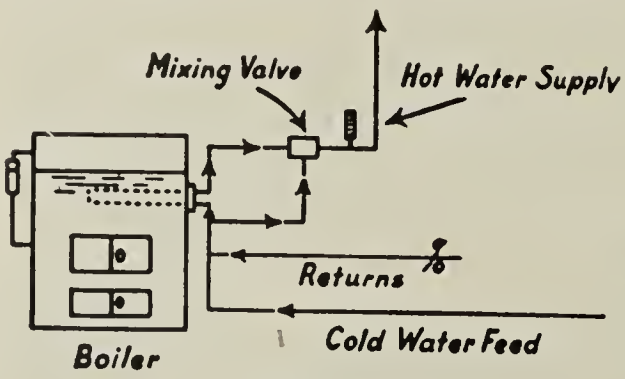


Figure 4

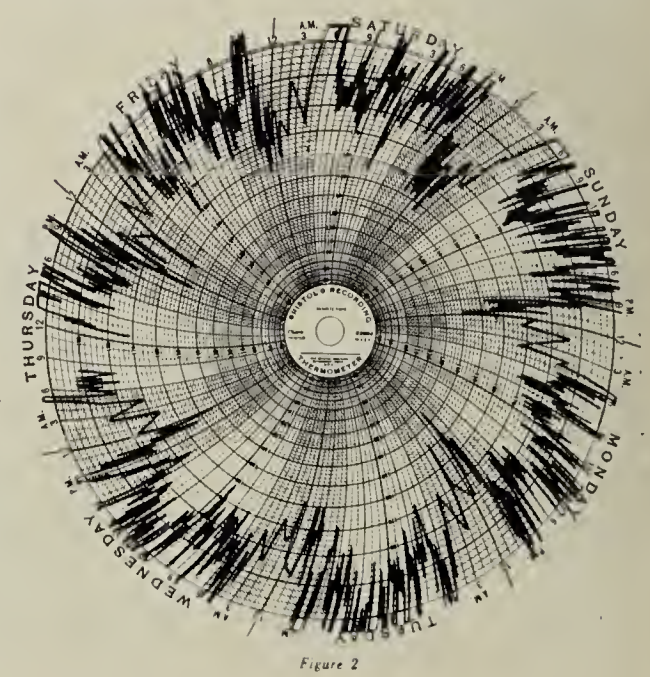


Figure 2

The Role Of The Fire Extinguisher In The Theatre

The Importance Of Theatre Fire Protection Through The Use Of Proper Extinguishers

By Werner Barwinkel
Sales Manager
Fire Protection Equipment
American LeFrance Corporation

■ The purpose of this article is not to show how many fire extinguishers you must have to protect a theatre; but how few. Fortunately, theatre managers and owners are more alert to protect the public from fire than perhaps any other single administrative group. But, what many may not realize is that during the past decade tremendous advances have been made in fire extinguisher design. As a result, the exhibitor can save money by protecting specific hazards with specific extinguishers.

Most theatres are obliged to install and maintain automatic protection, but this should be regarded as a last resort; not as first aid. Extinguishing a fire in its infancy with an extinguisher avoids costly water damage from the automatic system which will loose a deluge of water. Water damage can eat into box office receipts in two ways; by damaging seats and carpeting to a point where replacement is required, and by creating the need to close the theatre for a drying-out period.

Fires are grouped under three broad classifications—A, B, and C—and a theatre is especially vulnerable to each type.

Class A fires are those in fibrous materials such as: wood, carpeting, upholstery, draperies, paper, etc.

Class B fires feed on flammable liquid fuel grease, cooking oils, certain dry cleaning fluids and other volatile substances.

Class C fires are electrical in origin; caused by overheating or short circuits in motors, wiring, fixtures and electrical equipment. Theatres, as a rule, contain more expensive electrical equipment than other buildings of comparable size.

Class A fires must be cooled to a point where they no longer support combustion, and this is best accomplished with a Pressurized Clear Water Extinguisher (PCW) because it limits extinguisher-caused damage to a thorough soaking of the actual burning area. PCW extinguishing units are the modern counterpart of yesterday's soda-acid extinguisher. Modern PCW's are of the squeeze-handle type, and can be operated by squeezing a handle and directing the stream via the short hose.

The squeeze-handle PCW enables the user to shut off the stream the instant the fire is out. A PCW can be recharged with clear water and air at most any air compressor and never needs recharging unless used. Over a period of time a PCW will pay for itself by eliminating the recharging costs of soda-acid units.

A practical rule for any building is that an extinguisher should be so located so that a person does not have to travel more than 100 feet to reach the nearest unit, or one extinguisher for every 2,500 feet of floor space.

Every person employed by the theatre should be instructed in the use of every type of extinguisher, and should know where they are located.

The booth should be protected by Carbon Dioxide for the simple reason this type of extinguisher leaves no residue to damage expensive projection equipment and because the electrically activated equipment can transmit electrical shock back to the user unless the current extinguisher is used.

Wherever there is electricity, there is danger of fire, no matter how remote. For instance, sound horns backstage should be guarded.

Sign shops, rubbish disposal rooms and false attics present critical areas in many a theatre. Good, hard common sense in locating extinguishers is needed by the manager. No one knows his theatre as he does. No hard and fast rule can be set down because theatre conformation varies. The newly-built theatre differs from the converted opera house as a modern ranch house from a two family flat. But the following rules apply to any theatre:

(1) Make sure trash is stored in covered metal containers and disposed of as quickly as possible. One good Sunday matinee can create more trash than most buildings see in a month.

(2) Don't place fire extinguishers in rest rooms, and other unguarded areas that invite vandalism. But have an extinguisher ready to carry to the rest room at a moment's notice.

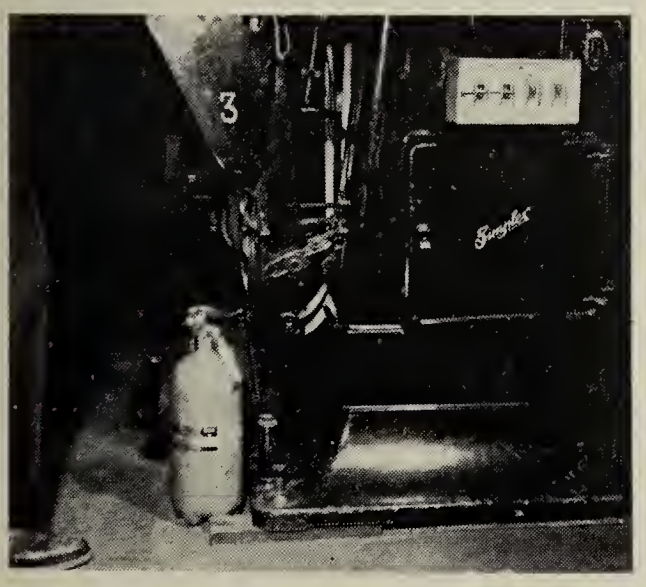
(3) Keep the sign shop as orderly as possible. Keep all paints and volatile substances covered at all times when not in use. Don't allow old false fronts, etc. to accumulate.

(4) Have your electrical set-up checked by a competent, licensed electrician at least once a year. This includes everything: booth, backstage, lobby shadow boxes, candy stand, ticket machine, marquee, house lights, tunning lights, sound equipment, etc.

(5) Have your heating and air conditioning systems checked by competent contractors at least once a year.

(6) Flameproof all drapes, drops, sound mats, etc. The nominal cost is worth it in terms of added protection.

(7) Have an adequate number of fire extinguishers of the correct type properly located.



The chief projectionist protects each of three projectors with an easily-handled 5 lb. carbon dioxide extinguisher.



An American LaFrance Pressurized Clear Water Extinguisher, positioned at the side wall of the lobby and under the doorman's constant surveillance, protects a large lobby-foyer area in the theatre. Ushers, as well as the doorman, are trained to use this squeeze-handle type of extinguisher.

New Products Review

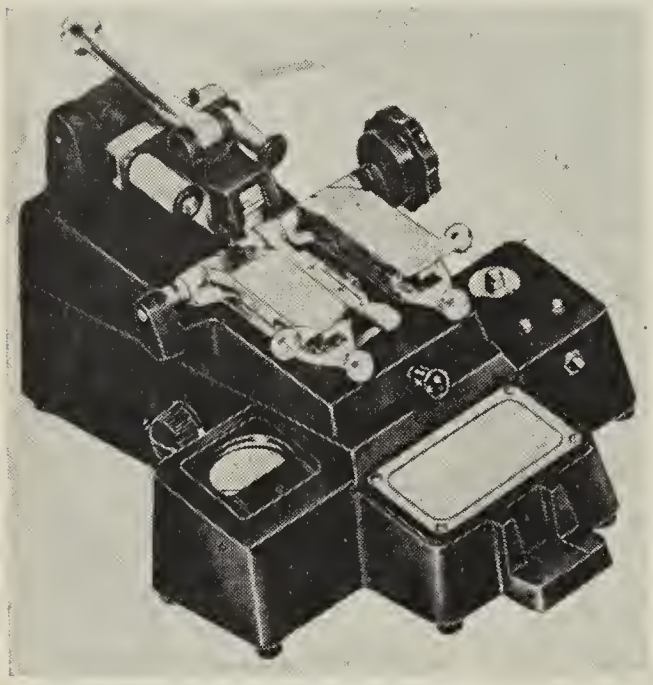
Some Thumbnail Descriptions of Selected Products Which Have Interesting Possibilities for Theatres

PROJECTION AND SOUND

Prestoseal Splicer

Prestoseal Manufacturing Corp. announced the availability of an improved electric automatic splicer designed to splice 16mm, 35mm or 70mm microfilm, motion picture film, magnetic film or tape and striped film without scraping or the use of cement.

The principle of the PRO Model Presto-Splicer is a combination of controlled heat and pressure applied in a precise, automatically controlled time cycle. The splice itself does not add any thickness to the film and the but-welded ends produce a homogeneous bond with no loss of picture or sound.



PRESTOSEAL SPLICER

The improvement of this PRO-2 Model splicer is that a ratchet assembly has been added which advances a teflon tape applying a new pressure surface for each splice. An additional improvement is the addition of a pre-plasticizing assembly which automatically pre-plasticizes the film prior to the splicing cycle.

The Presto-Splicer handles all types of safety-film bases including tri-acetate and mylar stock. It can be used for raw stock, short ends, color film, negative, prints, etc. for either motion picture or microfilm fields.

Piclear Film Processor

Piclear is an automatic machine which processes film with a special liquid, a process which Piclear, Inc., promises will much enhance the qualities — visual and audio — of any reels upon which it is used. Spokesmen say that the process could save producers and exchanges thousands of dollars by cutting down on the original number of prints made and by extending the life of those in use by increasing runs from 15 to 25 percent. The firm claims that a savings could also be made due to the fact that scratched prints would not have to be processed by expensive laboratories.

The Piclear machine, or applicator, consisting of fluid holders, tubing and valves is first mounted under the top magazine of the 35 mm projector. As soon as the "start" button of the projector is pushed and the film starts feeding, a prescribed amount of Piclear fluid is released, gravitates down tubes, and saturates two felt pads located a predetermined distance from the aperture. The moving film passes between the wetted felt pads and is first throughly cleaned by the fluid which is a non-toxic and non-flammable balanced solvent formulation. This Piclear fluid does other things of consequence to the film as it passes between the saturated pads. Film moisture content is controlled — the triacetate plasticizer is replaced, and — the film is chemically flexibilized, it is claimed.

Following the Piclear pad cleaning, the film receives a very thin coating of fluid prior to entering the projector. This liquid coating temporarily resurfaces the film allowing light to pass through scratches, cinch marks, etc., rather than be refracted by them. This is the reason why line shadows are not visible on a screen while Piclear is in use. Sound is improved at the same time as track scratches are also temporarily resurfaced with piclear fluid, the company states.

After the coated film passes the aperture it evaporates and is wound on the take-up reel with no physical acetate change aside from the mentioned conditioning.

New Tube Developed

Kneisley Electric Company recently announced the development of a new 15 ampere Sil-Tub, designed to replace 15 ampere gas-filled or mercury vapor tubes in tube type rectifiers.

The company states that the new tube possesses the following advantages: 97 to 98-per cent efficiency; virtually unlimited life; hermetically sealed against moisture; non-aging; no filaments; no more burned socket contacts; convection cooled; much lower transformer temperature; and permits uprating of rectifiers if desired.



KNEISLEY SIL-TUBE

Visual Image Compensator

Vicom, Inc. has developed and introduced a visual image compensator for better projection in houses having short projection distances and large screens.

The Visual Image Compensator (called VIC) is designed to adapt 70mm and 35mm projectors with standard lenses to wide angle projection, with twice the screen width, equal light distribution, and better quality. The speed of the prime lens will remain unchanged. The unit produces excellent results with 4″ diameter lenses, as well as 2.871″ diameter lenses, Vicom states.



VISUAL IMAGE COMPENSATOR

The VIC 2X Adapter attaches to the front of any high quality standard projection lens, halves its local length, and improves the projection.

MANAGEMENT

New Vinyl Spray

Taussig Paint Sales Co. has announced the development of a new vinyl spray which "dries ready for use in less than 15 minutes."

Named Lasticolor, this new product "will not stiffen surfaces, dries smoothly and evenly and will not run or fade applied colors," states the company.

New colors may be applied or the original color duplicated by matching or mixing 12 available colors and black and white, it is claimed. Before spraying, surface dirt and residue may be removed with Lasticolor reducer.

"Not only can the spray be used to refurbish the seats and drapes, but it is an excellent way to get extra mileage from stage props in the living theatre," a Tausig official pointed out.

Ralph J. Taussig, president, reports that Lasticolor has been used successfully on a wide variety of materials, including cotton, cotton-viscose, rayon, acetate, viscose, nylon, wool, wool-viscose blend leather, leatherettes, rubber, canvas, and plastics.

Three different Lasticolor formulas are available. No. 1 for natural fabrics, No. 2 for plastics, leatherettes and synthetics, and No. 3 for genuine leather.

Televance Sentry

An electronic device, called the Televance Sentry, has been developed which will lower operating and maintenance costs of refrigeration and air conditioning systems, the Televance Corp. says.

The Televance Sentry is designed to keep a constant watch over the refrigeration or air conditioning system and to signal the equipment owner or operator at the very first sign of equipment failure or inefficiency. The manufacturer states that warning in advance of a temperature rise is important in refrigeration systems if costly "chain reaction" mechanical failures are to be eliminated. This is especially true in the case of refrigerant leaks.

Some of the conditions which the Televance Sentry is said to detect and signal before a temperature rise occurs, include: refrigerant leaks, a highly inefficient compressor, broken or badly slipping v-belts, a flash gas condition, a restricted strainer or drier, a loose free turning motor pulley or compressor drive pulley, a tripped reset or motor overload device, a defective compressor motor, a blown fuse, or any condition that might result in non-operation of the compressor while the compressor motor control is calling for refrigeration.

In some cases, such as a slow refrigerant leak or very inefficient compressor, it is claimed that the Televance Sentry will signal that service is required up to months in advance of the actual equipment failure.



TELEVANCE SENTRY

There are of course a few conditions which the Sentry cannot detect and signal before a temperature rise, says the Televance Corporation: e.g., poor air circulation over the coil or evaporator. Therefore, special low voltage thermal switches are made available which can be located in the refrigerated space and connected to the Sentry so that it will also signal a temperature rise. The thermal switches are designed to prevent false alarms during defrost periods or periods of a normal temperature rise.

Thermal switches and temperature rise indication would not normally be required in air conditioning applications, but where maximum protection against a product loss is desired, the addition of thermal switches are recommended.

The basic Televance Sentry is said to consist of a sensing probe which is located in the liquid line of the refrigeration system, and a main electronic control unit. A multiple selector switch which permits up to five condensing units to be connected to a single Sentry, and a low voltage remote alarm light is also available. The remote alarm light is designed for location in an office or area where it is certain to be seen.

A unique feature of the Televance Sentry is that its operation can be tested simply by pressing a test button. If the alarm light goes on when the test button is pressed, it indicates that all components of the Sentry are functioning properly and that it will signal when an alarm condition exists.

Other features include: It can be used by the service man to correctly charge the system with refrigerant; printed circuitry for uniform production and trouble free performance; visual or audible alarms; one standard unit operates on 60 cycles, 115 V., 208 V., or 230 V., AC, and can be used on any size equipment and with all refrigerants.

Ice Machine Cleaner

Almost all automatic ice makers accumulate impurities from the air and from the water supply in the form of dirt, grease, scale and slime. These impurities cause such common troubles as cloudy or white ice, soft ice, offensive odors and bad tasting ice, slow freezing and unsanitary ice. In the case of tube-type ice makers, scale build-up can result in blocking of the tube and expensive damage to the machine.

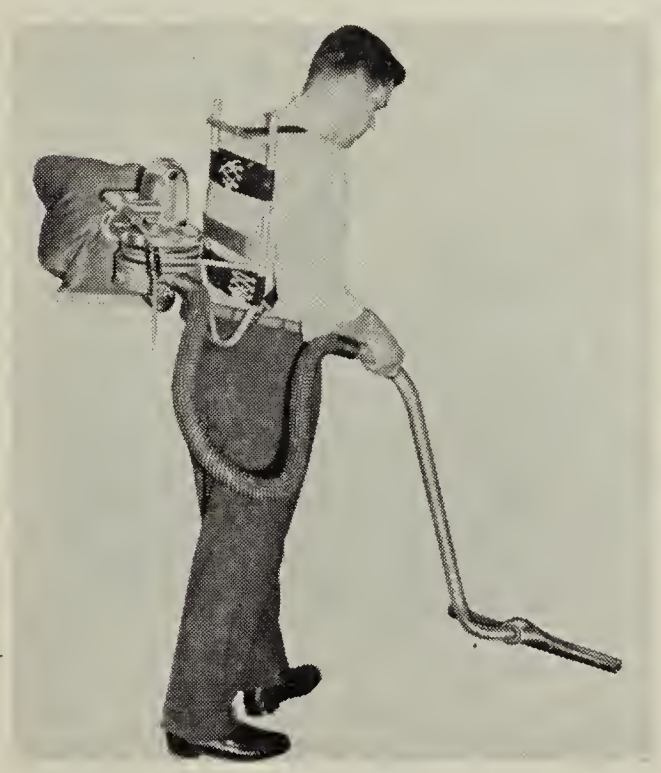
CSCO Ice Machine Cleaner, a product of the Chemical Solvent Company, will safely clean the Ice Makers and eliminate these troubles. The cleaner is safe to use on the machines and is safe to handle. It is also non-toxic and from a health standpoint, is safe when used in accordance with the instructions printed on the package.

In addition for its use in cleaning Ice Makers, CSCO Ice Machine Cleaner Powder may be used for deliming or removing the scale from dishwashers. Printed instructions are available. CSCO is packaged in convenient 8-ounce polyethylene bags.

Tornado Pac-Vac

Newest member of the Tornado cleaning family is the Pac-Vac cleaner that straps to the operator's back. The motor unit, which is interchangeable with their tank cleaner, mounts on a "Skrap-Trap" which keeps heavy objects from reaching the air impeller. The tubular frame fits comfortably on the back and can be adjusted with the wide straps.

The Pac-Vac, when used as a vac, uses a filter bag over the air outlet. For air sweeping the regular five foot hose is moved to the air outlet and an air sweeping wand is used.



TORNADO PAC-VAC

Convenience and mobility are its big features. The Pac-Vac can be used for regular floor cleaning using up to a twenty-two inch tool for all types of overhead work with extension handles.

As an air sweeper it moves papers and other debris from under fixed seating.

WOOSTER ALUMINUM TREADS



A quick, easy method of restoring worn, slippery stairs using a recently developed aluminum safety tread has been announced by the manufacturer, Wooster Products, Inc.

Plastic Mix Leveling Compound is troweled over the worn areas of the steps to return the step to the level surface. The step is then capped with the new heavy-duty Super Stairmaster safety tread.

Super Stairmaster treads are nine inches wide with beveled back and fit all steps up to 13-inches wide. The base of the tread is heavy-duty aluminum with ribs of hard abrasive, providing an anti-slip walking surface. Lengths to 12-inches are available. Proper fasteners are furnished for installing on various types of stairs.

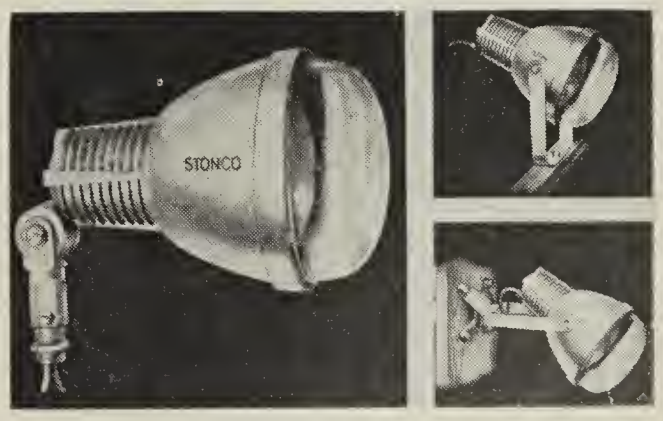
This simple method of restoring stairs eliminates closing off stairs for extended periods of time while repairs are being made.

FOR DRIVE-IN THEATRES

Stonco Bell Holder

The new heavy-duty Bell Holder, introduced by Stonoco Electric Products Company, is vaportight clear through for use in all locations exposed to moisture, rain, sleet, ice, corrosive fumes, non-explosive vapors and gases or non-combustionable dusts.

Fully protected and sealed vaportight with a heavy tempered-glass front lens and high-temperature live silicone-rubber gasket, the



STONCO BELL HOLDER

new all-weather Bell Holder is especially effective for the wide-range of failure-prone installations where unusually severe conditions are damaging to ordinary floodlight.

Features include an advanced "shield" design that eliminates back and side halo-light, pre-aiming quadrant that permits on-the-ground focusing, and a variety of job-tailored accessory fittings for pole-top, mid-pole, wall or cross-arm mounting.

Five Anti-Rust Products

Meeting a demand for simplified procedures in painting metal to stop rusting as well as to beautify, the Du Pont Finishes Division has developed five new products suited for any metal finishing job.

Three of the anti-rust paints are primers. One of these is a specially formulated version of the time-tried red lead primer for iron, steel or tin surfaces that cannot be cleaned to bright metal. Its blend of resin and oils penetrates rust to insure good adhesion to metal.

A second primer is a zinc chromate formulation, ideal for iron and steel, tin, and aluminum which is free from rust. It is excellent for touch-up and can serve as a satisfactory all-purpose interior and exterior primer.

The third is a new type of primer designed for use over a new or non-rusted galvanized metal and copper. Drying in 30 minutes, this galvanized metal primer thins with water.

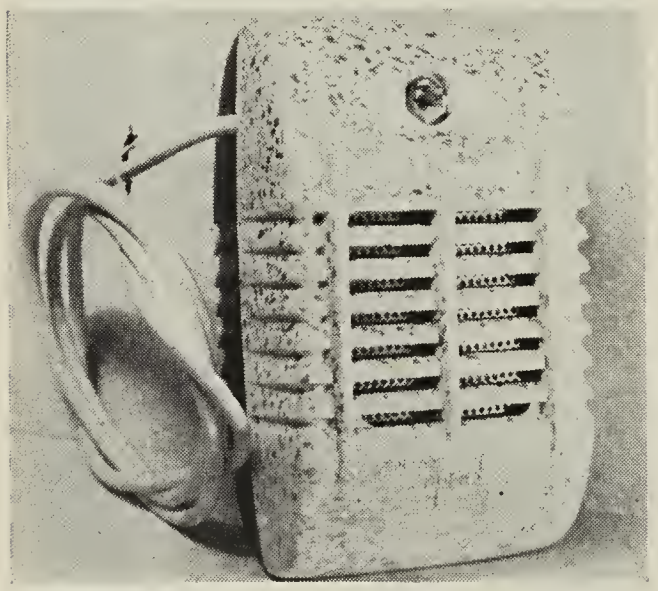
Wrought iron black, which produces a low sheen, jet black finish, and chrome finish aluminum for an extra brilliant chrome-type finish round out the new line.

All the metal primers are engineered for topcoating with "Duco" enamel colors.

1960 EPRAD Speaker

The 1960 model "Hi-Fi" speaker manufactured by EPRAD, Inc. incorporates many improvements including a 2.15 ounce "Alnico 5" magnet, according to James McSorley, marketing manager of the firm.

"This new magnet," McSorley stated, "is the largest magnet used in a drive-in theatre car speaker today." Tonal quality, clarity and volume are even beter than in last year's Hi-Fi speaker, which had a 1.47 ounce magnet. In addition, the 1960 Hi-Fi has several other improvements including a new-type "double-weatherproofed" cone for longer life.



HI-FI SPEAKER

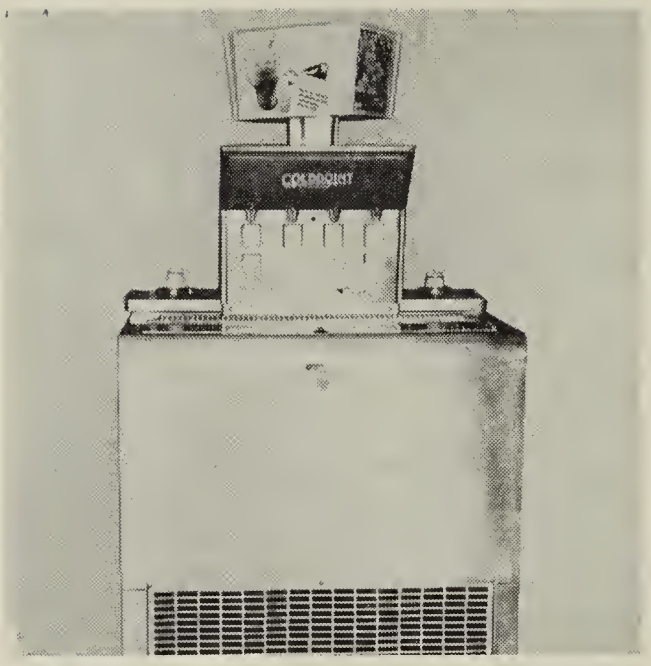
Other features of EPRAD's Hi-Fi speaker are: die-cast aluminum case with two-tone epoxy enamel finish; fiberglas tone-pad; full cork gasket; enclosed volume control; perforated aluminum grill, and quick-disconnect terminals.

THE REFRESHMENT STAND

Flomatic Drink Dispenser

The Flomatic Drink Dispenser furnishes a maximum of four beverages, either carbonated or non-carbonated, plus carbonated and plain water. It is automatic, it's colorful and it merchandises, says Bastian-Blessing, manufacturer.

The Flomatic system gives the operator positive control over the automatically mixed beverages, and always produces a perfectly proportioned ice cold drink, it is said. It operates at the touch of a colored plastic button. When the pressure on the button is released, the flow stops simultaneously. The



FLOWMATIC DRINK DISPENSER

color of the button and a label indicate the flavor controlled by the button.

The unit, which is three feet wide, has a stainless steel top and facing on operator's side, and stainless steel ends down to compressor compartment line. It is surmounted by a foursided rotating Roto-Sign, advertising the beverages or other specialties served, by means of illuminated transparencies, framed in white plastic. The Roto-Sign utilizes the three most potent advertising mediums—light, color and motion, the company claims.

Multipop Popcorn Machine

A new automatic machine that can make from one to 50 batches of popcorn at the set of a dial or operate continuously without an operator was recently introduced.

Manufactured by the Electroware Corporation, the Multipop machine is completely automatic and makes each batch of popcorn under precision controlled conditions. A thermostat triggers the popping process. The vendor need only fill it with corn, salt, and oil, press the control button, and Multipop does the rest.



MULTIPOP POPCORN MACHINE

The machine's cabinet and popping mechanism are made of aluminum. When the precast aluminum skillet is warm, oil and salt are automatically released. After reaching 475 degrees Fahrenheit, 16 ounces of corn pour into the popping chamber and the kernels begin to pop. The corn is stirred and then released into a 7½ cubic foot heated storage wall. The process can be repeated in cycles of 2¾ minutes, or as often as indicated by the dial setting.

Beich 10-Cent Bars

The Paul F. Beich Company announced national distribution of three newly packaged 10-cent candy bars. After extensive testing and research, the Beich Company is offering to the trade a selection, each of which is manufactured for a different taste preference.

The leader in the "Bike" parade is the Whiz bar, in a new, multi-color wrapper, incorporating the rich, appetizing tones of red, gold and brown, on white. The wrapper



BEICH CANDY BARS

has an almost life-size illustration of the candy bar to create more appetite and product appeal to tempt the buying public. The ends of the wrappers are covered with a reproduction of the peanuts which are used in the bar.

Beich also introduced a 10-cent size 50/50 Peanut Cluster bar, a combination of milk chocolate and peanuts. The bar contains no filler.

The Chocolate Malted Milk Nougat bar is also being distributed by Beich. The bar is made with Borden's Malted Milk and is available in the 10-cent size. The packaging entails the use of rich gold, cream and chocolate tones for greater product acceptance.

Pepsi-Cola Dispenser

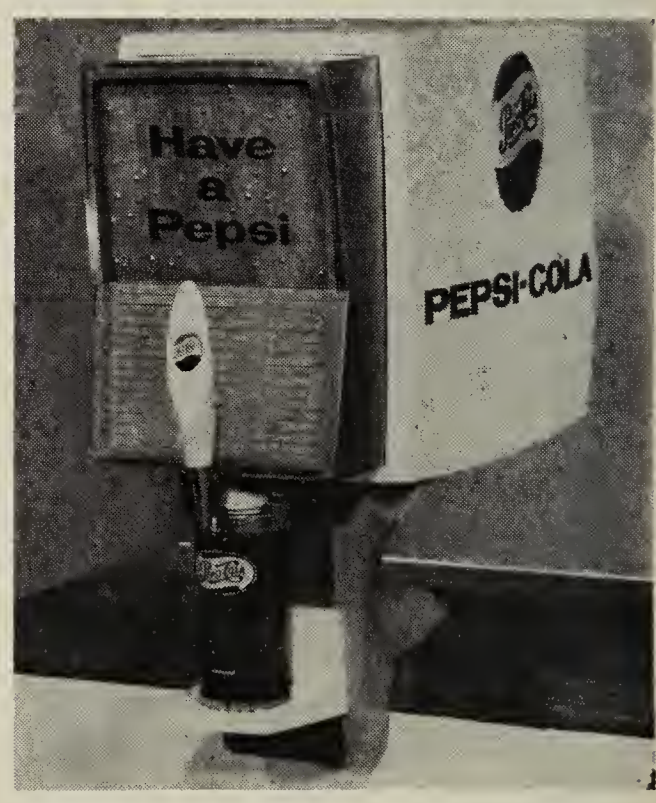


Photo shows Pepsi-Cola's exciting "Light Look" fountain syrup unit. Offering a choice of illuminated or standard face plate, and incorporating a stainless steel liner, the new dispenser is an integral part of the franchise company's new fountain syrup sales program. The versatile dispenser, available for island, counter or rail base, features continuous flow, drawing any size drink and syrup float control. Basic dimensions of the unit are 9¾ inches wide, 19⅜ inches long, and 18½ inches high.

WATER CONDITIONING

(*Continued from page 79*)

The chemicals used for water conditioning and the methods used to feed chemicals shall comply with local health codes, where applicable.

Chemicals used for water conditioning shall have no detrimental effect on non-metallic materials such as rubber, etc. used in the system.

The water conditioning program shall be administered by a competent water treatment company acceptable to both the customer and the contractor.

TERMS OF PROPOSAL

The water conditioning company shall submit a complete proposal with its bid.

A complete analysis of the water to be used for make-up in the several systems to be treated shall be included in the proposal.

The chemical names of the water conditioning compounds to be used shall be stated.

The concentration of chemicals to be maintained in the several systems shall be stated.

The estimated amount of continuous bleed-off from recirculating water systems such as cooling towers, evaporative condensers, humidifiers, etc. shall be stated.

Type and frequency of service by the water treatment company shall be stated.

CORROSION CONTROL

Corrosion control shall be provided for all water and brine circuits by using suitable corrosion inhibitors and pH control.

Corrosion shall be judged under control when the overall corrosion rate or maximum depth of pitting does not exceed —— inches of penetration per year, of the thickness of any metal component of the circuit in continuous contact with the conditioned water on brine.*

Overall corrosion and pitting rates shall be measured by using suitable corrosion test coupons representing the metals in the circuit. ASTM corrosion test procedures D935-49 and A224-46, or other equally suitable procedures, shall be followed.

Corrosion tests shall be conducted at locations in the circuit as specified by the contractor.**

If overall corrosion and/or pitting exceeds the maximum allowable rates, an immediate retest shall be made. If the results of the retest are within the maximum allowable rates, corrosion shall be judged under control.

SCALE CONTROL

Formation of adherent mineral deposits which cannot be easily flushed from heat transfer surfaces shall be prevented.

A continuous bleed-off shall be specified for all devices which evaporate water such as cooling towers, evaporative condensers and humidifiers.**

Internal chemical treatment of water in the circuit and/or external treatment of the make-up water shall be provided when bleed-off alone is inadequate to prevent scale formation or when bleed-off alone is uneconomical because of excessive use of corrosion inhibitors.

Polished probes shall be used for checking scale formation at locations specified by the contractor.**

ALGAE AND SLIME CONTROL

Algae and slime growths shall be prevented in all circuits by using suitable algaecides. Copper, mercury, or other algaecides which may cause damage to equipment shall not be used.

CHEMICAL FEEDING

Chemicals shall be fed to circuits requiring continuous makeup by automatic proportional feeding devices.**

Acid feeders, when used, shall be controlled by an electronic pH controller.**

SERVICE PROCEDURES

The water conditioning company shall provide: (*Complete with alternate a or b, whichever applies.*)

(a) Oral and written instructions and suitable test kits for operating personnel for the maintenance and control of the water conditioning program.

(b) The addition of all chemicals and all control testing by its own personnel.

Periodic service calls, water analysis, and corrosion and scale test checks shall be made at intervals as necessary to insure proper control of corrosion, scale, algae and slime.

A written report of each service call, water analysis, and corrosion and scale check test shall be submitted by the water conditioning company: (*Complete with alternate a or b, whichever applies.*)

(a) Upon request.

(b) In accordance with a prearranged schedule.

** Commonly accepted maximum corrosion rate and depth of pitting is .004 inches of penetration per year. This usually applies to metals having a thickness greater than .250 inches. Where metal thickness is less, as in condenser tube walls, proportionately lower values should be used. These values are measured in inches of penetration per year.*

*** The contractor responsible for piping and/or electrical work should provide suitable fittings and connections for corrosion testers, probes for scale checks, continuous bleed-off, and should also provide necessary facilities for the installation and operation of automatic feeders and their controls.*

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New Spray Product Spells Woe To Bugs Who Put Foot In It

Crawling insects and hungry rodents are bound to find things all gummed up if they try climbing a tree or shrub treated with a new aerosol insect-barrier spray.

Appropriately dubbed "Crawlz No More," the easy-to-use, messless, push-button product deposits a spray of tacky, exceedingly sticky compound around the trunks or branches of trees and plants. Insects putting their feet in it find it's as permanent a roost as sticking your foot in quick-setting cement, observes E. I. Du Pont De Nemours & Co., the manufacturer. Rodents get an uncomfortable sensation in the pads of their paws and have such a tough time getting out that they invariably back down rather than continue through the morass.

Odorless and harmless to plants, animals, and people, the aerosol tree banding compound remains effectively tacky for long periods of time and will not wash off in rain, the manufacturer says. The push-button spray dispenser package makes it easy to apply the compound in hard-to-get-at places.



Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ALABAMA

THE QUEEN FEATURE SERVICE, INC., 1912½ Morris Ave., Birmingham 3. Telephone: ALpine 1-8665. PERSONNEL—Manager: Miss Vivian Harwell. Salesmen: William H. McKenzie, R. L. Tyler. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARIZONA

*ARIZONA FILM SUPPLY COMPANY, 33 W. Congress St., Tucson. Telephone: 26272. PERSONNEL—Nick Diamos, George N. Diamos, George O. Diamos. AREA SERVED—Arizona.

ARKANSAS

ARKANSAS THEATRE SUPPLY, 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—Owner: H. E. Wortsmith. Manager: Mrs. Kathyrn Butler. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

MIDSTATE THEATRE SUPPLY, 1906 Thomas, Fresno. Telephone: ADams 3-2455. PERSONNEL—Owner and manager: Paul Wallace. AREA SERVED—Central California.

*WESTREX CORPORATION, 6601 Romaine Street, Hollywood 38. Telephone: Hollywood 7-1171. PERSONNEL—Manager: R. W. Wright.

J. M. BOYD COMPANY, 2032 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 2-0046. Products Sold: West Coast Distributor for Holmes Projector Company. AREA SERVED—Southern California.

JOHN P. FILBERT COMPANY, INC., 2007 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 4-1195. PERSONNEL—President: J. E. Miller. Secretary-Treasurer: John P. Filbert, Jr. Sales Manager: Spero L. Kontos. Office Manager: Ida K. Marshall.

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-4193. PERSONNEL—Vice President: L. C. Ownbey. Manager: G. J. Hessick. Salesmen: Al Schuyler, Sam Aspaas, Cal Tyler, Bill Ferrell, S. Lay. Service Man: J. Denny. Shipper: W. Decuir. AREA SERVED—Southern California, Arizona, Nevada.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7. Used Equipment Division, 1975 S. Vermont Ave., Telephones: REpublic 1-3111—(Emergency Night) DUnkirk 8-6764, TOpaz 2-3412. PERSONNEL—President and General Manager: Louis M. Wutke. AREA SERVED—Southern California, Arizona, and Nevada.

*B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephones: REpublic 3-1145—(Night) BRighton 04901, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, Don Grieve, F. T. Lay. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

GLENN E. KOROPP, 3600 San Ysidro Way, Sacramento 25. Telephone: IVanhoe 9-0941. PERSONNEL: Glenn E. Koropp, Virginia E. Koropp. Products Sold: In-Car Speakers. AREA SERVED: All Western States.

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Ave., San Francisco 2. Telephone: MArket 1-4171. PERSONNEL—Manager: Heaton Randall. Salesmen: J. C. Dalk, William C. Stahl. Service Man: M. A. Lewis. Shipper: Al Rinehart. AREA SERVED—Northern California, Nevada, Southern Oregon, Washington, Alaska.

WALTER G. PREDDEY, 187 Golden Gate Ave., San Francisco 2. Telephones: UNderhill 1-7571-2—(Emergency Night) JUniper 6-1038. PERSONNEL—Owners: Walter G. Preddey, Robert O. Bemis (Copartnership). Salesmen: Oscar Barringer, R. L. Mann. AREA SERVED—California, Nevada, Oregon, Arizona, Hawaii, Alaska.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 2. Telephone: UNderhill 1-1816. PERSONNEL—Manager: R. A. Brobeck. Salesmen: Wesley Rosenthal, E. R. Bechtel. AREA SERVED—Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 168 Golden Gate Ave., San Francisco 2. Telephone: PRospect 6-1251. PERSONNEL—General Manager: James R. Barry. AREA SERVED—California, Nevada.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 5. Telephones: TAbor 5-0201—(Emergency Night) RAce 2-0392. PERSONNEL—Manager: J. B. Stone. Assistant Manager: J. R. Lutz. Salesmen: Morton Dyksterhuis, Merle Schwaninger, C. H. Lyman, R. J. Miller, Jim Cowhick. Service Men: L. A. Ritchey. Aaron McDaniel. Shippers: Steve Ramos, Clarence Clausen, Ivan Andrick. AREA SERVED—Colorado, New Mexico, Wyoming. Western Nebraska, Eastern Montana, Black Hills of South Dakota, Utah, Idaho, and Nevada.

SERVICE THEATRE SUPPLY COMPANY, 2054 Broadway, Denver 2. Telephone: AL 5-1597. PERSONNEL—President: Ted Knox. Secretary and Treasurer: Elsie Knox. AREA SERVED—Denver Film Territory.

EDITOR'S COMMENT

While every effort has been made by repeated mailings and even by long distance telephone to achieve a high degree of accuracy and uniformity in the domestic, Canadian, and foreign theatre supply dealer entries which follow, it has been impossible to secure the 100 per cent cooperation of the dealers themselves in confirming, revising, or amplifying the information in these FREE listings.

With the assistance of most of the large concerns with branch offices in the U. S. and affiliates overseas, we have been able to supply up-to-the-minute information on such outlets. Other dealers who have not confirmed, revised, or amplified their listings as requested are indicated by an asterisk (*).

WESTERN SERVICE AND SUPPLY, INC., 2071 Broadway, Denver 5. Telephones: Keystone 4-1979—TAbor 5-6312. PERSONNEL—President: R. K. Tanker Sley. Vice-President: S. R. Langwith. Office Manager: Mrs. Oline Langwith. Stock Clerk: William Calabrese. AREA SERVED—Colorado, Wyoming, Western Nebraska, Western South Dakota, New Mexico.

CONNECTICUT

*NATIONAL THEATRE SUPPLY COMPANY, 1890 Dixwell Avenue, Hamden 14. Telephones: ATwater 8-2547—(Emergency Night) ATwater 8-8063. PERSONNEL—Manager: R. J. Mauro. Salesmen: George M. Peloso, C. E. Cocco. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

*ELMER H. BRIENT AND SONS, INC., 925 New Jersey Ave., N.W., Washington, D. C. Telephones: DIstrict 7-9505-6, OLiver 2-1453. PERSONNEL—General Manager: Elmer H. Brient. Office Manager: Ted C. Brient. Engineers: K. F. Owens, C. L. Rakow. AREA SERVED—District of Columbia, Maryland, Virginia, Northeastern W. Virginia, Delaware, Pennsylvania.

BEN LUST THEATRE SUPPLY COMPANY, 1001 New Jersey Ave., N.W., Washington 1. Telephone: NAtional 8-5376. PERSONNEL—Owner and Manager: Irwin Lust. Salesman: O. F. Leland. Secretary: Ray Warren. Service Engineer: John F. Doyle. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 1015 New Jersey Ave., N.W., Washington 1. Telephones: STerling 3-8938—(Emergency Night) WOodley 6-0790, EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S. Wheeler. AREA SERVED— Virginia, Maryland, Delaware, District of Columbia.

FLORIDA

JOE HORNSTEIN, INC., 273 W. Flagler St., Miami. Telephones: FRanklin 4-7596—(Emergency Night) MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineer: O. G. Taylor, 2927 Lown Ave., Tampa. AREA SERVED—Southern States.

*PEARCE THEATRE EQUIPMENT CORPORATION, 320 W. Flagler St., Miami. Telephone: FRanklin 3-5038. PERSONNEL—Manager: Edgar B. Pearce. Office Manager: Mary E. Clausen. Theatre Engineer: L. C. Webb. Air Conditioning Engineer: C. V. Mitchell. Sales Manager: F. E. Van Hoesen. AREA SERVED—Florida, Cuba, the Bahamas.

*UNITED THEATRE SUPPLY CORPORATION, 2408 Grand Central Ave., Tampa 1. Telephone: 8-5189. PERSONNEL—President and Treasurer: Ray Busler. Secretary: Edna L. Worth. Counter Man: S. W. Smith. AREA SERVED—Florida, South Georgia, Cuba, the Bahamas.

GEORGIA

DIXIE THEATRE SERVICE AND SUPPLY COMPANY, 1010 N. Slappey Drive, Albany. Telephones: HE 2-2846—(Emergency Night) HE 2-2317. PERSONNEL—President and General Manager: J. O. McClung. Vice-President: L. W. McClung. Engineer: W. C. McClung. Service: Buddy McClung. Sales: C. T. Arn. AREA SERVED—Georgia, Alabama, Florida, Tennessee.

CAPITAL CITY SUPPLY COMPANY, INC., 161 Walton St., N.W., Atlanta 3. Telephones: JA 1-1244—(Emergency Night) CE 3-6885; TR 2-4493. PERSONNEL—President and Manager: O. J. Howell. Vice-President in Charge of Sales: Lewis Waits. AREA SERVED—Georgia, Tennessee, Alabama, part of Florida.

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton St., N.W. Atlanta 3. Telephone: JAckson 4-8486-87. PERSONNEL—Manager: J. G. Thigpen. Salesmen: R. M. Goldsmith, R. L. McWilliams, P. D. Hug. Service Man: C. Harris. AREA SERVED—Georgia, Florida, Alabama, Tennessee.

WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 North Ave., N.E., Atlanta 8. Sales Branch: 229 S. Church St., Charlotte, N. C. Telephone: JA 2-4613 PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. AREA SERVED—Alabama, Florida, Georgia, Tennessee.

RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephones: AD-3-8788—(If no answer) AD 3-1174. PERSONNEL—President: Irma F. Rhodes. Engineer and Manager: E. L. Rhodes. AREA SERVED—Georgia, Southeast South Carolina, Northern Florida.

*SOUTHEASTERN THEATRE EQUIPMENT COMPANY, 203 Luckie Street, N.W., Atlanta 1. Telephone: JA 3-0461. PERSONNEL—President and General Manager: J. B. Dumestre, Jr. Manager: J. B. Dumestre, III. Representatives: W. N. Troy, Fred Nash, Bob Elzey. AREA SERVED—Southern States.

HAWAII

CONSOLIDATED AMUSEMENT COMPANY, LTD., 1120 Bethel St., Honolulu 11. Telephone: 63571, Merchandise Department. PERSONNEL— T. A. McKee. AREA SERVED—Hawaiian Islands.

THEATRICAL EQUIPMENT AND SUPPLY COMPANY, LTD., 1055 Alakea St., Honolulu 13. Telephone: 5-7351. PERSONNEL—President and General Manager: Ray Jackson. Products Sold: Complete Theatre Equipment and Supplies. AREA SERVED—South Pacific.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 5. Telephones: HArrison 7-7573-74-75-76. PERSONNEL—President: Harold Abbott. Treasurer: Eleanore Abbott. Secretary and General Manager: Erwin J. Peterson. Sales Department: Spiro Charuhas. Office Manager: Elaine Korose. Counter and Shipping: Patrick Coyle. AREA SERVED—Illinois, Northern Indiana.

*AN-GAR, INC., 2831 N. Clark St., Chicago. PERSONNEL—G. C. Anders, R. W. Dassow.
MOVIE SUPPLY COMPANY, INC., 3507 North Pulaski Rd., Chicago. Telephone: COrnelia 7-3130. AREA SERVED—Entire U. S.

ANN-LEE, INC., 940 W. Belmont Ave., Chicago. Telephone DI-8-3575.

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Ave., Chicago 5. Telephone: WAbash 2-8266. PERSONNEL—Manager: P. P. Rosser, Jr. Assistant Manager: E. C. Novak. AREA SERVED—Northern Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: MElrose 4-1727. PERSONNEL—B. Hopkins, M. Hopkins, S. Goddard, R. Webster, F. Leas.

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois St., Indianapolis 4. Telephones: MElrose 4-4517—(Emergency Night) OLfford 5-5825, WAlnut 6-6490, WAlnut 3-5126. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraghty. Salesman: W. S. Smith. Inside Salesman: J. Bommerscheim. Shipping Clerk: L. Lewis. AREA SERVED—Indiana, Kentucky.

PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 661. PERSONNEL—Geo. Wenger.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121-23 High St., Des Moines 9. Telephone: CH 3-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: H. N. Sutton. AREA SERVED—Iowa.

KANSAS

SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: AM-2-2153. PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED— Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-29 S. 3rd St., Louisville 2. Telephone: JUniper 4-7559, JUniper 3-3186. PERSONNEL—Owners: W. E. Carrell, Sr., W. E. Carrell, II, J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., E. C. Barnard. Counter Man: Harry Woodson. Service Engineer: John MacDonald. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

HADDEN THEATRE SUPPLY COMPANY, 209 S. 3rd St., Louisville 2. Telephones: JUniper 4-0477—(Emergency Night) GLendale 2-2153. PERSONNEL—Owner: J. Stoner Hadden. Office Manager: Henry J. Uphaus. Service Department: Gene Mitchom. AREA SERVED—Kentucky, Southern Indiana, and Southern Ohio.

LOUISIANA

*HODGES THEATRE SUPPLY CO, INC., 1309 Cleveland Ave., New Orleans 13. Telephones: TUlane 8356—(Emergency Night) 21-4-3441, FAirview 8902. PERSONNEL—President: W. A. Hodges. Manager: J. P. Magendie. Salesman: Joe Faia. Sound Engineer & Salesman: H. J. Ballam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 220 S. Liberty St., New Orleans 12. Telephone: Tulane 4891. PERSONNEL—Manager: T. W. Neely. Salesman: C. A. Achee, Jr. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF LOUISIANA, 214 S. Liberty St., New Orleans 12. Telephone: Tulane 8661. PERSONNEL—Resident Manager: W. H. Murphy, Jr. Representative: Don Wilmoth. Office Manager: Ruth Toubman Segal.

ALON BOYD, P. O. Box 362, Shreveport. Telephone: 2-6612. AREA SERVED—Louisiana, Mississippi, Southwest Alabama.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore 18. Telephones: BElmont 5-2747-48—(Emergency Night) CLifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Salesman: Jack Dusman. AREA SERVED—Maryland, District of Columbia, Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 2. Telephones: MUlberry 5-8266-67. PERSONNEL—Manager: H. C. Atkinson. Service Man: L. P. Sieber. Counter Clerk: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16. Telephones: LIberty 2-6797—(Emergency Night) Blue Hills 8-6855, FAirview 3-3192. PERSONNEL—President: K. R. Douglass, Jr. Vice-President: Ernest J. Comi. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Lou Phillips, Frank W. Grabau. AREA SERVED—Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 20 Melrose St., Boston 16. Telephones: LIberty 2-0051—(Emergency Night) MIssion 3-5128. PERSONNEL—Manager: E. K. Hosmer. Salesman: R. Quint. Counter Man: J. Martin. AREA SERVED—Maine, New Hampshire, Vermont, Massachusetts, Rhode Island.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephones: LIberty 2-9814—(Emergency Night) GRanite 2-7885, BElmont 5-2870. PERSONNEL—Owner: P. E. Comi, Manager: William J. Cliggot. Sales and Installation: P. E. Comi, Joseph Testa. AREA SERVED—All New England states.

NATIONAL THEATRE SUPPLY COMPANY, 37 Winchester St., Boston 16. Telephones: LIberty 2-2663—(Emergency Night) LOgan 7-7747. PERSONNEL—Manager: H. J. McKinney. Salesmen: Lawrence Cooney, George Poore. AREA SERVED—New England States, except Connecticut.

MICHIGAN

AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm St., Detroit.

NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 1. Telephones: WOodward 1-2447-8-9—(Emergency Night) (MAyfair 6-5702, PArkway 2-8247. PERSONNEL—Manager: C. Williamson. Salesman: J. J. Kenny, C. J. Rowston. Service Man: G. Studebaker. Shipping Clerk: F. Smith. AREA SERVED—Michigan.

*RINGOLD THEATRE EQUIPMENT COMPANY, 106 Michigan St., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

THEATRE EQUIPMENT COMPANY, 2211 Cass Ave. Telephoe WOodward 1-1122.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

*AVED THEATRE SERVICE AND SUPPLY, 830 Upper Midwest Bldg., Minneapolis 1. Telephone: FEderal 6-2122. PERSONNEL—Proprietor: A. L. Aved. Products Sold: Ballantyne equipment.

*ELLIOTT FILM AND THEATRE EQUIPMENT COMPANY, 1110 Nicollet Ave., Minneapolis.

FROSCH THEATRE SUPPLY, 51 Glenwood Ave., Minneapolis 3. Telephone: FEderal 5-1166. PERSONNEL—Owner: M. E. Frosch. Manager: Henry Miller—JU 8-7889. AREA SERVED—Minnesota, North Dakota, South Dakota, Northern Iowa, Northern Wisconsin, Northern Michigan.

MINNEAPOLIS THEATRE SUPPLY, INC., 75 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-3306—(Emergency Night) SUnset 4-7575, TUxedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist. AREA SERVED—Minnesota, North and South Dakota, North-West Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 3. Telephones: FEderal 2-8273—(Emergency Night) WAlnut 2-4127. PERSONNEL—Manager: A. T. Crawmer. Salesman: V. J. Barrett. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BAltimore 1-3070-1. PERSONNEL—Owners: Mrs. Maxine Peek and J. Eldon Peek. Manager: L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 8. Telephones: BAltimore 1-9858—(Emergency Night) JAckson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesmen: W. A. Allison, W. R. Davis, Paul Fine. Store Sales: C. D. Whitney. Shipper: A. Nichols. AREA SERVED—Kansas, Western Missouri, Iowa, Nebraska.

SHREVE THEATRE SUPPLY COMPANY, 217 W. 18th St., Kansas City 8. Telephones: HArrison 1-7849, 1-4206—(Emergency Night) WIllow 2-1225.

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte, Kansas City 8. Telephones: GRand 1-0134—(Emergency Night) DRexel 1-2791. PERSONNEL—Manager: C. H. Badger. Sales: C. P. Pearce, J. J. Gillis. AREA SERVED—Kansas, Missouri, Oklahoma, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 3212 Olive St., St. Louis 3. Telephones: JE 1-6350-51. PERSONNEL—Manager: H. H. Hoff. Salesman John Mattler. Shipper. C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

*ST. LOUIS THEATRE SUPPLY COMPANY, 3310 Olive St., St. Louis 3. Telephones: Jefferson 7974-75—(Emergency Night and Holidays) WOodland 1-4781. PERSONNEL—President: G. Scott Collins. Office: Joyce Trestik. Repairs: Tony Parisi. AREA SERVED—Central and Southern Illinois, Kentucky, Eastern Missouri.

NEBRASKA

BALLANTYNE COMPANY, 1712 Jackson St., Omaha.
QUALITY THEATRE SUPPLY COMPANY, INC., 1515 Davenport Street, Omaha 2. Telephones: ATlantic 7253—Emergency Night) Terrace 1519. PERSONNEL—Owners: Carl and Lynn White. Manager: Carl White. Secretary: Hazel White. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEW JERSEY

*THEATRE SUPPLY CORPORATION, 267 Rhode Island Ave., E. Orange. Telephone: ORange 7-1023. PERSONNEL—General Manager: Louis Weiner.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephones: POrter 2-1371—(Emergency Night) POrter, 3-4538. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: HO 5-5055—(Emergency Night) 62-4306. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McCaffery, John Bylancik, Ed Herrmann. Manager: Jack McGrath. Counter: A. Bonano. AREA SERVED—New York State, Vermont, Massachusetts.

NATIONAL THEATRE SUPPLY COMPANY, 962 Broadway, Albany 4. Telephones: HObart 5-5724—(Emergency Night) West Lebanon 3-6322. PERSONNEL—Manager: Ralph J. Mauro. Counter Clerk: David E. Porter. Secretary: Doris B. McGrath. AREA SERVED—Cental New Yok.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Salesmen: M. E. Dawson. Counter Man: John DePasquale. Products Sold: Everything For The Theatre.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 2. Telephones: Washington 1736-7—(Emergency Night) Bedford 2881, Bedford 4516. PERSONNEL—Manager: G. R. George. Office Manager: Bertha Kreink. Shipping Clerk: J. Cullen. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY COMPANY, 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Counter Men: Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

CINEMATOGRAPH INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 341 W. 44th St. New York 36. Telephone: Circle 6-6285 (Emergency Night) ESplanade 6-5698. SCarsdale 3-1623. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesman: Julian Norwick. Service Engineers: H. Schwartz, Joe Kelly. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 18. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephones: Circle 6-6285-86-87-88-89 (Emergency Night) SCarsdale 3-1623, ESplanade 6-5698, MAnhasset 7-6152. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: J. Norwick, C. Scott. Service Engineers: D. Corbett, H. Schwartz. AREA SERVED—Eastern States.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 18. Telephone: Circle 5-6900. PERSONNEL—Manager: Allen G. Smith. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear. S. Rindner. Shipping Clerk: A. Haines. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

NORTH AMERICAN PHILIPS COMPANY, INC., Motion Picture Equipment Div., 100 East 42nd St., New York 17.

S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19. President: Joseph A. Tanney. Vice-Presidents: Oscar Lightstone, Dominick Capano. Treasurer: J. A. Tanney. Secretary: Harriet Marks. Assistant Secretary: Jackeline Tarrer. Production Manager: William Allen. Sales Promotion Manager: Jerome P. Schlesinger. Special Representative: Oliver E. Cain.

WESTREX CORPORATION, 111 Eighth Avenue, New York 11. Telephone CHelsea 3-2300.

NORTH CAROLINA

CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte 1. Telephones: ED 3-9369, FR 6-1452—(Emergency Night) FR 5-6578. PERSONNEL—Manager: Frank M. Strange. Sales Representative: Charles Duncan.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: EDison 2-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

HARRIS THEATRE SALES, INC., 315 S. Church St., Charlotte 1. Telephones: FR 5-1349—(Emergency Night) KE 7-5209. PERSONNEL: President and Treasurer: W. F. Harris. Vice-President and Secretary: J. E. Harris. Director: V. E. Jordan. S. Carolina Salesman: Dean House. N. Carolina Salesman: W. F. Harris, Jr. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 1. Telephones: ED 2-7753, ED 2-7754—(Emergency Night) EM 6-0020, EX 9-5949, JA 3-5891. PERSONNEL—Manager: R. D. Turnbull. Salesmen: A. R. Coskrey, J. H. Dunphy, Mike Baldivid, J. K. Price. AREA SERVED—North and South Carolina.

*SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF NORTH CAROLINA, 209 S. Poplar St., Charlotte 2. Telephones: 4-3093-94—(Emergency Night) 4-1804. PERSONNEL—President and General Manager: J. B. Dumestre, Jr. Manager: W. P. White. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 1624 W. Independence Blvd., Charlotte. Telephone: FRanklin 5-6008-09. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: Henry Phillips. Shipping and Receiving: Donald Dennis, Fred Massey, Mary Ellen Furr. AREA SERVED—North and South Carolina, Southern Virginia. (See separate listing for Greensboro store).

*THEATRICAL ENGINEERING COMPANY, Rt. 2 Sherbrooke Rd., Charlotte. Telephone: EMerson 6-3557. PERSONNEL—Edw. A. Rosenblatt. AREA SERVED—North and South Carolina.

*THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

WIL-KIN THEATRE SUPPLY, INC., 229 South Church St., Charlotte 2. Telephone: EDison 3-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: J. C. Tipton. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 215 E. Washington St., Greensboro. Telephones: BR 2-6165, BR 2-6166—(Emergency Night) BR 2-7281, BR 3-2128. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. Salesmen: Lloyd Parson, Kermit Clark, Winnie Umphdette, Harvey Warren. AREA SERVED—North and South Carolina, Southern Virginia.

OHIO

JONES PROJECTOR COMPANY, 2727 6th Street, Cuyahoga Falls. Telephone WAlbridge 8-2480. PERSONNEL—President: Harry P. Jones. AREA SERVED—Northern Ohio, and Western Pennsylvania.

*MID-WEST THEATRE SUPPLY COMPANY, INC., 1638 Central Parkway, Cincinnati 10. Telephone: CHerry 1-7724. PERSONNEL—President: H. B. Snook, Vice President: T. M. Fisher. Installation Supervisor: E. N. Howe. AREA SERVED—Southern Ohio, Indiana, Kentucky, and West Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 1638 Central Parkway, Cincinnati 10. Telephones: MAin 1-6580-81. PERSONNEL—Manager: James A. Conn, Salesmen: C. A. Allbright, F. Pat Conn. Shipper: R. Hunt. AREA SERVED—Southern Ohio, West Virginia, Kentucky.

NATIONAL THEATRE SUPPLY COMPANY, 2128 Payne Ave., Cleveland 14. Telephones: PRospect 1-4613-4—(Emergency Night) EDison 1-8593. PERSONNEL—Manager: M. H. Fritchle. Assistant Manager: M. H. Mutchler. Salesman: Nick Lubich. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

OHIO THEATRE SUPPLY COMPANY, 2108 Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) EVergreen 1-0376. PERSONNEL—Arnold Weiss, Nick Lubich. AREA SERVED—Cleveland Exchange Territory.

*DAYTON THEATRE SUPPLY COMPANY, 4679 Richwood Drive, Dayton 39. Telephone: Oxmore 0294. PERSONNEL—Owner and Manager: Charlie D. Wall. AREA SERVED—Southern Ohio, Northern Kentucky.

TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 13. Telephones: GReenwood 4-2408—(Emergency Night) GReenwood 4-6995. PERSONNEL—General Manager: Brad H. 8rockway. AREA SERVED: Cleveland Territory, Southeastern Michigan, Northeastern Indiana.

THEATRE EQUIPMENT COMPANY, 1206 Cherry St., Toledo 4. Telephones: CHerry 3-8106. PERSONNEL—Orville C. Wells, Harry M. Sherdian, Julia Sturdavant, Howie Forbs. AREA SERVED—Ohio, Indiana, Michigan.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Ave., Oklahoma City 2. Telephones: CE 2-0203—(Emergency Night) JA 8-2476, V 2-2466, JA 4-6048. PERSONNEL—Manager: Howard Nelson. Salesman: W. W. Miller. Office Manager: W. W. Miller. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 623 W. Grand Ave., Oklahoma City 2. Telephones: REgent 6-8691—(Emergency Night) JA 8-2471. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. Counter Man: Gordon Wortham. AREA SERVED—Oklahoma, Panhandle of Texas, West Arkansas.

OREGON

MOTION PICTURE ACCESSORIES COMPANY, 8ox 240, Dayton. Telephone: 6X13. PERSONNEL—Owner: James 8. Dabney, Jr. AREA SERVED—Western and Coast States.

S. F. 8URNS & COMPANY, INC., 915 N. W. 19th St., Portland. Telephone. CApitol 2-6437. PERSONNEL—Manager: La Vere 8ell. AREA SERVED—Oregon, Washington, Idaho, Montana, Alaska.

B. F. SHEARER COMPANY, 1947 N. W. Kearney St., Portland 9. Telephones: CApitol 8-7543—(Emergency Night) 8Elmont 4-1406. PERSONNEL—Branch Manager: 8. F. Shearer, Jr.. Counter Man: Dan Stitt. AREA SERVED—Oregon, Southern Idaho, Southern Washington.

PENNSYLVANIA

BLUM8ERG 8ROTHERS, INC., 1305-07 Vine St., Philadelphia 7. Telephones: LOmbard 3-7240-41—(Emergency Night) MOhawk 4-4920 or 4-5368. PERSONNEL—President: Harry 8lumberg. Secretary and Treasurer: Ben Blumberg. Service Men: Joe Haggerty (Night—GReenwood 3-9207), Leon Miller (Night—TRinity 7-1898), Irv Goldeberg (Night—MOhawk 4-5478). AREA SERVED—Pennsylvania, Delaware, New Jersey.

NATIONAL THEATRE SUPPLY COMPANY, 1310 Vine St., Philadelphia 7. Telephones: LOcust 7-6156-7—(Emergency Night) GReenwood 3-7678. PERSONNEL—Manager: William J. Hutchins. Salesmen: Mickey Lewis, 8ud Miller. Shop Mechanic: Ed Humphry. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

SUPERIOR THEATRE EQUIPMENT COMPANY, 311 N. 13th St., Philadelphia 7. Telephone: LOcust 3-1420. PERSONNEL—President: Jack H. Greenberg. Product Sold: Lorraine Orlux Carbons. AREA SERVED—Eastern Pennsylvania, Southern New Jersey, Delaware.

ATLAS THEATRE SUPPLY COMPANY, 402 Miltenberger St., Pittsburgh 19. Telephones: GRant 1-4281—(Emergency Night) PE. 1-6330. PERSONNEL—President and Manager: Gordon O. Gibson. Salesman: James M. Gibson. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY COMPANY, 84 Van 8raam St., Pittsburgh 19. Telephone: GRant 1-4630. PERSONNEL—Manager: T. F. McCleary. Assistant Manager: H. W. Russell. Salesmen: H. D. Putnam, C. R. Thomas. Office Manager: R. Eardley. Machinist: C. Rogal. AREA SERVED—Western Pennsylvania, Northern West Virginia.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster St., Providence. Telephone: MAnning 1-9052. PERSONNEL—Manager: H. F. Slater.

SOUTH CAROLINA

*TRIO AMUSEMENT COMPANY, 229 North Main St., 8ox 394, Greenville. Telephone: 2-7111—(Emergency Night) 3-2193. PERSONNEL—Owner and Manager: Ed C. Curdts. General Manager: Fred S. Curdts.

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY, 316 S. Main Ave., Sioux Falls. Telephones: ED 4-8661, ED 2-4188. PERSONNEL—Owner and Manager: E. Robbins. AREA SERVED—South Dakota, Southwestern Minnesota, Northwestern Iowa.

TENNESSEE

NATIONAL THEATRE SUPPLY COMPANY, 412-414 S. Second St., Memphis 2, Telephones: JAckson 5-6616-17-18—(Emergency Night) FAirfax 7-3975, GLendale 2-9731, 8Roadway 6-3066, FAirfax 7-2389. PERSONNEL—Vice President: R. L. 8ostick. Branch Manager: C. C. 8ach. Salesman: C. E. Matthews. Service Engineers and Salesmen: O. D. 8land, G. C. Hale. Counter Salesman: J. R. Ferraris. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

*THEATRE AND EXHI8ITORS SUPPLY COMPANY, 361 S. Second St., Memphis. Telephones: 5-8214—(Emergency Night) 34-1291. PERSONNEL—Kenneth E. Forster. AREA SERVED—Memphis Exchange Area.

*TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3. Telephones: JA 5-8249—(Emergency Night) EX 7-4186. PERSONNEL—Owner: Mrs. G. L. Mitchell. AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampton Road, Dallas 8. Telephones: Whitehall 6-2235, 6-2232 (24 Hour Service.) PERSONNEL—Owner: J. H. Hardin. Manager: Joe Joseph. Salesmen: R. W. Pinkston, Joe Joseph. AREA SERVED: Texas, New Mexico, Oklahoma, Louisiana, Arkansas, Colorado, Arizona.

HER8ER THEATRE EQUIPMENT COMPANY, 408 S. Harwood St., Dallas 1. Telephone: RI 7-6568. PERSONNEL—Owner: E. P. Herber. Salesman: Ed Euler. Shop Foreman: J. M. Wilson. AREA SERVED—Texas, Louisiana, Oklahoma, New Mexico, and part of Mexico.

MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 1. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-Presidents: C. C. Hoover and Charles McKinney. Sound Service Department Manager: J. C. Skinner AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Harwood St., Dallas 1. Telephones: RIverside 8-2135-36. PERSONNEL—Manager: J. I. Watkins. Assistant Manager: E. H. Cernosek. Salesmen: H. A. Moore, Frederic Anderson, Sam. M. 8erry. Office Manager: E. H. Cernosek. Counter Clerk: V. P. Lysek. Service Man: L. H. Walters. AREA SERVED—Texas.

EL PASO THEATRE EQUIPMENT COMPANY, 2804 Catnip Drive (P.O. 8ox 940), El Paso. Telephone: Lynwood 8-0884. (Day and Night). PERSONNEL—Owner: M. Joe Birdwell. Secretary: Rosalind 8irdwell. Products Sold: All makes new and used theatre and concession equipment. AREA SERVED—West Texas, New Mexico, Arizona, Mexico.

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1618 Austin Street, Houston 3. Telephone: CApitol 2-9906. PERSONNEL—President: Al Mortensen. Store Manager: Tom S. Vincent. AREA SERVED—Texas.

INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: Capitol 6-3508 (Day or Night)—PERSONNEL—Owner and Manager: R. A. Barron. Secretary: Mrs. R. A. 8arron. AREA SERVED—Texas.

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1. Telephone: EMpire 4-7821. PERSONNEL—Manager: P. S. Gun. Salesman: L. Gerger. Products Sold: Motiograph and Ashcraft equipment, Leedhom Carpets.

WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1. Telephone: EMpire 3-9974. PERSONNEL—Manager: Ned Fuller. Salesman: L Gerber. Products Sold: Century, RCA, and Strong equipment. Mohawk Carpets, Dynalite.

VIRGINIA

NORFOLK PHOTO AND MOVIE SUPPLY COMPANY, 4101 Hampton 8lvd., Norfolk 8. Telephones: 5-3818 (Emergency Night) 5-1744, 3-5337. PERSONNEL—Owner: Morris Ornoff.

PERDUE CINEMA SERVICE, 220 Eugene Drive, P.O. Box 671, Roanoke. Telephone: DI 3-9940. PERSONNEL—Manager: Roscoe E. Perdue. Salesman: Nat Tanner. AREA SERVED—Western Virginia.

WASHINGTON

AMERICAN THEATRE SUPPLY COMPANY, INC., 2300 First Ave., Seattle 1. Telephones: MA 4-4572, LA 2-6662. PERSONNEL—President: R. E. W. Fairleigh. Treasurer: A. L. Hansen Sales Manager: Richard Fairleigh. AREA SERVED—Pacific Northwest and California.

S. F. 8URNS & COMPANY, INC., 2319 2nd Ave., Seattle 1. Telephones: MAin 4-2515—(Emergency Night) ATwater 3-1007, LAkeview 2-7823. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

NATIONAL THEATRE SUPPLY COMPANY, 2330 Second Ave., Seattle 1. Telephones: MAin 2-3422—(Emergency Night) Lakeview 2-5956. PERSONNEL—Manager. W. C. Stahl. AREA SERVED—Washington, Oregon, Montana, Idaho, Alaska.

8. F. SHEARER COMPANY, 2318 Second Ave., Seattle 1. Telephones: MAin 3-8247—(Emergency Night) EMerson 4-2233, EMerson 2-3684. PERSONNEL—Executive Vice-President and Manager: T. L. Shearer. Sales Manager: C. H. 8eresford. AREA SERVED—Montana, Washington, Panhandle of Idaho, Alaska.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY COMPANY, 506 Lee St., Charleston 21. Telephones: DI 44-413 (Emergency Night) 21-045. PERSONNEL—Owner and Manager: N. E. Merhie. Salesmen: Harold Moore, Ned Skaff. AREA SERVED—Southern W. Va., Ohio border, Kentucky, and Virginia.

LOVETT AND COMPANY, Box 1127, Clarksburg. Offices: U. S. 19, Weston. Telephones: Weston 1670—(Emergency Night) Clarkesburg MA 2-7822. PERSONNEL—General Manager: D. E. Lovett. Sales Representative: Gray Barker. Office Manager: Virginia Howell. AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

THEATRE SERVICE AND SUPPLY COMPANY, Box 1389, Huntington. Telephones: JA 2-4043, JA 5-5477, JA 3-6971. PERSONNEL—Manager: S. T. Gallimore. Treasurer: P. J. Sheets.

WISCONSIN

VIC MANHARDT COMPANY, INC., 3131 W. Lisbon Ave., Milwaukee 8. Telephones: DIvision 2-8344-45—(Emergency Night) Bluemond 8-4935, HIlltop 5-0415. PERSONNEL—President: Victor R. Manhardt. Salesman: Elmer J. Engel. AREA SERVED—Milwaukee Film Territory, Northern Wisconsin, Upper Michigan.

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 3. Telephones: BRoadway 1-7333—(Emergency Night) HIlltop 5-7479, DIvision 2-8184, LIncoln 3-2405. PERSONNEL—Manager: A. J. Larsen. Office Manager: M. Anacker. Serviceman: F. J. Wagner AREA SERVED—Milwaukee Exchange Territory, Upper Michigan.

THE RAY SMITH COMPANY, 710 W. State St., Milwaukee 3. Telephones: BRoadway 1-2100—(Emergency Night) 8Roadway 6-0579. PERSONNEL—Owner: Ray A. Smith. Service Man: Alex Zsebe. AREA SERVED—Wisconsin, Northern Michigan.

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EDITOR'S NOTE

Every effort has been made by the staff of THEATRE CATALOG to make the following listings of foreign supply dealers as accurate and up-to-date as possible. However, it has not been possible to achieve a high degree of uniformity in the entries.

With the assistance of the international manufacturers and distributors, we have been able to secure exceptionally detailed information about their outlets. Other dealer listings which have not been verified specifically for this Edition are indicated by an asterisk (*).

ALBERTA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 294 84th Ave., Edmonton. Telephone: HO 9-1588. PERSONNEL: Sales Representative: D. M. Netterfield. Service Inspector: C. L. Johnson.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 731 10th Ave., S.W., Calgary. Telephone: AMherst 2-9947. PERSONNEL: Sales Representative: J. L. Adams.

SHARP'S THEATRE SUPPLIES, LTD., 104 4th St. S. W., Calgary. Telephones: AM 2-4076, AM 2-7266. (Emergency Night) CH 3-0757, AV 9-7578. PERSONNEL—Manager: W. G. Sharp. Service Engineer: A. E. Sick. Salesman: D N. Rhodes. Products Sold: Complete theatre supplies, including Motiograph, Strong, National Carbon lines. AREA SERVED—Alberta, Saskatchewan, Eastern British Columbia.

*M. L. ADAMSON, 9921 - 113th St. Edmonton.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton Telephones: GA 2-8502—(Emergency Night) GL 5-7390. PERSONNEL—District Manager: Charles Carphin. AREA SERVED—Alberta and Western Saskatchewan.

BRITISH COLUMBIA

*DOMINION THEATRE EQUIPMENT CO., LTD., 847 Davie St., Vancouver. Telephone: MU 5-6634.—(Emergency Night) Cherry 3211. PERSONNEL—President: D. V. K. Fairleigh. Sales: R. E. Fairleigh. AREA SERVED—Western Canada, Yukon Territory.

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 970 Davie St., Vancouver 1. Telephones: MUtual 2-1681-2-3. PERSONNEL: District Manager: A. A. Richardson. Service Inspectors: Ray Townsend. New Sales: R. C. Henwood, R. H. Williams. AREA SERVED—8ritish Columbia, Yukon Territory.

LA SALLE RECREATIONS, LTD. (Theatre Chair Carpet & Linoleum Div.), 945 Granville St., Vancouver. Telephones: MU 5-5034, MU 5-5428—(Emergency Night) RE 3-3929, PERSONNEL—President and Managing Director: S. A. Lechtzier. Vice-President: M. R. Lechtzer. AREA SERVED—Entire Dominion of Canada.

THEATRE EQUIPMENT SUPPLY CO. New Film Exchange 8ldg., 2182 W. 12th Ave., Vancouver. Telephones: REgent 8-2421. (Emergency Night) AMherst 6-5118. PERSONNEL—Owner: H. I. Howard. Counter Man: E. R. Petch. AREA SERVED—8ritish Columbia, Alberta, Yukon.

MANITOBA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 271 Edmonton St., Winnipeg. Telephone: TUrner 2-5795. PERSONNEL—District Manager: R. W. Mann. Sales: W. M. Tulloch. Service Inspectors: H. 8. Grimes, J. J. Zogal. AREA SERVED—Provinces of Manitoba, Saskatchewan, Alberta, and Ontario Lakehead district.

*J. M. RICE & CO., LTD., 710 8roadway Ave., Winnipeg 10. Telephones: SPruce 5-8219—(Emergency Night VE 2-2492. PERSONNEL—President: J. M. Rice. General Manager: J. L. Rice. Sound Engineer: H. E. Kinnear. Salesman: W. Leckie. AREA SERVED—Manitoba, Eastern Saskatchcewan, Western Ontario

NEW BRUNSWICK

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 86 Charlotte St., Saint John. Telephone: OXford 3-2819. PERSONNEL—Branch Manager: C. L. Johnston. Service Inspector: F. W. Burdon.

NOVA SCOTIA

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 117 Hwoe Ave., Halifax. Telephone: 5-5110. PERSONNEL—District Manager: J. McEwan. Sales & Service Inspector: W. Orr, C. J. Gilbert.

ONTARIO

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 861 8ay St., Toronto 5. Telephone: WAlnut 5-3871. PERSONNEL—President: Lloyd C. Pearson. Vice-President: Andrew G. Rouse. Chief Engineer: Allison D. Turnbill. Assistant to Chief Engineer: E. J. 8laney. Merchandise Manager: Walter Raps. Supervisor Sound Department: W. K. Reason. Supervisor Projection Department: T. C. Hoad. Manager Sales and Service: W. Walterhouse. Sales and Service Inspectors: Eric A. Grant, 8yron; Norman Smith, Hamilton; and Andrew 8ridger, Timmons. AREA SERVED—Ontario, West of Ottawa Valley.

STRAND ELECTRIC & ENGINEERING COMPANY, LTD., 755 Yonge St., Toronto. Telephone: WAlnut 5-5106-9. Products Sold. Lighting Equipment and Dimmer Control Systems.

QUEBEC

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 160 8ates Road, Mount Royal, Montreal. Telephones: REgent 9-6381-5461. PERSONNEL—District Manager: P. L. Keppie. Sales: L. A. Haizelden, S. E. Czobor, R. 8ousauet. C. Goudreault. Service Inspectors: J. Lajevnie, P. Gaillard, J. G. Cote. AREA SERVED—Provinces of Quebec and Ontario West to Ottowa Valley.

THE RO8ERT SIMPSON COMPANY, LTD., Contract Division, 45 Richmond Street West, Toronto 1. PERSONNEL—General Manager, All Branches: L. E. Wicklum. Western Branches: R. H. Dickson. Salesmen: E. W. 8ryant, Toronto; S. S. Murphy, Halifax; M. Girard, Montreal; J. C. G. Hood, Winnipeg: D. Patrick, Regina; H. Krahn, Saskatoon; R. A. Harris, Edmonton; R. H. Dickson, Vancouver. AREA SERVED—Dominion of Canada.

RCA VICTOR COMPANY, LTD., 1001 Lenior Street, Montreal 30. Telephone: WEllington 3-7551. PERSONNEL—Vice-President and General Manager: J. D. Houlding. President: P. J. Casella. Vice President, Consumer Products: R. M. Macrae. General Manager, Technical Products: J. Sutherland. Products Sold: 16mm movie projectors, sound equipment. AREA SERVED: Branch offices in Halifax, Quebec, Montreal (Royalmount), .Ottawa, Toronto, Winnipeg, Calgary, Edmonton, Vancouver. Distributors: A. A. Murphy & Sons, Saskatoon, Sask., W. Ouellet et Fils, Rimouski, Quebec.

SASKATCHEWAN

GENERAL SOUND & THEATRE EQUIPMENT, LTD., 1553 Albert St., Regina. Telephone: JOrdan 9-5454. PERSONNEL— Sales Representative: Lou Sass. Service Inspector: L. G. Kiefer.

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A. BESSE AND COMPANY (ADEN), LTD., Aden. Products Sold: Philips Projection and Sound Equipment.

AFGHANISTAN

NETHERLANDS AFGANISTAN FOUNDATION, Shar-i-Now, Kabul. Products Sold: Philips Projection and Sound Equipment.

ALGERIA

S. A. PHILIPS NORD-AFRICAINE, Immeuble Mauretania, Carrefour de l'Agha, Algiers. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, 47 Rue Michelet, Algiers. PERSONNEL—Manager: A. C. Lenoel. Products Sold: Westrex Corporation line. AREA SERVED—Algeria, Tunisia, and Morocco.

WESTREX COMPANY, FRANCE-BELGIUM, Impasse Thierry, Oran. Products Sold: Westrex Corporation line.

ARABIA

GHARABALLY LTD. (Elect. Division) P.O. Box 136, Kuwait. Telephone: 242/3. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

SALEH JAMEL AND COMPANY, LTD., Kuwait. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

ARGENTINA

CONSELEC S.A.I.C.I.Y., F. Hipolito Yrigoyen, 676, Buenos Aires. Products Sold: Strand Company Lighting Equipment and Dimmer Control Systems.

PHILIPS ARGENTINA, S.A., Cailla de Correo 3479, Buenos Aires. Products Sold: Philips Projection and Sound Equipment.

RCA VICTOR ARGENTINA, P. O. Box 4400, Bme. Mitre 1961, Buenos Aires. Products Sold: Theatre and Sound Equipment, Sound Recording Equipment, Theatre Television.

SOCIEDAD ARGENTINA DE IMPORTACION E.M. ETCHEGOIN, Maipu 639-641, Buenos Aires. Products Sold: Gaumont-Kalee line.

WESTREX COMPANY, ARGENTINA, Rodriquez Pena 370, Buenos Aires. PERSONNEL—Manager: R. J. Hortis. Products Sold: Westrex Corporation line. AREA SERVED—Argentina, Paraguay, Uruguay.

AUSTRALIA

WESTREX AUSTRALIA PTY., LTD., Head Office of Area: Broughton House, 181 Clarence St., Sydney, New South Wales. PERSONNEL—Manager: W. E. Kollmyer. Products Sold: Westrex Corporation line. AREA SERVED—Australia.

WESTREX AUSTRALIA PTY., LTD., 62 Rundle St., Adelaide, South Australia. Products Sold: Westrex Corporation line. AREA SERVED—State of South Australia.

WESTREX AUSTRALIA PTY., LTD., 70A Stanley St., S. Brisbane, Queensland. Products Sold: Westrex Corporation line. AREA SERVED—State of Queensland.

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NATIONAL THEATRE SUPPLY COMPANY OF AUSTRALASIA, PTY., LTD., Film House, 251A Pitt St., Sydney, New South Wales. Cable Address: Vitavox—Sydney. Telephone: BO663. PERSONNEL—General Manager: A. L. Graham. General Sales Manager: R. C. Smith. Products Sold: Gaumont-Kalee. AREA SERVED—Australia, Tasmania.

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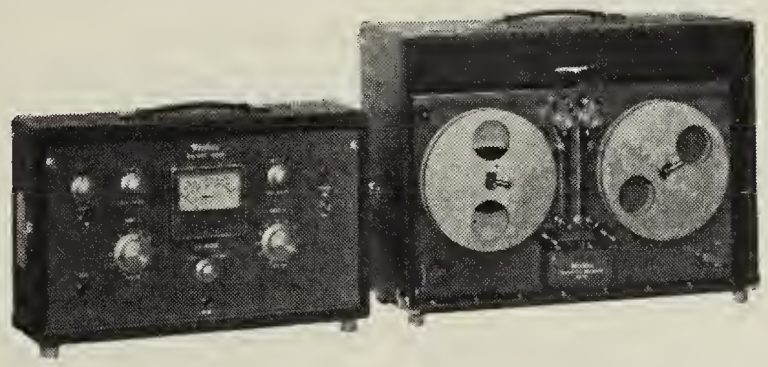
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BICKER AND VAN der ROER, Sarphatikade 4 Amsterdam. Products Sold: National Theatre Supply Company line. Lorraine Carbons.

WESTREX NEDERLAND N.V., Singel 127, Amsterdam. Products Sold: Westrex Corporation line. AREA SERVED—Netherlands.

PHILIPS NEDERLAND N.V., Eindhoven. Products Sold: Philips Projection and Sound Equipment.

*N. V. KINO APPARATEN EN INSTRUMENTEN FABRIEK, LOUIS B. KAGENAAR, Jekerstraat B2, Utrecht. Telephones: 34775, 28307. Products Sold: Micron Projectors, Elka Sound Equipment, Screens, Carbons, Curtain Machines, Rectifiers, Theatre Chairs.

NEW ZEALAND

P. C. BLENKARNE, LTD., 6 Upper Queen St., Auckland. PERSONNEL—Managing Director: P. C. Blenkarne. General Manager: P. J. Blenkarne. Branches: Auckland, Hamilton, Palmerston North, Wellington, Christchurch. Products Sold: National Theatre Supply Company line. AREA SERVED—New Zealand and South Pacific.

CHARLES CARRAD, LTD., Civic Theatre Building, Bledisloe St., Auckland. Products Sold: Philips 35mm. and 16mm. Sound Film and Projection Equipment. (Sole Agency).

GAUMONT-KALEE (N. Z.) LTD., St. James Building, Queen St., P.O. Box 2191, Auckland, C. I. Products Sold: Gaumont-Kalee, "Ship" Carbons, Theatre Supplies.

WESTREX COMPANY, NEW ZEALAND, LTD., 174 Queen ST., Auckland. Products Sold: Westrex Corporation line.

P. C. BLENKARNE, LTD., 243, St. Asaph St., P. O. Box 1175, Christchurch. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, NEW ZEALAND, LTD., 3 Ferry Road, Christchurch. Products Sold: Westrex Corporation line.

WESTREX COMPANY, NEW ZEALAND, LTD., c/o St. James Theatre, Moray Place, Dunedin. Products Sold: Westrex Corporation line.

PHILIPS ELECTRICAL INDUSTRIES OF NEW ZEALAND, LTD., P. O. Box 2097, Wellington. Products Sold: Philips Projection and Sound Equipment.

*SCAMMELL AND EGLINTON, Motion Picture Engineers, Martins Buildings, 45 Courtenay Place, Wellington C.3. Products Sold: Theatre Equipment and Supplies.

WESTREX COMPANY, NEW ZEALAND, LTD., Head Office of Area: 5B Kent Terrace, Wellington. PERSONNEL—Manager: B. S. Rundle. Products Sold: Westrex Corporation line. AREA SERVED—New Zealand.

NICARAGUA

*AUTOMOTIVE AND INDUSTRIAL EQUIPMENT COMPANY, Apartado 323, Managua.

EQUIPOS Y ACCESORIOS, Apartado 242, Managua. Products Sold: National Theatre Supply Company line, "National" Carbons. AREA SERVED—Nicaragua.

SUCESORES DE RAFAEL CABRERA, Apartado 1267, Managua. Products Sold: RCA Theatre and Sound Equipment, RCA 16mm. Equipment.

NIGERIA

COMPANIE FRANCAISE DE L'AFRIQUE OCCIDENTALE, 7 Place d'Iena, Paris 16. PERSONNEL—Nigerian Manager: Leon Morelon. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PHILIPS (NIGERIA) LTD., P. O. Box 2023, G. P. O. Lagos. Products Sold: Philips Projection and Sound Equipment.

NORTHERN IRELAND

(See GREAT BRITAIN)

NORWAY

AKSJESELSKAPET PROTON, Rosenkrantzgt, 11, Oslo. Products Sold: Siemens and Halske, Klangfilm Sound Equipment.

HANS H. KNUTSEN AND COMPANY Kangens Gt. 15, Oslo. Products Sold: Gaumont-Kalee, Bell and Howell, Eugen Bauer, Lorraine Carbons.

J. L. NERLIEN A/S, Tollbugt. 35, Oslo. Products Sold: National Theatre Supply Company line and Zeiss Ikon Equipment.

NORSK A/S PHILIPS, P. O. Box 5040 Oslo. Products Sold: Philips Projection and Sound Equipment.

A/S PROTON, Rosengrautzgaten 11, Oslo. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PAKISTAN

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulistan Cinema Building, Ramna, Dacca. PERSONNEL—Manager: Karim Kassamally. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, EAST, Gulistan Cinema Building, Ramna, Dacca. Products Sold: Westrex Corporation line. AREA SERVED—East Pakistan.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulshan-E-Nusrat Building, Victoria Road, Saddar, Karachi 3. PERSONNEL—Managing Director: A. T. Nomanbhoy. Products Sold: National Theatre Supply Company line.

FILM FACTORS, LTD., Rex Annexe, 27 Victoria Road, Karachi 2. Products Sold: Gaumont-Kalee line.

PHILIPS ELECTRICAL COMPANY OF PAKISTAN, LTD., P. O. Box 7101, Karachi. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, EAST, Karachi House, McLeod Road, Karachi. Products Sold: Westrex Corporation line. AREA SERVED—West Pakistan.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Luxmi Mansion, The Mall, Lahore. PERSONNEL—Manager: Anwar Hussain. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, EAST, Head Office of Area: Attar Singh Building, The Mall, Lahore. PERSONNEL—Manager: D. E. Merfield. Products Sold: Westrex Corporation line. AREA SERVED—Pakistan.

PANAMA

PANAMA RADIO CORPORATION, P. O. Box 406, Panama City. PERSONNEL—President: A. Bletterman. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Republic of Panama, Canal Zone.

RODRIGUEZ Y COMPANIA, P. O. Box 6619, Panama City. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, Avienda 5a Cuba, #32-14, Panama City. PERSONNEL—Manager: B. A. Rivera. Products Sold: Westrex Corporation line. AREA SERVED—Panama and Canal Zone.

PARAGUAY

PHILIPS DEL PARAGUAY, S.A.,Casilla de Correo 605, Asunción. Products Sold: Philips Projection and Sound Equipment.

PERU

J. CALERO PAZ, S.A., Portal de Belen 902-914, Apartado 1281, Lima. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Peru.

PHILIPS PERUANA, S.A. Apartado 1841, Lima. Products Sold: Philips Projection and Sound Equipment.

ERNESTO A. REID, S.A., Av. Wilson 1698, Lima. Products Sold: Gaumont-Kalee line.

WESTREX COMPANY, ANDEAN, Edificio Hidalgo No. 950-954, Plaza San Martin, Lima. Products Sold: Westrex Corporation line. AREA SERVED—Peru and Bolivia.

PHILIPPINES

WESTREX COMPANY, ASIA, Legaspi Street, Cebu City. Products Sold: Westrex Corporation line.

WESTREX COMPANY, ASIA, 227 Legaspi Street, Davao City. Products Sold: Westrex Corporation line.

WESTREX COMPANY, EAST, Jalandoni Int., Iloilo City, Products Sold: Westrex Corporation line.

S. M. BERGER AND COMPANY, LTD., 523 Bustos, Corner Rigal Ave., Manila. PERSONNEL—Manager: Bela Bass. Products Sold: National Theatre Supply Company line.

PHILIPPINE ENGINEERING CORPORATION, 936 Raon St., Quiapo, Manila. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS INDUSTRIAL DEVELOPMENT, INC., 544 San Luis St., P. O. Box 2205, Ermita, Manila. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, ASIA, Head Office of Area: 666 Florentina Torres, Manila. PERSONNEL—Manager: H. v. Zeppelin. Products Sold: Westrex Corporation line. AREA SERVED—Philippines.

PORTUGAL

CENTRO DE COOPERACAO TECHNICA, Rua Dom Joao V, No. 2, Lisbon. Products Sold: Gaumont-Kalee line.

INSTITUTO PASTEUR de LISBOA, R. Nova do Almada 69, Lisbon. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS PORTUGUESA, S.A.R.L., Rua Joaquim Antonio de Aguiar 66, Lisbon. Products Sold: Philips Projection and Sound Equipment.

TELECTRA EMPRESA TECNICA DE EQUIPAMENTOS ELECTRICOS, S.A.R.L., R. Rodigo da Fonseca, 103 r/c, Lisbon. Products Sold: RCA Cinema Equipment, 35mm and 16mm

WESTREX COMPANY, ALBINE, Rua Crucifixo, 76 Lisbon. Products Sold: Westrex Corporation line. AREA SERVED—Portugal.

PORTUGUESE EAST AFRICA

ZUID-AFRIKAANSCH, HANDELSHUIS, N. V., P. O. Box 385 Beira; P. O. Box 471, Lourenco Marques; P. O. Box 111 and 124, Mocambique; Nacala; P. O. Box 124, Nampula; P. O. Box 300, Quelimane. Products Sold: Philips Projection and Sound Equipment.

PORTUGUESE WEST AFRICA

SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA" Caixa Postal 26, Benquela. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Lobito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Caixa Postal 178, Luanda. Products Sold: Philips Projection and Sound Equipment.

EL SALVADOR

MANUEL VIEYTEZ, 1A Calle Poniente No. 430, San Salvador. Products Sold: National Theatre Supply Company line.

PHILIPS DE EL SALVADOR S.A., P.O. Box 865, San Salvador. Products Sold: Philips Projection and Sound Equipment. COUNTRY SERVED—El Salvador.

RADIO ELECTRICA, S. A., La Calle Poniente No. 2 San Salvador. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

*SUCESION CARLOS AVILA, Calle Delgado Y 6A, San Salvador.

SAUDI ARABIA

MOHAMED ALY MAGHRABI, P. O. Box No. 61. Jeddah. Products Sold: Westrex Corporation line. AREA SERVED—Saudi Arabia.

MOHAMED MAHMOOD ZAHID AND BROTHERS, Jeddah. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Saudi Arabia, Yemen.

SCOTLAND

(See GREAT BRITAIN)

SINGAPORE

EDWARD EU AND COMPANY, LTD., 1 Orchard Road, Singapore 9. Products Sold: RCA Cinema Equipment, 35mm and 16mm.

H. A. O'CONNOR & CO., LTD., Laidlaw Building, Battery Road, P. O. Box No. 252, Singapore. PERSONNEL—Managing Director: F. Hickley. Executive Director: P. H. B. Dowson. General Sales Manager: P. J. Richmond. Products Sold: Gaumont-Kalee, "Ship" Carbons, Bell and Howell.

PHILIPS SINGAPORE, LTD., N.T.S. Building, D'Almeida Street, Singapore 1. Products Sold: Philips Projection and Sound Equipment.

SHAW BROTHERS, LTD., 112/120 Robinson Rd., Singapore. Products Sold: National Theatre Supply Company line. AREA SERVED—Malaya.

WESTREX COMPANY, ASIA, 138 Robinson Road, Singapore. Products Sold: Westrex Corporation line.

MESSRS. WILLIAM JACKS AND COMPANY, LTD., Ocean Building, P. O. Box 197, Singapore. Products Sold: Philips Projection and Sound Equipment.

SOCIETY ISLANDS

ESTABLISSEMENTS DONALD TAHITI, Papeete, Tahiti. Products Sold: RCA Theatre and Sound Equipment.

SOUTH AFRICA, UNION OF

PAN AFRICAN FILM SERVICES (PTY.), LTD., P. O. Box 3243 Capetown. Products Sold: RCA Cinema Equipment, 16mm.

AFRICAN CONSOLIDATED FILMS, LTD., Head Office: Broadcast House, 170 Commissioner St., Box 4552, Johannesburg. Branches: Cape Town—26 Commercial St., Box 701. Port Elizabeth—Grand Theatre, Main St. Box 347. Durban——241 Smith St., Box 2352. Bulawayo—Palace Theatre, 11th Ave., Box 537 Nairobi—Corner Govt. Road and Queensway, Box 2682. PERSONNEL—N. Bennett, R. H. Jameson. Products Sold: National Theatre Supply line, RCA Theatre and Sound Equipment, G. B.-Kalee. AREA SERVED—Africa, South of Equator.

H. POLLACK AND COMPANY, LTD., 124 President St., Johannesburg. Products Sold: RCA Cinema Equipment, 35mm.

SOUTH AFRICAN PHILIPS (PTY.) LTD., P. O. Box 7703, Johannesburg. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, EAST, 705, Safric House, 36 Plein Street, Johannesburg. PERSONNEL—Manager: D. Pollock. Products Sold: Westrex Corporation line. AREA SERVED—Union of South Africa, Northern and Southern Rhodesia, Belgian Congo, Portuguese East and West Africa, Tanganyika, Uganda, Kenya Colony, Zanzibar, Angola.

*Listing Not Confirmed by Supply Dealer.

EDITOR'S NOTE

Every effort has been made by the staff of THEATRE CATALOG to make the following listings of foreign supply dealers as accurate and up-to-date as possible. However, it has not been possible to achieve a high degree of uniformity in the entries.

With the assistance of the international manufacturers and distributors, we have been able to secure exceptionally detailed information about their outlets. Other dealer listings which have not been verified specifically for this Edition are indicated by an asterisk (*).

SOUTHERN RHODESIA

PHILIPS RHODESIAN (PRIVATE), LTD., P. O. Box 8003, Belmont. Products Sold: Philips Projection and Sound Equipment.

PHILIPS RHODESIAN (PRIVATE), LTD., P. O. Box 994, Salisbury. Products Sold: Philips Projection and Sound Equipment.

SPAIN

WESTREX COMPANY, IBERICA. Head Office of Area: Avenida Jose Antonio 636, Barcelona. PERSONNEL—Manager: J. L. Monnerot-Dumaine. Products Sold: Westrex Corporation line. AREA SERVED—Spain, Portugal, and Tangier.

*C. AND G. CARANDINI S. A., Avenida Jose Antonio 31, Madrid.

RCA ESPANOLA, S. A., Avenida de America y Hernandez de Tejeda (Frente Estudios CEA, Ciudad Lineal), Madrid. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS IBERICA, S.A.E. Paseo de las Delicias 65, Madrid. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, IBERICA, Avenida Jose Antonio 66, Madrid. Products Sold: Westrex Corporation line.

SUDAN

G. & A. E. LICOS, LTD., P. O. Box 183, Khartoum. Products Sold: Gaumont-Kalee Theatre Equipment.

GELLATLY, HANKEY AND CO. (ENGINEERING), LTD., P. O. Box 150, Khartoum. Products Sold: Philips Projection and Sound Equipment.

SURINAM

C. KERSTEN AND COMPANY, N.V., P. O. Box 216, Paramaribo. Products Sold: Philips Projection and Sound Equipment.

SWEDEN

A. B. FRITZ WEIST & COMPANY, Box 248, Stockholm 1. Products Sold: Gaumont-Kalee line.

SVENSKA A. B. PHILIPS, Gavlegatan 16, Stockholm 6. Products Sold: Philips Projection and Sound Equipment.

SVENSK TON-FILM. Karlsdergseagen 43B, Stockholm. Products Sold: RCA Cinema Equipment, 16mm.

*SVENSKA VIDEO AKTIEBOLAG, Norrlandsgatan 18, 3 tr., Stockholm.

UNITED ELECTRIC COMPANY, A.S., Sveavagen 25-27, Stockholm. Products Sold: Westrex Corporation line. AREA SERVED—Sweden, Norway, and Finland.

SWITZERLAND

VICTOR FILM, LTD., Adlerstrasse 23, Bale. Telephone: 061, 41, 62, 40.

WESTREX COMPANY, ALPINE, Viaduktstrasse 60, Baste. PERSONNEL—Manager: J. G. Van Erk. Products Sold: Westrex Corporation line. AREA SERVED—Switzerland.

*PRODUITS PERFECTONE S. A., 28 Alex. Schoeni, Bienne. Products Sold: Perfectone Projection and Sound Equipment. AREA SERVED—Europe, Middle-Orient, Africa.

OMNILUX S.A., 4 Rue du Midi, Lausanne. Products Sold: National Theatre Supply Company line.

JACQUES BAERLOCHER CORPORATION FOR ELECTRONIC PRODUCTS, Nüschelerstrasse 31, Zürich. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Switzerland.

PHILIPS A. G., Philips Haus, Edenstrasse 20, Zürich 3/45. Products Sold: Philips Projection and Sound Equipment.

UTILITAS A. G., Im Schilf 6, Zürich. Products Sold: Philips Sound and Projection Equipment.

SYRIA

(See UNITED ARAB REPUBLIC)

TAIWAN

(See CHINA-FORMOSA)

TANGIER

CASA ROS, Estatut 79, Tangier. Products Sold: Philips Projection and Sound Equipment.

A. S. COHEN, Calle Mejico 78-A, Tangier. Products Sold: Gaumont-Kalee line.

U. S. PRODUCTS, INC., 5 Rue de Viques, Tangier. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

THAILAND (SIAM)

BARROW, BROWN AND COMPANY (1948), LTD., Barrow, Brown Bldg., Bangkok. PERSONNEL—Manager: G. H. Y. Grant. Products Sold: RCA Theatre and Sound Equipment.

K. K. TSAN, Capitol Theatre, 311, New Road, P. O. Box 141, Bangkok.

THE LIGHT & SOUND (THAI) COMPANY, LTD., Phayasri Square, New Road, Bangkok. Products Sold: Theatre Supplies.

PHILIPS ELECTRICAL COMPANY OF THAILAND, LTD., 287 Silom Road, Bangkok. Products Sold: Philips Projection and Sound Equipment.

VICTORIOUS COMPANY, LTD., 620 Jakaphet Road, Bangkok. Products Sold: National Theatre Supply Company line.

TUNISIA

SOCIETE TUNISIENNE PHILLIPS, 32, Bis, Rue Lavigeria, Tunis. PERSONNEL—Manager: V. R. Bernard. Technical Assistant: L. Bouissou. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, 4 Rue de Vesoul, Tunis. Products Sold: Westrex Corporation line. AREA SERVED—Tunisia.

TURKEY

TEKNIKA, T.A.S., P. O. Box Galata 153, Istanbul. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Turkey.

TURK PHILIPS, T.A.S., Posta Kutusu 504, Beyoglu, Istanbul. Products Sold: Philips Projection and Sound Equipment.

UNITED ARAB REPUBLIC

WESTREX COMPANY, EAST, Head Office of Area: 22 (Bloc C) Av. El Horeya, Alexandria (Egypt). Products Sold: Westrex Corporation line. AREA SERVED—Egypt, Greece, Turkey, Cyprus, Iran, Iraq, Arabia, Ethiopia, Eritrea, Aden, Syria, Lebanon.

THE GABRI COMPANY, 51 Ibrahim Pasha St., Cairo (Egypt). Products Sold: RCA Cinema Equipment, 16mm and 35mm.

THE GENERAL COMPANY FOR PHARMACEUTICALS, P. O. Box 600, Cairo (Egypt). Products Sold: Gaumont-Kalee line.

PHILIPS ORIENT, S.A., 23, Sharia Youssef el-Guindi, Cairo (Egypt). Product Sold: Philips Projection and Sound Equipment.

*W. A. LANCASTER AND SON, Head Office: 11 Emad-el-Din St., Cairo. Sales: 50, Abdel-Khalek Saroit St., Cairo (Egypt).

WESTREX COMPANY, EAST, 5 Sharia, Kasr-El-Nil, Cairo (Egypt), Products Sold: Westrex Corporation line.

ETS. PHOTO-CINE AZAD, P. O. Box 630 Damascus, (Syria) Products Sold: Gaumont-Kalee line.

PHILIPS MOYEN-ORIENT, S. A., P. O. Box 2336 Damascus (Syria). Products Sold: Philips Projection and Sound Equipment.

URUGUAY

CINEMATOGRAFICA GLUCKSMANN, S.A., Rio Branco 1320-26, Montevideo. PERSONNEL—Owner and Manager: Bernardo Glucksmann. Products Sold: National Theatre Supply line. AREA SERVED——Uruguay.

CUFE, S.A., Colonia 1189, Montevideo. Products Sold: RCA Cinema Equipment, 16mm.

H. GARCIA AROCENA, San Jose 1202 Esq. Cuareim, Montevideo. Products Sold: Gaumont-Kalee line.

PHILIPS DEL URUGUAY, S.A., Casilla Correo 294, Montevideo. Products Sold: Philips Projection and Sound Equipment.

VENEZUELA

DUPLEX INDUSTRIAL, C. A., Apartado 1995, Caracas. Products Sold: Gaumont-Kalee line.

C. A. PHILIPS VENEZOLANA, Apartado 1167, Caracas. Products Sold: Philips Projection and Sound Equipment.

NATIONAL SUPPLY, S.A., Gorda a Aserradero 32/34, Caracas. PERSONNEL—Manager: Augusto M. Matilla. Products Sold: National Theatre Supply Company line.

STANDARD ELECTRIC, S.A., Apartado 2627, Caracas. Edif. Las Funciones: Av. Andrés Bello. PERSONNEL—Manager: José Castañeda. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Venezuela.

WESTREX COMPANY, CARIBBEAN, Edificio Karam, Oficina 210, Ibarras a Pelota, Caracas. PERSONNEL—Manager: Miles Storins, II. Products Sold: Westrex Corporation line. AREA SERVED—Venezuela.

WALES

(See GREAT BRITAIN)

WEST INDIES

Aruba

E. DE VEER'S CHAIN THEATRES, P. O. Box 3, Aruba. Products Sold: National Theatre Supply Company line.

Cuba

IMPORTADORA ASPA, Edificio Centro Filmico, Almendares y Desague, Havana. Products Sold: Gaumont-Kalee line.

NATIONAL SUPPLY, S.A., Almendares #166, Filmcenter, Habana. Telephones: U-5237—(Emergency Night) F-3798. PERSONNEL—P. Saenz. Products Sold: National Theatre Supply Company line. AREA SERVED—Cuba.

PHILIPS CUBANA, S. A. Calle 23, NR. 55, Habana, Products Sold: Philips Projection and Sound Equipment.

STANDARD ELECTRIC, S.A., Almendares 168, Filmcenter, Habana. PERSONNEL—President: Edward E. Chisholm. Products Sold: RCA Theatre and Sound Equipment.

*VINCENT VASQUEZ, Accesorios Cinematografios, Calle Almendares No. 205, Filmcenter, Habana.

WESTREX COMPANY, CARIBBEAN, Almendares 180 (Film Centro), Habana. Products Sold: Westrex Corporation line. AREA SERVED—Cuba.

Curacao, Netherlands Antilles

EL LOUVRE, S.A., P. O. Box 138, Curacao. Products Sold: RCA Theatre and Sound Equipment.

*Listing Not Confirmed by Supply Dealer.

N. V. BIOSCOOP MAATSCHAPPIJ CINELANDIA, P. O. Box 13, Curacao. PERSONNEL—Directors: Frank Brandao. Alfred Moron, Jr., Michael Herbert Pinedo. Products Sold: National Theatre Supply Company line. AREA SERVED—Curacao.

PHILIPS ANTILLANA N. V., P. O. Box 523, Willemstad. Products Sold: Philips Projection and Sound Equipment.

Haiti

SOCIETE HAITIENNE d'AUTOMOBILES, Mallenbranche, Gentil Bogat and Company, Port-au-Prince. Products Sold: RCA Theatre and Sound Equipment.

Jamaica

PALACE AMUSEMENT COMPANY (1921), LTD., P. O. Box 211, Kingston. PERSONNEL—Managing Director: J. Stuart Smeadon. Products Sold: Gaumont-Kalee, G. B., Bell and Howell.

RUEL SAMUELS, 34 Port Royal St., Kingston. Products Sold: Westrex Corporation line. AREA SERVED—Jamaica.

MESSRS. SPROSTONS, P. O. Box 139 Kingston. Products Sold: Philips Projection and Sound Equipment.

Puerto Rico

SAMBOLIN AND FIGUEROA, Santurce and Ponce. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Puerto Rico.

EDUARDO G. GONZALEZ, P. O. Box 3871, San Juan. PERSONNEL—Owner: Eduardo G. Gonzales. General Manager: Octavio A. Costas. Products Sold: National Theatre Supply Company line. AREA SERVED—Puerto Rico.

WESTREX COMPANY, CARIBBEAN, 524 Ponce de Leon Ave., San Juan. Products Sold: Westrex Corporation line. AREA SERVED—Puerto Rico.

Trinidad

SPORTS AND GAMES, LTD., 28 Henry Street, Port of Spain. PERSONNEL—Managing Director: H. E. Ames AREA SERVED—Trinidad, Tobago.

INVESTMENTS AND AGENCIES, LTD., 94-96 Henry St., Port of Spain. Products Sold: Philips Projection and Sound Equipment.

GLOBE THEATRES, LTD., Port of Spain. Products Sold: National Theatre Supply Company line.

A. J. MAURITZEN & COMPANY, P. O. Box 471, Port of Spain. Products Sold.: Gaumont-Kalee seating.

NATIONAL UNION RADIO SERVICE, 9 Cornelio St., Port of Spain. PERSONNEL—Owner and Manager: J. H. Fung. Products Sold: National Theatre Supply Company line. Lorraine Carbons. AREA SERVED—Trinidad, British Guiana, Venezuela.

F. A. SIMPSON & COMPANY, 27/31 Henry Street, Port of Spain. Products Sold: Gaumont-Kalee line.

LUCKY SAMAROO AND SONS, P. O. Box 517, Port of Spain. Products Sold: RCA Theatre and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, 9 Edward St., Port of Spain. PERSONNEL—Manager: E. F. Vanderhoek. Products Sold: Westrex Corporation line. AREA SERVED—Trinidad, Barbados, British, Dutch, and French Guianas; Leeward and Windward Islands.

Theatre Equipment Manufacturers

Here Is a Complete Market Guide to Filling The Needs of Every Motion Picture Theatre

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York 17, N. Y.
Anemostat Corp. of America, 10 East 39th St., New York 16, N. Y.
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn

AIR CONDITIONING EQUIPMENT

Alton Manufacturing Co., 1112 Ross Ave., Dallas, Texas.
American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.
Baker Refrigeration Corp., Amer. Wheelabrator Co., Mishawaka, Ind.
Chrysler Corp., Airtemp div., 119 Lee St., Dayton 1, O.
Clarage Fan Co., 619 Porter St., Kalamazoo 16, Mich.
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo.
General Mctors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Governair Corp., Northwest 3rd St., Oklahoma City, Okla.
National Engineering and Mfg. Co., 519 Wyandotte St., Kansas City, Mo.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Trane Co., 206 Cameron Ave., La Crosse, Wis.
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.
U. S. Air Conditioning Corp., 7900 Tabor Rd., Philadelphia 11, Pa.
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh 30, Pa.
Worthington Pump and Machine Corp., Carbondale div. Harrison, N. J.

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J.
Connor, W. B. Engineering Corp., 114 E. 32nd St., New York 16, N Y.
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 5, N. Y.
Supreme Air Filter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Cal.
Ampex Corp., 934 Charter St., Redwood City, Calif.
Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y.
Fidelity Amplifier Co., 703 Willow St., Chicago 14, Ill.
INTERNATIONAL PROJECTOR CORP., 92 Gold St., New York, N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Radio Corp. of America, RCA Victor Div., Camden, N. J.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 Eighth Ave., New York, N. Y.

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC., 246-248 N. Clarion St., Philadelphia 7, Pa.

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York 19, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

BOXOFFICE EQUIPMENT

Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.
Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.
Apex Brass and Bronze Works, Inc., 429 West Broadway, New York 12, N .Y.
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill.
Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.
Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11, Calif.
Blackstone Coin Packer Co., 344 Dayton St., Madison 1, Wis.
Brandt Automatic Cashier Co., Watertown, Wis.
Coinometer Corp., 1223 S. Wabash, Chicago, Ill.
DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City, Mo.
GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Col.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago 40, Ill.
K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.
Lamolite Corp., 682 6th Ave., New York 10, N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Royal Metal Mfg. Co., 17 N. Michigan Blvd., Chicago 1, Ill.
Sebring, A. G. Co., 2000 N. Oakley, Chicago, Ill.
Taller and Cooper, Inc., 75 Front St., Brooklyn 7, N. Y.

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., Boonton, N J.
NATIONAL CARBON CO., INC., 30 E. 42nd St., New York 17, N. Y.
RINGSDORFF CARBON CO., 15 W. 44th St., New York, N. Y.

CARBON SAVERS

Cali Products Corp, 3719 Marjorie Way, Sacramento, Cal.
Droll Theatre Supply, 317 S. Sangamon, Chicago.
Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.
Hal I. Huff Manufacturing Co., 659 W. Jefferson, Los Angeles 7, Cal.
Payne Products Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.
Edw. H. Wolk, 1261 S. Wabash, Chicago 5, Ill.

CARPETS

Artloom Carpet Co., Allegheny and Howard, Philadelphia 33, Pa.
Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Firth, Inc., 295 5th Ave., New York, N. Y.
Hardwick and Magee, 295 5th Ave., New York, N. Y.
Karagheusian, A. and M. Co., Inc., 295 5th Ave, New York 16, N. Y.
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.
Leedom, Thomas L. Co., Bristol, Pa.
Lees, James and Sons Co., Bridgeport, Pa.
Lomax Carpet Mills, Jasper and Orleans St., Philadelphia 34, Pa.
Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.
Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa.
Shelton Looms, 1 Park Ave., New York, N. Y.
Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Sponge Rubber Co., Sheldon, Conn.
U. S. Rubber Co., 1230 6th Ave., New York, N. Y.

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Products div.), Allegheny and Howard, Philadelphia 33, Pa.
Brever Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago 40, Ill.
Glamorene, Inc., 10 E. 44th St., New York, N. Y.
Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
Kinner Products Co., 13325 E. Broad St., Pataskala, O.

CASH CONTROL EQUIPMENT

(See BOX OFFICE EQUIPMENT)

CHAIRS

American School and Desk Co., Temple, Tex.
American Seating Co., 9th and Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630 Belton, Tex.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
International Seat Corp., Union City, Ind.
Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich.
Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O.
Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B, Buffalo 7, N. Y.
Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17. O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
Sponge Rubber Products Co., Howe Street, Shelton, Conn.
MASSEY SEATING CO., 160 Hermitage, Nashville, Tenn.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
MASSEY SEATING CO., 160 Hermitage, Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS

American Leatherex Corp., 629 Broadway, New York, N. Y.
American Texteel Co., Bellefontaine, O.
Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
Celanese Corp. of America, plastic div., 180 Madison Ave., New York 16, N. Y.
Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
Cotan Corp., 331 Oliver St., Newark, N. J.
DuPont, E I. deNemours and Co., 350 5th Ave., New York 1, N. Y.
Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass.
Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
Goodrich, B. F. Co., 500 S. Main St., Akron, O.
Jack Hayes Seating Service, One Monica Place, Baldwinsville, N. Y.
Hoenigsberger, H. L., 149 N. Wacker Drive, Chicago 6, Ill.
MANKO FABRIC CO., 630 9th Ave., N. Y. 36, N. Y.
Masland Duraleather Co., 3234-90 Amber St., Philadelphia 34, Pa.
MASSEY SEATING COMPANY, 160 Hermitage, Nashville, Tenn.
Pantasole Co., Inc., 444 Madison Ave., New York 22, N. Y.
Rayon Corp. of America, 350 5th Ave., New York 1, N. Y.
Textileather Corp., 607 Madison Ave., Toledo 3, O.
Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.
U. S. Rubber Co., 1230 Ave. of Americas, New York 22, N. Y.

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Cal.

COIN CHANGERS
(See BOXOFFICE EQUIPMENT)

COLOR WHEELS
Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CROWD CONTROL EQUIPMENT
Apex Bronze and Brass Works, Inc., 429 West Broadway, New York 12, N. Y.
Lawrence Metal Products, Inc., Lynbrook, L. I., N. Y.
PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas.

CURTAINS
(See DECORATION)

CURTAIN CONTROLS AND TRACK
Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
Clancy, J. R., Inc., 1010 W. Belden Ave, Syracuse 4, N Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York 2B, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

DECORATION
Bil-Art Studios, Inc., 54B W. 53rd St., New York 19, N. Y.
Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia 7, Pa.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Dazians, Inc., 142 W. 44th St., New York, N. Y
F & Y Building Service, 329 E. Town St., Columbus, Ohio
Frankel Assoc., 21B West 47th St., New York 19, N. Y.
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O.
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Cal.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Maharam Fabric Corp., 130 W. 46th St., New York 19, N. Y.
MANKO FABRICS, 630 9th Ave., New York 36, N. Y.
Marsh Wall Products, Inc., 50B2 Main St., Dover, O.
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
H. R. Mitchell, Inc., Hartselle, Ala.
Mosaic Tile Co., The, Zanesville, O.
Northwest Scenic Studios, 607 Marshall St., N. E. Minneapolis, Minn.
NOVELTY SCENIC STUDIOS, INC., 426-432 E. 91st St., New York 2B, N. Y.
Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia 7, Pa.
Premier Studios, 414 W. 45th St., New York 19, N. Y.
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

DEODORANTS
(See EXTERMINATOR SUPPLIES AND SERVICES)

DIMMER EQUIPMENT
(See SWITCHBOARD)

DISPLAY FRAMES
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Champion Metal Moulding Corp., 234 E. 151st St., New York 51, N. Y.
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Romar Vide Co., Chetek, Wisconsin
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE
Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
Kawneer Co., 2510 Front St., Niles, Mich.
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
Norton Lasier Co., Inc., 466 W. Superior St., Chicago, Ill.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
Stanley Works, 111 Elm St., New Britain, Conn.
Universal Corp., 6710 Denton Drive, Dallas 9, Texas
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn.

DRAPERY AND WALL COVERINGS
(See DECORATION)

DRINKING FOUNTAINS
Ebco Mfg. Co., 401 W. Town St., Columbus, O.
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Pure Filter Corp., of America, 440 Lafayette St., New York 3, N. Y.
Sunroc Refrigeration Co., Glen Riddle, Pa.
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
Westinghouse Electric Corp., 9B3 Page Blvd., East Springfield, Mass.

DRIVE-IN
(See SEPARATE CLASSIFICATION, PAGE 98.)

EMERGENCY LIGHTING
Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
Electric Storage Battery Co., 41 S. 15th St., Phila. 2, Pa.
Fairbanks, Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
Lamplighter Products Co., 95 Atlantic Ave., Brooklyn, N. Y.
Onan, D. W. Sons Co., 43 Royalston Ave., Minneapolis, Minn.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
U-C Lite Co., 1050 Hubbard St. Chicago, Ill.

ESCALATORS
THE PEELLE CO., 47 Stewart Ave., Brooklyn, N. Y.

EXTERMINATOR SUPPLIES AND SERVICES
American Processing Co., 720 Euclid Ave., Cleveland, O.
Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind.
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Sani-Toil Labs., 121 Main St., Joplin, Mo.
Todd Shipyards Corp., 81-16 45th Ave., Queens, New York, N. Y.
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

FILM CASES AND CABINETS
All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS
American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING
Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

FIRE SHUTTERS
Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

FLOODLIGHTS (See LIGHTING)

FLOORING MATERIALS
Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearney, N. J.
Freemont Rubber Co., 115 McPherson Hwy, Fremont, O.
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.
Homasote Co, Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co, Watertown, Mass.
Mosaic Tile Co., Zanesville, Ohio.
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St, Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLUORESCENT PAINT AND LIGHTING
Black Light Products Co., 47 E. Lake St., Chicago 1, Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 12B5 Boston Ave., Bridgeport 2, Conn
General Luminescent Corp., 63B S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Strobite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave, Cleveland, O.

FOOTLIGHTS (See LIGHTING)

FRONTS
Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Poblocki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc., 2B-20 Borden Ave., Long Island City 1, N. Y.
Toledo Porcelain Products Co., 2275 Smead Ave., Toledo, O.

FURNITURE
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Royal Metal Mfg. Co., 175 N. Michigan Blvd., Chicago 1, Ill.

GENERATORS
(See MOTOR GENERATORS)

GLASS, STRUCTURAL
Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Priest-Glass, Inc., 8 E. 12th St., New York, N. Y.

HAND DRYERS
American Dryer Corp., 1324 Locust St., Philadelphia, Pa.
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

HAND RAILS
(See CROWD CONTROL EQUIPMENT)

HEARING AIDS
Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N. Y.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATING SYSTEMS
American Foundry and Furnace Co, Washington and McClun, Bloomington, Ill.
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.

Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

INSULATION, ACOUSTICAL-THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio.
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mattison Co, Ambler, Pa.
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Marsh Wall Prods. Co., 46B2 Main, Dover, Ohio.
National Gypsum Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglas Co., 2033 Nicholas Bldg., Toledo 1, O.
PermaStone Co., 719 Hudson St., Columbus, Ohio.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah.
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATION SYSTEMS

DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., Servus-Fone div., (Electronic Car Hop), 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 3B, N. Y.
R. W. Neill Co., 1811 Carroll Ave., Chicago 12, Ill.
Operadio Mfg. Co., St. Charles, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago 40, Ill.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Fuller Brush Co., The, Main St., Hartford, Conn.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
Holcomb, J. I. Mfg. Co., 1601 Barth Ave, Indianapolis, Ind.
Horn, A. C. Co., 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
Kinner Products Co., 13325 E. Broad St., Pataskala, O.
Melro Enterprises, Cramer Road, Poughkeepsie, N. Y.
Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.
Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co, 295 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 13, O.
Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Save Electric Corp., 615 Front St., Toledo 5, O.
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.
Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.

LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.
Bausch and Lomb Optical Co., 635 St. Paul St., Rochester 2, N. Y.
Bell & Howell Co., 7100 McCormick, Chicago, Ill.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.
Isco Optical Works, 705 Bronx River Rd., Bronxville 8, N. Y.
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass.
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.
Projection Optics Co., Inc., 330 Lyell Ave., Rochester 6, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
RCA Theatre Equipment Div., Camden, N. J.
Wollensak Optical Mfg. Co., 350 Hudson Ave., Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va.

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N. Chicago, Ill.
Black, M., Mfg. Co. 300 N. 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
General Luminescent Corp. 638 S. Federal St., Chicago, Ill.
GoldE Manufacturing Co., Heiland div., Denver, Colo.
Grimes Manufacturing Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartsell, Ala.
Revere Electric Manufacturing Co., 6009 N. Broadway, Chicago 4, Ill.
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spare Electric Corp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Norwood Station, Cincinnati 12, O.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
Summerour and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.
Taito, Ltd., 39 E. 50th St., New York, N. Y.
Tiffin Scientific Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Winston, Charles J. and Co., Inc., 2 W. 47th St. New York, N. Y.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
Apex Brass and Bronze Works, Inc., 42 West Broadway, New York 12, N. Y.
Bevelite, Inc, 1615 Cordova St., Los Angeles 7, Calif.
Art in Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.
Lawrence Metal Products, Inc., Lynnwood, L. I, N. Y.
Lawson, F. H. Co., Evans and Whateley Sts, Cincinnati 4, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Smokador Mfg. Co., Inc., Nelson St, Bloomfield, N. J.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

MAGAZINES

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 Seventh Ave., New York, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J
GOLDBERG BROS., 3500 Walnut St., Denver, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Motiograph, Inc, 4431 W. Lake, Chicago, Ill.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 3B, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Radio Corporation of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Strobl Dodge, P. O. Box 24, Cincinnati 30, O.
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill
Wenzel Projector, 2505 S. State, Chicago, Ill.

MARQUEES (See SIGNS & MARQUEES)

MARQUEE LETTERS

(See SIGNS AND MARQUEES)

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
American Mat Corp., 201B Adams St., Toledo 2, O.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash.
Fremont Rubber Co., 115 McPherson Hwy, Fremont, O.
Goodyear Tire & Rubber Co., flooring div., 600 W. 5Bth St., New York 19, N. Y.
Musson, R. C. Rubber Co., 10 S. College Ave, Akron, O.
National Mat Co., 72 Kingsley St., Buffalo, N. Y.
Perfo Mat and Rubber Co., 2B1 5th Ave., New York 16, N. Y.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

MIRRORS

Carvarts, Inc, 7025 Santa Monica Blvd., Hollywood 38, Calif.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19, Pa.

MOTOR GENERATORS

Automatic Devices Co., 114 North 8th Street, Allentown, Pa.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio.
Imperial Electric Co., 84 Ira Ave., Akron, O.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Robin, J. E., Inc., 267 Rhode Island Ave., East Orange, N. J.

ORNAMENTAL METAL WORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo.
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O.
International Nickel Co., Inc., 67 Wall St., New York 5, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

PAINT

NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 3B, N. Y.
Pabco Products, Inc., 475 Brannan St., San Francisco 19, Calif.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo.

PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Bradley Washfountain Co., 2203 W. Michigan St., Milwaukee 1, Wis.
Crane Co., B36 S. Michigan Blvd., Chicago 1, Ill.
Kohler Co., Kohler, Wis.
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5, N. Y.
Sperzel Sanitary Seat Co., 123 14th Ave., S. Minneapolis, Minn.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Metro Premium, 334 W. 44th St., New York, N. Y.
Price Theatre Premiums, 352 W. 44th St., New York, N. Y.
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.
West Bend Aluminum Co., West Bend, Wis.

PROJECTION LAMPS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE CO, 1712 Jackson St., Omaha 2, Neb.
McAuley, J. E. Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
Motiograph, Inc, 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 3B, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
STRONG ELECTRIC CORP. B7 City Park Ave., Toledo, O.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTOR INTERLOCKS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
Motiograph, Inc., 4431 W. Lake, Chicago, Ill.
Natural Vision Corp, 1710 N. LaBrea, Hollywood, Calif.

PROJECTORS PARTS

La Vezzi Machine Works, 4635 West Lake St., Chicago 66, Ill.

PROJECTORS, 35mm

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
GENERAL PRECISION LABS, Pleasantville, N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
PHILLIPS PROJECTOR CO., Eindhoven, Netherlands.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
S.O.S. CINEMA SUPPLY, 602 W. 52nd St., New York 19, N. Y.
Star Cinema Supply Co., 447 W. 52nd St., New York, N. Y.
Todd AO Corp., 233 W. 49th St., New York 19, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTORS, 70mm

CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
CINEMECCANICA OF MILAN — Distributor: CINEMATOGRAPH INTERNATIONAL, 341 W. 44th St., New York 36, N. Y.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
PHILLIPS PROJECTOR COMPANY, Eindhoven, Netherlands.
TODD-AO CORP., 233 W. 49th St., New York 19, N. Y.

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
Bell and Howell Company, 7183 McCormick Rd., Chicago, Ill.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

RECTIFIERS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE CO, 1712 Jackson St., Omaha 2, Neb.
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneve, Ill.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
Carver Electric Co., 327 Carter St., Union City, Ind.
Gordos Corp. (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.
Kneisley Electric Co., 333 Woodruff St., Toledo 3, O.
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.
Motiograph, Inc., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Reevall Mfg. Co. (Rectifier Tubes), 5217 Euclid Ave., Cleveland 3, Ohio
J. E. Robin, 267 Rhode Island Ave., E. Orange, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 First Avenue, Seattle 1, Wash.

REELS AND REWINDS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Calif.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Griswold Machine Works, Port Jefferson, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Neumade Prods. Co., 250 W. 57th St., New York 19, N. Y.
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2, Calif.
Wenzel Projector, 2505 S. State St., Chicago 16, Ill.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N.Y.
HEYER-SCHULTZ, INC., Cedar Grove, New Jersey
McAuley, J. E., Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

SAFES

Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburgh, Fla.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Mosler Safe Co., 320 5th Ave., New York City 1, N. Y.

SANITARY SUPPLIES AND EQUIPMENT (See JANITOR SUPPLIES)

SCREENS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Bodde Screen Co., 829 Venice Blvd., Los Angeles 34, Calif.
Carpenter, L. E. & Co. (Vicra-Lite div.), Wharton, N. J.
Da-Lite Screen Co., 2723 N. Crawford Ave., Chicago 39, Ill.
HURLEY SCREEN CO., 96-17 Northern Blvd., Corona, L. I., New York
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Perkins Theatre Supply, 505 Pearl St., Buffalo, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
Trans-Lux Corp., 1270 Avenue of the Americas, New York, N. Y.
Vocalite Screen Corp., 19 Debevoise Ave., Roosevelt, N. Y.
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St., Louis 6, Mo.
Williams Screen Co., 1620 Summit Lane Blvd., Akron, O.

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
R. H. Mitchell & Co., Hartselle, Ala.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2, Minn.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Nick Mulone and Son, Cheswick, Pa.
Selby Industries, 1350 Ghent Hills Rd., Akron 13, O.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
Unistrut Products Co., 1013 W. Washington Blvd., Chicago 7, Ill.

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
Ardley, 1010 Castle Hall Ave., New York 72, N. Y.
Bahn, L., Co., 123 W. Canton St., Boston 18, Mass.
Beach Co., Coshocton, O.
Century Lighting Inc., 521 W. 43rd St., New York, N. Y.
DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill.
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.

SIGN LETTERS AND MARQUEES

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
Artcraft-Strauss Sign Co., 830 12th Ave., New York, N. Y.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.
Falk Glass Products Co., 5 Union Square, W., New York 3, N. Y.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Poblocki Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Sign Animation Corp., 229 W. 42nd St., New York, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford ,O.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Triple-S Supply Co., 206 First St., San Francisco, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

SOUND EQUIPMENT

Ampex Electric Corp., 934 Charter St., Redwood City, Calif.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
EPRAD, 1206 Cherry St., Toledo, O.
Fine Sound, 711 5th Ave., New York, N. Y.
Hallen Corp., 122 Washington St., Bloomfield, N. J.
GENERAL PRECISION LABS, Pleasantville, N. Y.
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.
Magnasyne Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
Natural Sound Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
PHILIPS PROJECTOR COMPANY, Eidhoven Netherlands
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Robin, J. E., Inc., 330 W. 42nd St., New York 13, N. Y.
S.O.S. CINEMA SUPPLY, 602 W. 52nd St., New York, N. Y.
STAR CINEMA SUPPLY CO., 447 W. 52nd St., New York, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
WESTREX CORP., 111 8th Ave., New York, N. Y.

SOUND EQUIPMENT SERVICE

Altec Service Co., 161 6th Ave., New York 13, N. Y.
RCA Service Co., Cherry Hill, N. J.

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.
Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, N. Y.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
STRONG ELEC. CORP., 87 City Park Ave., Toledo, O.

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
NOVELTLY SCENIC STUDIO, INC., 432 E. 91st St., New York 28, N. Y.
Vallen, Inc., 225 Bluff St., Akron 4, O.
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

STAGE LIGHTING

(See LIGHTING)

STAGE RIGGING

(See STAGE HARDWARE)

STAIR TREADS

American Mat Corp., 2018 Adams St., Toledo 2, O.
Fremont Rubber Co., 115 McPherson Hwy., Freemont, O.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
Safe Tread Co., 30 Vesey St., New York 7, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J.
General Radio Co., 275 Massachusetts Ave., Cambridge, 39, Mass.
Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
Square D Co., 6060 Rivaud St., Detroit 11, Mich.
Superior Electric Co., 83 Laurel St., Bristol, Conn.
Time-O-Matic Co., Danville, Ill.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.
Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y.

TICKET BOXES

GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.

Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

THEATRE TELEVISION

Air Marshall Corp., 12 E. 44th St., New York, N. Y.
DuMont, Allen B. Labs., Inc., Passaic, N. J.
Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne 1, Ind.
GENERAL PRECISION LABS., 63 Bedford Rd., Pleasantville, N. J.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
Paramount, Inc., 1501 Broadway, New York, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Tele-Screen Corp., 1231 Race St., Philadelphia 7, Pa.
Trad Television, Ashbury Park, N. J.

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River St., Rockford, Ill.
Johnson Service Co., 507 E. Michigan St., Milwaukee 2, Wis.
Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis 8, Minn.

TICKET ISSUING MACHINES

(See BOXOFFICE EQUIPMENT)

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York 3, N. Y.
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
International Ticket Co., 50 Grafton Ave., Newark 4, N. J.
Kelier Ansell Ticket Co., 723 7th Ave., New York 19, N. Y.
National Ticket Co., 201 Pearl St., Shamokin, Pa.
Toledo Ticket Co., 116 Erie St., Toledo, O.

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271, Lansdale, Pa.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Arketec Ceramic Corp., Brazil, Ind.
Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati 15, O.
Mosaic Tile Co., Zanesville, O.
National Fireproofing Corp., 202 E. Ohio St., Pittsburgh 12, Pa.
National Tile Co., 1200 E. 26th St., Anderson, Ind.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.
Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill.
U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O.

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

FILMACK TRAILER CO., 1327 S. Wabash Ave., Chicago, Ill.
NATIONAL SCREEN SERVICE CORP., 630 Ninth Ave., New York 19, N. Y.

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York 17, N. Y.

UNIFORMS

Angelica Uniform Co., 1427 Olive St., St. Louis 3, Mo.
S. Appel and Co., Inc., 740 Broadway, New York 3, N. Y.
Brooks Uniform Co., Inc., 75 West 45th St., New York, N. Y.
Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill.
Marcus Ruben, Inc., 625 South State St., Chicago, Ill.
REVERSIBLE COLLAR CO., 111 Putnam Ave., Cambridge, Mass.
Troy Novelties Co., 5 Union St., Troy, N. Y.

VACUUM CLEANERS

Ace Co., 122 W. Washington St., Ocala, Fla.
Allen Billmyre div., Lamson Corp., 425 Lamson St., Syracuse 1, N. Y.
Breuer Electric Mfg. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
Clements Mfg. Co., 6650 S. Narragansett Ave., Chicago 38, Ill.
Eureka Vacuum Cleaner Co., Bloomington, Ill.
General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn.
Health-Mor, Inc., 203 N. Wabash St., Chicago, Ill.
Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
Hoover Co., 8 S. Michigan Ave., Chicago 3, Ill.
Ideal Industries, Inc., Sycamore, Ill.
Kent Co., Inc., 174 Canal St., Rome, N. Y.
Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass.
Multi-Clean Prods., 2277 Ford Pkwy., St. Paul 1, Minn.
National Super Service Co., 1946 N. 13th St., Toledo, O.
Scott and Fetzer Co., The, 11401 Locust Ave., Cleveland 2, O.
Spencer Turbine Co., 486 Newark Ave., Hartford, Conn.
Westinghouse Electric Corp., 983 Page Blvd., E., Springfield, Mass.
Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis.

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
Reliance Devices Co., 30 Irving Place, New York 3, N. Y.

DRIVE-IN GUIDE

ADMISSION SYSTEMS

EPRAD COMPANY, 1206 Cherry St., Toledo, O.
GENERAL REGISTER CORP., 43-01 22nd St., Long Island City, N. Y.
K-Hill Signal Co., Inc., 326 West 3rd St., Uhrichsville, O.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Palmer Engineering and Development Co., 2459 North Chico Ave., El Monte, Calif.
Taller and Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.

ATTRACTION BOARD

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Theatre Specialist, Inc., 1615 Cordova St., Los Angeles 7, Calif.
Tiffin Art Metal Co., Tiffin, Ohio
WAGNER SIGN SERVICE, INC., 218 South Hoyne, Chicago 12, Ill.

BEACON ATTRACTION LIGHTS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
Federal Sign & Signal Co., 8764 S. State St., Chicago 9, Ill.
Tripp Mfg. Co., 133 N. Jefferson St., Chicago 6, Ill.

CABLE AND SPEAKER CORDS

BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles 1, Calif.
Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury 20, Conn.
Whitney Blake Co., 1565 Dixwell Ave., New Haven, Conn.

DRIVE-IN THEATRE SEATING

American Seating Co., 9th & Broadway, Grand Rapids 2, Mich.
Griggs Equipment Co., 209 Beale St., Box 630, Belton, Texas.
HEYWOOD-WAKEFIELD CO., Gardner, Mass.
Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
MASSEY SEATING CO., 160 Hermitage, Nashville, Tenn.

FENCING

American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn.
Anchor Post Fence Co., 6695 Eastern Ave., Baltimore 24, Md.
Habitant Fence Co., Bay City 21, Michigan.

IN-CAR HEATERS

Arvin Industries, Columbus, Ind.
Btu Industries, Englewood, N. J.
ELECTROMODE, 45 Crouch St., Rochester, N. Y.
EPRAD, 1206 Cherry St., Toledo, O.
Thermolater Co., 1628 Victory Blvd., Glendale, Calif.

IN-CAR SPEAKERS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Oxford Electric Co., 3911 S. Michigan, Chicago 5, Ill.
Permaflex Corp., 4900 W. Grand, Chicago, Ill.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
United Speaker Co., 1263 3rd Ave., New Kensington, Pa.
WESTREX CORP., 111 8th Ave., New York

INSECTICIDES REPELLENTS

PIC CORP., 837 Broad St., Newark, N. J.
Swingfog, Inc., 415 Lexington Ave., New York, N. Y.
Todd Shipyards Corp., 81-16 45th Ave., Queens, N. Y.

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan.
Mideast Sales, P. O. Box 62, Lockland, Ohio.
Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y.

PLAYGROUND EQUIPMENT, RIDES

All American Racers, Inc., Carlton House, Pittsburgh, Pa.
AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.
Burke, J. E., Co., Fond Du Lac, Wis.
Doepke Mfg. Co., Rossmoyne, O.
Herschell, Allen Co., N. Tonawanda, N. Y.
Hills Playground Equip. Co., Grand Prairie, Texas.
Game Time, Inc., Litchfield, Mich.
Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif.
King Amusement Co., Mt. Clemens, Mich.
Miracle Equip. Co., Grinnell, Iowa.
Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
Play Sculpture, 7 University Place, New York, N. Y.
Powercar Company, Willow St., Mystic, Conn.

POOLS AND EQUIPMENT

AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.
International Swimming Pool Corp., 290 Hall St., White Plains, N. Y.

PORTHOLE BLOWERS

DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.

RAMP AND DIRECTIONAL SIGNS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Bevelite, Inc., 1615 Cordova St., Los Angeles, Calif.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Federal Sign & Signal Co., 8764 S. State St., Chicago, Ill.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.

SCREEN COATINGS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City. Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Plast X Plate, Berwyn, Pa.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland 2, O.

SCREEN TOWERS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales Camden, N. J.
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul 1, Minn.
Selby Industries, 1350 Ghent Hills Rd., Akron 13, O.
Signs, Inc., 48 Geneva St., Moston 21, Mass.
Timber Structures, Inc., P. O. Box 3782, Portland 8, Oregon.
Tweedy Screen Corp., 5055 N.E. 6 St., Minneapolis 21, Minn.

SPEAKER POST (DRIVE-IN)

DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Sonken-Galamba, Inc., Riverview at Second St., Kansas City 18, Kansas.

SPEAKER REPAIR

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Sound Crafters, 232 Crown Ave., Scranton, Pa.
Stewart's Speaker Service, Box 249, R. D. 1, McKees Rocks, Pa.
Western Electronic Co., 3311 Houston Ave., Houston, Tex.

SWIMMING POOLS

(See POOLS and EQUIPMENT)

Refreshment Equipment Suppliers

The Leading Companies in the Field Ever Ready to Boost Extra Profits

BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers
Grand Bag and Paper Company, Inc., Ossining, N. Y.—Noiseless popcorn bags and others
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags
Rex Paper Products Company, 21-09 Borden Avenue, Long Island City, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepopped corn
Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes
Superdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans
Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages
THE COCA-COLA COMPANY, 515 Madison Avenue, New York—"Coke"
Cramore Fruit Product Bases, Point Pleasant, N. J.—Fruit beverage bases
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages
Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa.—Chocolate drink
Grapette Company, 112 Grinsted, Camden, Ark.—"Grapette"
Charles E. Hires Company, 206 South 24th Street, Philadelphia, Pa.—Root beer
Hurty-Peck Co., 1423 Naomi Street, Indianapolis, Ind.—Beverage flavors
Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup
Mission Dry Corporation, 5001 South DeSoto Street, Los Angeles, Cal.—Mission orange
Crush Company, 2201 Main St., Evanston, Ill.—"Orange Crush" drink, "Old Colony" beverages
Dr. Pepper Company, 42B Second Street, Dallas, Tex.—Beverages
PEPSI-COLA COMPANY, 3 West 57th Street, New York—Beverages
Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer
ROYAL CROWN COLA CO., 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass
Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice
Paul F. Beich Company, West Front Street, Bloomington, Ill.
Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.
E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.
Brock Candy Company, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.
Cadbury-Fry America, Inc., 261 Broadway, New York
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"
Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.
Cardinet Candy Company, 2172 Market Street, Oakland, Cal.
Charms, Inc., 601 Bangs Avenue, Ashbury Park, N. J.
Chunk-E-Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.
Cook Chocolate Company, 4B25 South Rockwell Street, Chicago 32, Ill.
Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.
F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.
Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.
Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.
D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.
Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terry," "Assorted Pastilles"
Henry Heide, Inc., 313 Hudson Street, New York
Hershey Chocolate Corporation, Hershey, Pa.
Hollywood Candy Company, Chestnut and Calumet, Centralia, Ill.
Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.
Robert A. Johnston Company, 4033 West National Avenue, Milwaukee 1, Wis.
Kelling Nut Co., 2B00 Belmont, Chicago, Ill.
Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.
Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers
Lusk Candy Company, Davenport, La.—Lemon drops
McAfee Candy Company, Inc., Macon, Ga.
Mars, Inc., 2019 North Oak Park Avenue, Chicago 35, Ill.
Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.
Melster Candies, Cambridge, Wis.
National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.
Necco Sales Corporation, 245 Massachusetts Avenue, Cambridge, Mass.
Nestle's Chocolate, 2 Williams Street, White Plains, N. Y.
Peter Paul, New Haven Road, Naugatuck, Conn.
Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch rolls. Chocolate rolls, Orange rolls
Reese Peanut Butter Corp., Hershey, Pa.—Reese Peanut Butter Cups.
Thomas D. Richardson Company, Atlantic and I Streets, Philadelphia, Pa.—Candy mints
Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds
Rockwood and Company, BB Washington Avenue, Brooklyn, N. Y.
Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.
Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"
Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.
Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls
Switzer's Licorice Company, 612 North First Street, St. Louis 2, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
Van Houton & Zoon, 537 Greenwich St., New York, N. Y.
James O. Welch Company, B10 Main Street, Cambridge, Mass.
Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Zeigler Company, 40B West Florida Street, Milwaukee 4, Wis.

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison 4, Wis.
Cole Products Corp., 39 S. LaSalle St., Chicago 3, Ill.
Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y.
MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.
STEEL PRODUCTS CO., 40 Eighth St., S.W., Cedar Rapids, Iowa
SUPERIOR REFRIGERATOR MANUFACTURING CO., INC., 907-917 North Broadway, St. Louis 2, Mo.

CONCESSION SERVICE COMPANIES

ABC Vending Corporation, 209 West 14th St., New York, N. Y.
BERLO VENDING COMPANY, 333 South Broad St., Philadelphia, Pa.
Confection Cabinet Corp., East Orange, N. J.
Sportservice, Inc., Sportservice Building, Buffalo, N. Y.
Theatre Confections Inc., 795 Monroe Ave., Rochester 7,

CONCESSION STANDS

Columbus Showcase Co., 850 West Fifth Ave., Columbus, O.—Showcases, candy stands
Dill, Philip A., Inc., 1209 Castle, Dallas, Tex.
MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 3B, N. Y.
Savon Co., The, 2B6 Pennsylvania Ave., Paterson 3, N. J.
Supurdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis.
Samson Berman Associates, 144-03 78th Ave., Flushing 67, Long Island, N. Y.

CUPS, PAPER

Continental Can Co., 349 Oraton Street, Newark, N. J.
Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York
Lily-Tulip Cup Corporation, Chanin Building, 122 East 42nd Street, New York
Maryland Cup Co., 1100 S. Eutaw Street, Baltimore 30, Md.
U. S. Envelope Company, 6B Prescott, Worcester 5, Mass.

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

Automatic Products Company (APCO), 1740 Broadway, New York—Beverage dispenser
Automatic Syrup Company, 46-07 Vernon Bouleverd, Long Island City, N. Y.—Vending machines
Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, luncheonette units
H. A. Bruntjen Co., 1645 Hennepin, Minneapolis, Minn.—"Mist Master" drink dispenser
C. G. Bradley and Son, 431 North Franklin Street, Syracuse, N. Y.—Cup beverage vending machines
C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood, Cal.—"Whirlpool Jr." beverage dispenser
Carbonaire, Inc, 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment
Carbonic Dispenser Company, Canfield, O.—"Sodamaster" dispenser
Club Bar, 141 E. 44th St., New York, N. Y.
Coan Manufacturing Company, 2070 Helena, Madison, Wis.—Super vend dispenser
Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vendors
Drinkolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Beverage dispenser
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Cal.—"Everfrost" soda bar
Frigidrink Corporation, 235 East 42nd Street, New York—Drink dispenser agent
Helmco, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment
Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains
Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle
W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser
Knickerbocker Beverage Dispensers, Inc., 453 Sixth Avenue, New York—Drink dispensers
The Liquid Carbonic Corporation, 3110 South Kedzie Avenue, Chicago, Ill.—Soda fountains
Lyon Industries, 373 4th Avenue, New York 16, N. Y.—Coin operated beverage dispenser
Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser
Mighty Midget Manufacturing Corporation, 4215 North Seventh Street, Phoenix, Ariz.—Drink dispenser

Milk-O-Mat Corporation, 500 Fifth Avenue, New York—Cup dairy drink
Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor
Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser
Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York 7. N. Y.—Beverage dispensers
Rowe Mfg. Co., Inc., 31 E. 17th St., N. Y., N.Y.—Beverage dispenser
S and S Products Company, P O Box 1047, Lima, O.—Cold vendor, bottle
Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser
Smith-Werner Company, 610 Santa Fe Drive, Denver, Colo.—Portable soda fountain
Spacarb, Inc., Stamford, Conn.—Cold vendors, cup (automatic)
SUPERIOR REFRIGERATOR COMPANY, 907-917 North Broadway, St. Louis 2, Mo.
Telecoin Corporation, 12 East 44th Street, New York—Drink dispensers
Vendolator Manufacturing Company, P. O. Box 15B6, Fresno. Cal.—Cold vendors, bottle milk
Victor Products Corporation, 901 Pope St., Hagerstown, Md.—Pre-mix beverage dispenser.
John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.—Hydro-jet cup vending machine.

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens
Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque
G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt.—Pizza ovens
Broil-Quick Appliance Corp., 615 W. 131st St., N. Y. 27, N. Y.—Infra-red frankfurter grill
Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment
J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill
Dalason Prods. Co., B35 W. Madison, Chicago, Ill.——Bar-B-Frank hot dog machine
Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer
General Mfg. Co., 1209 Castle St., Dallas, Texas
Greer Enterprises, Inc., 281 N. Grant Avenue, Columbus, O.—"Glenray" hot dog machine
Harvic Mfg. Co., 154 Nassau Street, New York 38, N. Y. Pizza ovens
Helmco, Inc., 1215 W. Fullerton, Chicago, Ill.
Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa.—"Snak-Bar", hot dog grill and beverage server
Hollywood Servemaster, 114 W. 18th Street, Kansas City B, Mo.—"Roto-Grill" hot dog machine
Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server
Nu-matic Machines Co., 250 W. 57th Street, New York, N. Y.—Automatic hot dog dispenser
Original Crispy Pizza Crust Co., 1393 Blondell Ave., New York 61, N. Y.—Pizza ovens
Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment
Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens
Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment
Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill. Hot food servers, toasters, food preparation equipment
U. S. Vending Machine Corp., 4300 N. Carlyle St., Philadelphia, Pa.—Hot dog vender

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx 61, N. Y.—Pizza pie
Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Campbell Soup Co., Camden, N. J.—Canned Soups
Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared
Flavo-Rite Food, Inc., 516 Westchester Avenue, Bronx, N. Y.—Egg, turkey and shrimp rolls
Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa.—Frozen foods
C. E. Grant, 616 East Washington, Indianapolis, Ind.—Frozen chicken
Hygrade Food Prods., 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters
Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats
Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie
Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J.—Pizza pie
Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbecues and sauces
Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters
Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill—Del juice vendor
California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal
Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers
Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks
Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser
Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor
Snivel Vending and Sales Company, Winter Haven, Fla.—Cup juice vendor
Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.
Beech-Nut Packing, 10 East 40th Street, New York, N. Y.
Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
William Wrigley, Jr. Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM, MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Avenue, Los Angeles, Cal.—Ice cream vendor
Artic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor
Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors
Badger Vending Machine Company, 710 North Plankington, Milwaukee, Wis.—Cup ice cream vendor
Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter
The Borden Company, 350 Madison Avenue, New York—Ice cream
Craig Machine Company, Danvers, Mass.—ice cream vendor
Dari-Delite Corporation, 1624 4th Avenue, Rock Island, Ill.—Soft ice cream
De Cicco's Bon Bon Corporation, 451 North Rodeo Drive, Beverly Hills, Cal.—Chocolate covered ice cream bon bons
Dresko Machine Corporation, 5629 North Central Avenue, Chicago, Ill.—Ice cream vendors
Eastern Engineering and Sales, Inc., Commercial Trust Building, Philadelphia, Pa.—Kenco ice cream vendor
Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—ice cream and custard machine
Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine
Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor
General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer
Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor
Ice Creamolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Ice cream dispenser
Jordan Refrigerator Company, 58th and Grays Avenue, Philadelphia, Pa.—Cabinets and storage dispensers
Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-a-Stick Confection"
Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers
Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine
National Market Equip. Co., 25531 De Quindre, Royal Oak, Mich.—Ice cream freezers and novelty cases
Philadelphia Dairy Products Company, Inc., Fourth and Poplar Streets, Philadelphia, Pa.—Aristocrat ice cream
Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine
Supurdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser
Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle, Wash.—Ice cream and frozen custard fountain freezer
Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream
Tekni-Craft, Rockton, Ill.—Ice Cream and custard machine
West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-Service ice cream merchandiser

POPCORN

American Popcorn Company, Sioux City, Iowa—Raw popcorn
Blevins Popcorn Company, P. O. Box 27B, Nashville 2, Tenn.
Central Popcorn Company, Schaller, Iowa—Popcorn
Albert Dickenson Co., 2750 West 35th St., Chicago, Ill.
J. A. McCarty Seed Company, 526 Northwest 4th St., Evansville, Ind.
MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.
NATIONAL OATS CO., Cedar Rapids, Iowa
'Pop' Corn Sez Company, 429-35 South 61st St., Philadelphia 43, Pa.
Poppers Supply Co., 1211 North Second St., Philadelphia, Pa.
Wyandotte Popcorn Co., Marion, Ohio
Y and Y Popcorn Supply Co., 256 North 13th St., Philadelphia, Pa.

POPCORN EQUIPMENT

Automatic Products Company, 250 W. 57th St., New York, N. Y.—Butter dispenser
Bonanza, Inc., 2980 West Pico Blvd., Los Angeles, Cal.—Popcorn vending machines
C. Cretors and Company, 630 West Cermak Rd., Chicago, Ill.—Popcorn equipment, butter dispenser.
Dairy Service Company, 100 East Main St., Menomonee, Wis.—Butter dispenser
DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machines, automatic
G. H. R. Enterprises, Inc., 12017½ Vose St., North, Hollywood, Cal.—Viscount, Viking popcorn machines
Hollywood Servemaster Co., 114 West 184 St., Kansas City B, Mo.
MANLEY, INC., 1920 Wyandotte St., Kansas City, Mo.—Vending equipment and popcorn machines and supplies
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 3B, N. Y.—Popcorn equipment and supplies
Phenix Food Company, 460 East Illinois Ave., Chicago, Ill.
Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning
Star Manufacturing Co., 6300 St. Louis Ave., St. Louis, Mo.—Popcorn machines, food equipment.
Supurdisplay, Inc., Wisconsin Tower Bldg., Milwaukee, Wis.—Butter dispenser.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal.—Butter dispenser.

POPCORN SEASONING

Arlington Edible Oil Products, 38 Yetten Terrace, Boston, Mass.
Best Foods, Inc., 1 East 42nd Street, New York
Capital City Products, West First and Perry, Columbus, O.
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning.
C. F. Simonin and Sons, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils.

PORTABLE VENDING EQUIPMENT

Acton Manufacturing Company, 605 South Summit Street, Arkansas City, Kans.—Refreshment vending cart, portable coolers
Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream
Coan Manufacturing Company, 2070-2084 Helena Street, Madison 4, Wis.—U-Select-It vendors, candy, food and cigarettes; Super-Vend cold cup drink dispenser
DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine
Food-Mobile, 240 S. Harison St., East Orange, N. J.—Portable vending cart
DRIVE-IN THEATRE MANUFACTURING COMPANY, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts
Walky Service Company, Schweiter building, Wichita, Kans.

CONCESSION TRAILERS

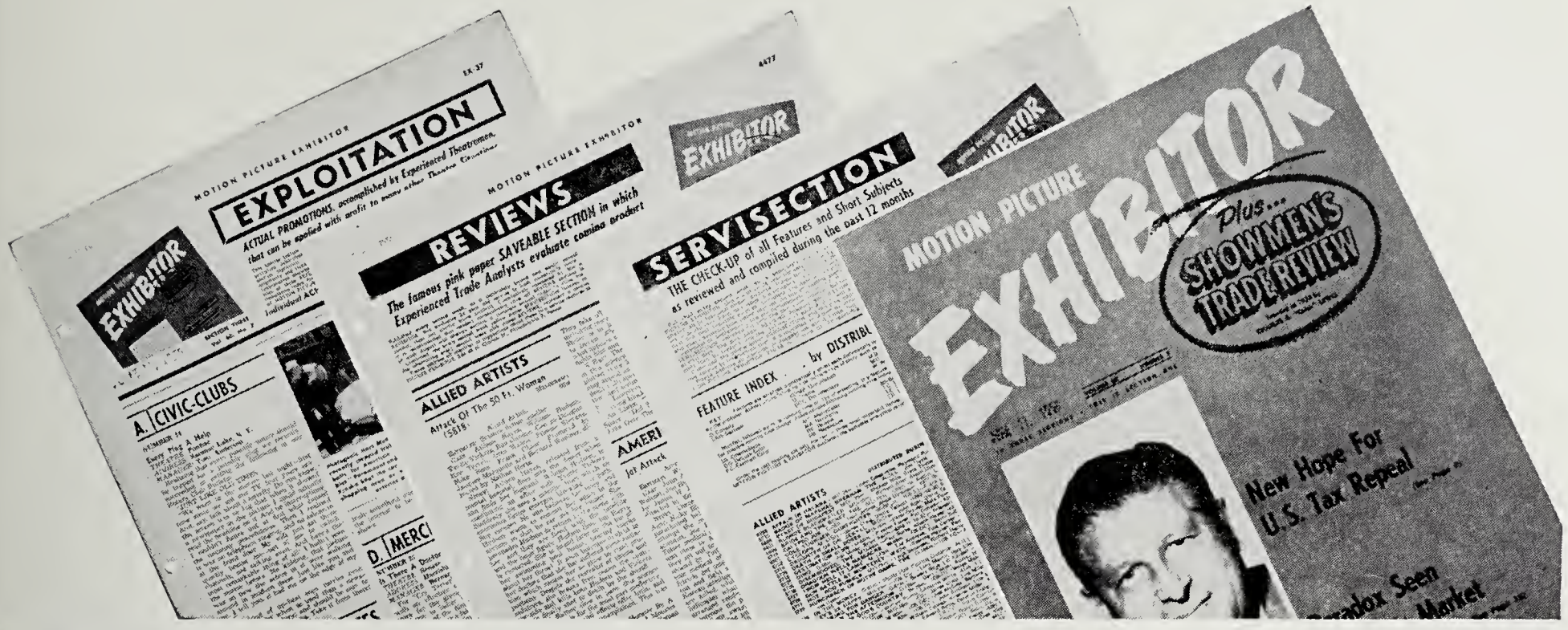
Armour and Company, Fresh and Smoked Sausage Dept., Chicago, Ill.
THE COCA-COLA COMPANY, trailers available from local distributors
Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y.
Dr. Pepper Fountain Division, P. O. Box 50B6, Dallas, Tex.
Dad's Root Beer Company, 2800-3400 N. Talman Ave., Chicago, Ill.
Flavo-Rite Foods Company, 643 Brook Ave., Bronx 55, N. Y.
Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa.
Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa.
Mickelberry Food Products, 43rd and State Line, Kansas City, Kans.
PEPSI-COLA COMPANY, available from local distributors
ROYAL CROWN COLA COMPANY, 10th & 9th Ave., Columbus, Ga.
Silver Skillet Brands, P. O. Box 216, Skokie, Ill.
Smithfield Ham and Products Co., Smithfield, Va.
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.
DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.
Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing
Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
Rowe Manufacturing Co., Inc., 31 E. 17th St., New York, N. Y.
Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

MISCELLANEOUS

American Automatic Ice Machine Co., 1638 Park Ave., Faribault, Minn.
DCA Industries, 45 W. 36 St., NYC, N. Y.—Doughnut machines
S. T. ECHOLS, INC., Box 612, Bismarck, Mo.—Snow cones
HOLLYWOOD SERVEMASTER, 114 W. 18th St., Kansas City B, Mo.—Roto-Grille hot dog machines, Roto-Grille chili warmer.
Marlan Company, 500 W. Cermak Rd., Chicago 16, Ill.—Slush Master Freezer.
SCOTSMAN, QUEEN PRODUCTS DIVISION, 22 Front Street, Albert Lea, Minn. Ice making machines.
SNO-MASTER, 124 Hopkins Place, Baltimore 1, Md.—Sno-cone, snoball machine.
Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop
Tyson-Caffey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray



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Founded in 1933 by
CHARLES E. "Chick" LEWIS

APRIL 13, 1960 | Volume 63 | Number 21

IN THREE SECTIONS • THIS IS SECTION ONE



Heineman Answers Allied's Attack

(See Page 10)

Col. To Produce Its Own Trailers

(See Page 16)

Simone Signoret, of "Room At The Top," and Charlton Heston, of "Ben-Hur" clutch their Oscars following the 32nd annual Academy Award ceremonies. "Ben-Hur" copped a record 11 trophies for MGM. (Story on Page 7)

featuring: Strong's One-Third Century of Light . . . See Page 19

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"Best Picture of the Year"

★ HOLLYWOOD FOREIGN PRESS GOLDEN GLOBE
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★ SCREEN PRODUCERS GUILD AWARD
"Best Produced Film of the Year"

★ SCREEN DIRECTORS GUILD AWARD
"Best Directed Film of the Year"





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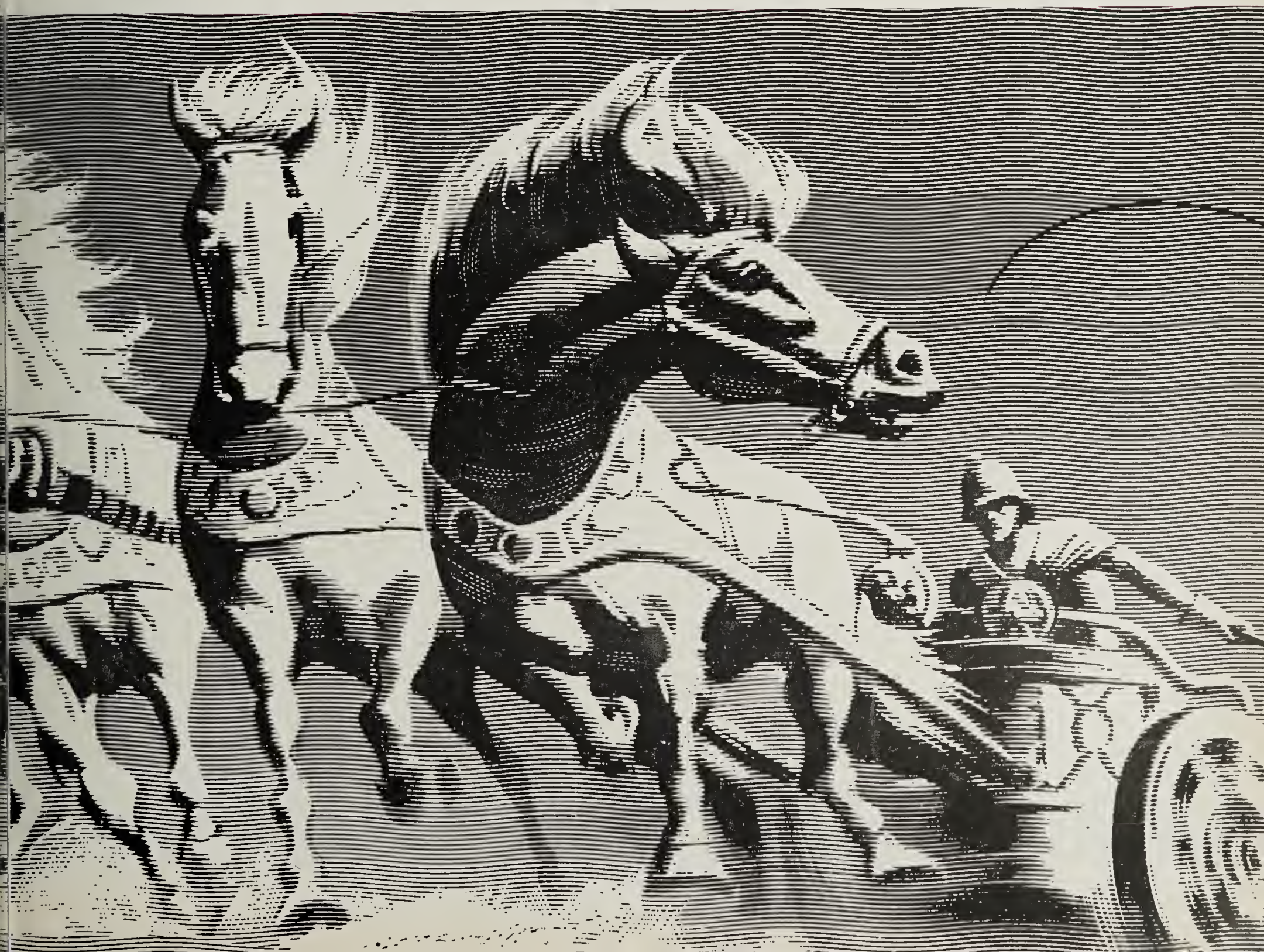
BEST CINEMATOGRAPHY
(color) Robert L. Surtees

BEST SOUND
Franklin E. Milton

BEST COSTUME DESIGN
(color) Elizabeth Haffenden

BEST SPECIAL EFFECTS
A. Arnold Gillespie,
Robert Mac Donald, visual;
Milo Lory, sound

BEST ART DIRECTION
(color) William A. Horning,
Edward Carfagno;
Set direction Hugh Hunt





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VOLUME 63 • NO. 21

APRIL 13, 1960



REVOLT OF A WHIPPING BOY

EVERYBODY'S favorite whipping boy, the motion picture industry, has started to talk back, and we think it's an encouraging development.

Last week, we devoted considerable space to the comments of Frank Boyle, Fitchburg, Mass., exhibitor, who had both the guts and literary ability to answer some of the more vicious criticism of his theatre and the industry in general. We are happy to see that the willingness to battle unjustified criticism seems to be spreading.

After all, we in the motion picture industry are purveyors of entertainment, not smut. We are members of a world-wide medium of information and education that has done more to raise the cultural and intellectual level of people everywhere than any other.

If we lack the faith in our business and the love of our work that would lead us to answer those who would chain human thought to their own narrow conception of morality, then our critics must be right.

There is no exhibitor who would deny the existence of a fast-buck fringe producing garbage for a few crumby theatre screens. But the quick jump from this unfortunate situation to a blanket condemnation of motion pictures is warping the facts.

If this is the case, then LIFE must stand convicted with CONFIDENTIAL and THE NEW YORK TIMES deserves no more respect than the HOBO NEWS.

A recent bulletin of Independent Theatres of Ohio reprints a letter to EASTERN REVIEW, a publication, from R. B. Little, general manager of the Bexley Art Theatre, Inc. We think it is worth another reprinting for exhibitors who may need material to fight unwarranted derogatory comment in their own areas. It is headed "THEATRE MAN STATES PUBLIC WON'T BACK FINER PICTURES."

"I just reeeived your copy of the Eastern Review and have been reading the letters you have reeeived regarding the TV programs and movies which some people think are going to be the downfall of this eountry.

"I am interested in this as I am in the motion picture business in Columbus; in faet, we have theatres in many cities. It was our theatres that were elosed in Cleveland and Dayton for showing 'The Lovers.'

"We in the business are getting a little tired of having people tell us how to run our business. First, may I point out that all these people who are yelling 'wolf' are people who never go near a theatre. They are people who have never seen 'The Lovers' or they would not be putting up sueh a fuss.

"In a way we owe them thanks, because if they didn't yell so mueh the picture would not get as much free publieity as it did. This pieture would have played no more than a few weeks, but by them saying it is immoral, ete., we have enjoyed 18 weeks showing.

"Yes, the Bexley poliee eheeked the picture. They had so many phone ealls they had to, but they did not see anything wrong with the pieture nor has anyone else who has seen it. Why don't these people wise up?

"We do not foree anyone to come to our theatres, nor do the TV stations foree any one to wateh their programs. This is a free country. Or may I say I thought so; at least that is what I fought for in the last war. We ean do and think as we please, but don't try to get everyone to think as we do.

"There are some people who get their enjoyment out of the faet that they are always trying to run other people's business. If they wish to run a business let them get into one on their own money and brains. If they ean't, then let others run their own as they see fit.

"At the Bexley, we run fine movies whieh we think these people will enjoy, but they never eome to see them. If they are so interested in seeing their type of pieture be shown, why don't they support them? All they wish is to give someone a rough way to go.

"To heck with bnsiness that's been lost—let's go out and get some new business. There's plenty of it if we go after it."

Mr. Little was plenty mad, and justifiably. He fought what he felt was unfair criticism. So must we all. It is amazing that the newspaper, which depends for circulation on the stories revealing the basest aspects of mankind, can so easily don the cloak of righteousness while editorializing against the movies. The same men who revel in the protection of their freedoms guaranteed by the Constitution quickly grab the shears of censorship for the ads on their amusement page.

Again, let's point out that the rights of filmdom's lunatic fringe are not being discussed here. We are concerned with the rights of theatremen, who with their families comprise as responsible and civic minded a part of the community as any other. Indeed, they are more civic minded and more active in community affairs than most.

We won't attempt to define morality. Better minds than ours have cracked under the strain. We will maintain as forcefully as we can, however, that there is nothing immoral about battling unjustified criticism.

Let the whipping boy learn to use the whip.

AN OSCAR POSTSCRIPT

AN EXHIBITOR FRIEND of ours, operating a small situation and reeling under the blows of high percentage terms for rather tired films whose potential had been milked elsewhere, took time off last week to watch the Academy Awards show on television. (He assures us that he doesn't own one of the small screen monsters himself but rather watched it at the home of a traitorous friend.)

He was suitably impressed with the glitter and the glamor and the professional polish that made it the best Oscar show yet, but felt that something was missing. He finally figured out what it was.

As a special award, he suggested, a distributor who must be nameless should have been called to the Pantages stage and presented with a couple of sour grapefruit by a small theatre owner.

Any volunteers?

NEWS CAPSULES

"Can-Can" Decision Reserved

PHILADELPHIA—Decision was reserved on an application for a preliminary injunction in U.S. District Court before Judge C. William Kraft, Jr., to prevent 20th-Fox from delivering a print of "Can-Can" to William Goldman's Midtown for a roadshow engagement beginning May 4. The $600,000 anti-trust action was brought by David Milgram's D. W. H. Corporation, operating the Fox Theatre.

The Milgram-Fox bid was a $150,000 guarantee; 95 per cent of the gross after $6,600 for overhead, with the film company to pay 95 per cent of the advertising.

The Goldman-Midtown bid was 90 per cent to the film company after a control figure of $5,000, with the film company to pay 90 per cent of the advertising, and with the theatre to be reimbursed for hard ticket expenses, including treasurers.

The principal issue involved is does a film company have the right to select its own theatre for a road show engagement under terms of the Consent Decree; or does the principle of competitive bidding hold. Milgram contends that opening the film to bidding nullifies the former argument.

The film company claimed that the "best interest of the public" would be served by exhibition in the Midtown, said to be "an established road show house."

Witnesses appearing were Milgram, Sam Diamond, Philadelphia branch manager, 20th-Fox; C. Glenn Norris, assistant general sales manager, 20th-Fox; Alex Harrison, general sales manager, 20th-Fox; and Jay Wren, Viking theatre, Philadelphia. Milgram was commended by the judge after five hours on the stand for his keen insight into the business.

Sylvan Cohen is counsel for Milgram; Edwin Rome represents Goldman; and Bradley Ward led the legal lights representing 20th-Century-Fox, also represented by the law firm of Royall-Koegel-Harris and Caskey.

BROADWAY GROSSES

New Pix Bring New Life

NEW YORK—A flock of openings in the first-runs brought new life to the Broadway spots last fortnight with most reporting good grosses.

"WAKE ME WHEN IT'S OVER" (20th-Fox). Paramount—The opening session was $40,000.

"PLEASE DON'T EAT THE DAISIES" (MGM). Radio City Music Hall—Thursday through Sunday accounted for $109,000, with the second week bound to top $175,000.

"THE UNFORGIVEN" (UA). Capitol—The opening week was $68,000.

"BEN-HUR" (MGM). Loew's State announced the 21st week as $48,000.

"ON THE BEACH" (UA). Astor reported $17,000 for the 17th week.

"DOG OF FLANDERS" (20th Fox). DeMille claimed the opening week was $16,000, with $11,000 for the second.

"CONSPIRACY OF HEARTS" (Paramount). Victoria reported the opening week was $12,500.

"OUR MAN IN HAVANA" (Columbia). Forum claimed the 11th week as $9,500.

Actors Back To Work As Film Strike Ends

HOLLYWOOD—The Screen Actors Guild strike against the major film companies ended last week.

The settlement means actors working on pictures interrupted by the strike will be able to go back to work immediately, but no new pictures will be started until the agreement is ratified at an April 18 meeting.

Representing labor at the conference table as the strike ended were Ronald Reagan, president, Screen Actors Guild; Charlton Heston; and James Garner.

Both sides made major concessions to effect the settlement.

Major provisions of the agreement are: (1) A pension plan for actors with the producers paying, as past service credits, a total of $2,250,000 in 10 equal installments over the next 10 years. This is the first industry-wide pension plan. The payments are in lieu of actors' demands for a share of proceeds from the sale of 1948-1960 pictures to television. (2) A health and welfare fund for actors, with the producers making an initial payment of $375,000 to establish the fund. (3) To maintain the pension, health and welfare funds, the producers will pay on all post-1960 pictures, an amount equal to five per cent of each actor's salary, up to a maximum of $100,000 per actor per picture. (4) The producers will pay six percent of their net profits on sale of any post-1960 films to television. (5) The contract covers the production of theatrical motion pictures, including pay TV. In the event that pay TV becomes a reality, provision is made for reopening the contract to handle payments for that situation. (6) Salary minimums are boosted by the new three year contract to day players, up from $90 a day to $100; weekly free lance players, up from $300 to $350 weekly; stunt men, up from $90 to $100 daily.

No estimate could be made of the loss of salaries to actors and other movie workers during the strike, but some 6500 workers were laid off when the strike hit.

Other labor woes were confronting the major studios.

The Directors Guild pact expires April 30, and DGA demands include many of the SAG demands, together with others.

The DGA will ask for establishment of a health and welfare plan, separate from the industry's plan which includes directors as of the present. It would require producers to pay three and one half per cent of directors salaries or the same percentage of gross revenue received from sale of pictures to TV. Producers will be asked to contribute an amount equal to five per cent of a director's salary into a DGA pension plan, and to deduct half of that amount additionally from the salary itself for placement in the same fund. Separate negotiations are sought in case a producer decides to produce films for pay TV or sell theatrical films to TV. Minimum salaries of directors in both theatrical and TV film production would be increased.

The following minimums are representative: theatrical film directors' minimums, now $600 per week, would go to $700; TV film director demands coincide with this. Term contract directors, whose minimum low is $580 weekly, would go to $676.66.

FILM FAMILY ALBUM

Gold Bands

Pat Hart, print department, American International Pictures, was married on April 10 to **Kalman Gurevich.**

Robert Meyers, Columbia International sales department, was married to **Roberta Corwin** on April 10.

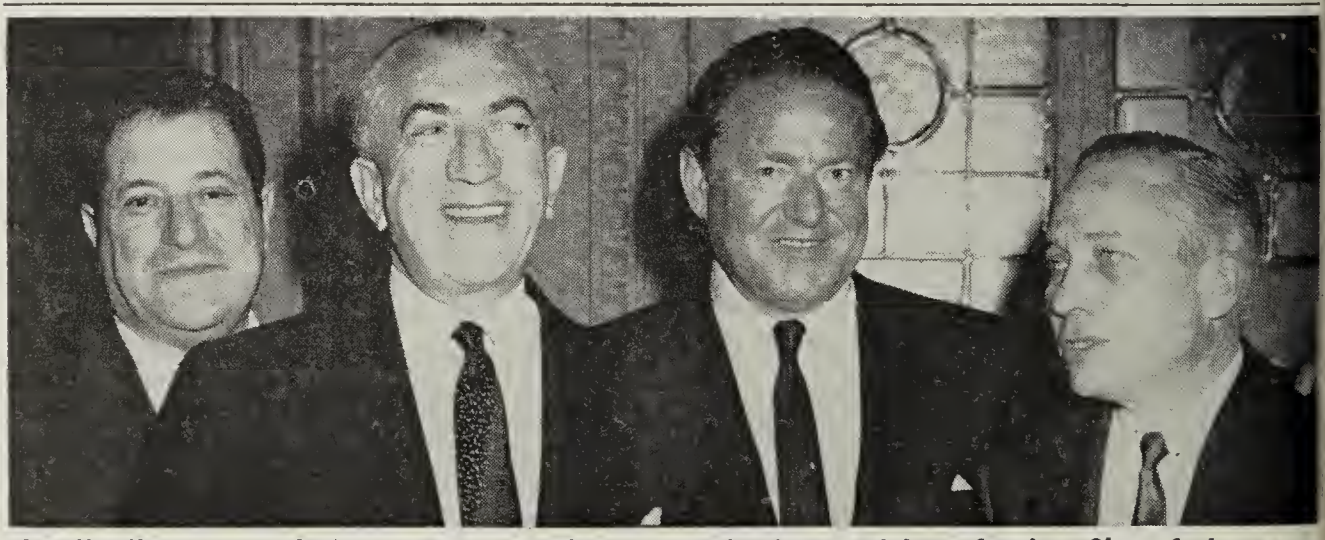
Arrivals

Steve Beers and his wife **Jane**, became parents of a daughter, **Stephanie**, born last week in Phelps Memorial Hospital, North Tarryton, N. Y. Beers is assistant to **Griff Johnson**, MPEAA vice-president in charge of Europe.

Obituaries

Simon Levy, for many years associate director of the Advertising Code Administration in the Los Angeles office of MPAA, died suddenly of a heart attack while vacationing in Florida. He had been with the MPAA since 1933. He is survived by his wife, three sons, and five grandchildren.

Albert Sottile, 82 president, Pastime Amusement Company, Charleston, S. C., died last fortnight. A pioneer exhibitor, he suffered a stroke in his office. He is survived by his daughter. For 50 years he had been in the industry, was active in the TOA.



The distributor of "Black Orpheus," Academy Award winner of best foreign film of the year, Ilya Lopert, second from left, is shown above with, left to right, Sam Richmond, general manager, Sack Theatres; Ben Sack; and Clem Perry, assistant to Lopert, at the Capri, Boston where the film is currently showing.

"Ben-Hur" Captures Record 11 Oscars

Heston, Signoret, Wyler Griffith, Winters Take Top Awards; TV, Radio Audience Is 100 Million

HOLLYWOOD—MGM's "Ben-Hur" reaped 11 "Oscars" last fortnight in the greatest Academy Award triumph ever scored in the ceremony's 32 year history. It was named "best picture"; Charlton Heston won the award for the best actor; Hugh Griffith was named best supporting actor; William Wyler was named best director; and the picture also won awards for best costume design in color, best sound, best art direction and set decoration, best color cinematography, best musical scoring, best editing, and best special effects. Tribute was paid to producer Sam Zimbalist, who died while the film was in production.

French actress Simone Signoret was acclaimed best actress for her performance in the English-made "Room At The Top," distributed by Continental. This film also won in writing for the best screenplay based on material from another medium.

The best supporting actress was Shelley Winters in 20th-Fox's "The Diary Of Anne Frank."

The French-made "Black Orpheus," distributed by Lopert, won as the best foreign language picture.

In the short subjects field, the French-made "The Golden Fish," distributed to Columbia, won in the live action class, while the best cartoon was "Moonbird," a Storyboard, Inc., subject produced by John Hubley.

In the documentary class, the best feature was "Serengeti Shall Not Die," German-made, by Okapia-Film Productions, Transocean-Film; and "Glass," produced by the Netherlands Government, George K. Arthur-Go Pictures, Inc., Bert Haanstra, producer, won among the short subjects.

The best story and screenplay written directly for the screen was "Pillow Talk," Arwin Production released by Universal-International, by Russell Rouse, Clarence Greene, Stanley Shapiro, and Maurice Richlin.

In the music field, the best scoring of a film went to Andre Previn and Ken Darby for "Porgy and Bess," Samuel Goldwyn Productions released by Columbia, and the best song was "High Hopes" from "A Hole In The Head," Sincap Production released by United Artists, by James Van Heusen and Sammy Cahn.

"The Diary Of Anne Frank" also won the nod for best in black and white cinematography for William C. Mellor, and also for the best art direction for a black and white picture to Lyle R. Wheeler and George W. Davis.

The award for the best costume design for a black and white picture went to Orry-Kelly for "Some Like It Hot," Ashton Productions and the Mirisch Company for United Artists release.

Bob Hope, who was master of ceremonies of the radio and television show from the Pantages Theatre, was presented with a special "Oscar," the Jean Hersholt Humanitarian Award.

Awards for scientific or technical achievement went to: Douglas G. Shearer, MGM, and Robert E. Gottschalk, Panavision, for developing a system of producing and exhibiting wide film motion pictures known as Camera 65.

To Wadsworth E. Pohl, William Evans, Werner Hopf, S. E. Howse, Thomas P. Dixon, Stanford Research Institute, and Technicolor Corporation for the design and development of Technicolor electronic printing timer.

To Wadsworth E. Pohl, Jack Alford, Henry Imus, Joseph Schmidt, Paul Fassnacht, Al Lofquist and Technicolor Corporation, for the development and practical application of equipment for wet printing.

To Dr. Howard S. Coleman, Dr. Francis Turner, Harold S. Schroeder, James R. Benford and Harold E. Rosenberger, Bausch and Lomb optical company, for the design and development of the Balcold projection mirror.

To Robert P. Gutterman, General Kinectics, Inc., and the Lipsner-Smith Corporation, for the design and development of the CF-2 ultrasonic film cleaner.

To UB Iwerks, Walt Disney Productions, for the design of an improved optical printer for special effects and matte shots.

To E. L. Stones, Glen Robinson, Winifield Hubbard, Luther Newman, MGM construction department, for the design of a multiple cable remote controlled winch.

It was estimated that more than 100,000,000 persons followed the ceremonies on radio and TV.

"Oscar" Draws Record TV Audience Again

NEW YORK—More television sets in the United States were tuned in to the Academy Awards program last night than to any other program in history, according to Arbitron, the rating service currently used by the National Broadcasting Company. This service further stated that the audience for the Academy Awards program was at least 22½ per cent greater than for any other television show since the "Oscar" show of a year ago.

Trendex, the service used by NBC last year, reported that the program this year had a larger percentage of sets in use tuned in to the "Oscar" show than any program ever had in the history of television. Trendex reported 83.6 sets out of every hundred was tuned to the Academy Awards.

Arbitron gave the set in use figure at 84.5 for the one hour and 50 minute average with a high of 88.1 sets out of every hundred tuned in for the big finish.

Harris Okays Pay-TV Test

WASHINGTON—It was learned last fortnight that Representative Harris, D., Arkansas, avowed opponent of any type of subscription-TV, will raise no objection to the impending test by RKO General and the Zenith Radio Corporation of over-the-air subscription television at Hartford, Conn.

Nor will the chairman of the House Interstate Commerce Committee impede plans for ABC-Paramount's International Telemeter Company to test its system of wire TV later this year in two undisclosed American cities, providing the cities are small, and the entertainment is confined to motion pictures.

Thus, the only hurdles in the way of the RKO-Zenith test at Hartford are FCC approval of an RKO-Zenith application for a test license and of their purchase of the Hartford ultra-high frequency station WCHT, over which they intend to send signals.

Both the license and approval of the station's sale are expected to be granted.

Cornfield To Retire From Fox Int. Post

NEW YORK—Albert Cornfield, 20th Century-Fox managing director for Continental Europe and the Near and Middle East, and special representative for the United Kingdom, has announced that he will voluntarily retire from the company, effective May 1.



CORNFIELD

In announcing his retirement, Cornfield said, "I take this step with deep regret since it not only means my retirement from a great company, but my retirement in effect means severing myself from an industry I have loved over the more than two score years I have been associated with it."

A multi-linguist, Cornfield joined Loew's International organization in 1925, serving subsequently as branch manager in Turkey, district manager in the Near East and head of sales control with headquarters in Paris.

He joined 20th Century-Fox International in 1942 in charge of sales control at the company's head office in New York. In January, 1950, Cornfield was appointed managing director of Continental Europe, including Scandinavia, North Africa, and the Near and Middle East, and subsequently supervisor of England, with headquarters in Paris.

Commenting on Cornfield's retirement, 20th Century-Fox home office issued the following statement:

"No man leaves behind him a finer record of loyalty and devotion to the highest type of business ideals than Albert Cornfield. Many of us have found inspiration in his integrity; many more will find a worthy example of his fine record. We, at 20th Century-Fox, shall miss Albert and while we regret deeply his desire to retire, we know how fully he has earned the first leisure time of his entire forty odd years in the motion picture industry."

Cornfield's son, Hubert, is a film producer, director and writer, having recently completed "The Third Voice," a 20th Century-Fox release.

Benjamin Fete Planned

NEW YORK—Film industry leaders Barney Balaban, Louis Nizer, Abe Schneider, and Spyros Skouras will serve as chairmen of the Brandeis University dinner honoring Robert S. Benjamin, United Artists board chairman. The dinner will be held in the Waldorf Astoria on June 7. Funds raised will benefit the University.

Benjamin, who has long been active in philanthropic and humanitarian causes, is receiving this tribute for his efforts on behalf of Brandeis. He will be inducted formally as a fellow of the University on the evening of the dinner.

U-I Declares Dividend

NEW YORK—The board of Universal Pictures has declared a quarterly dividend of $1.0625 per share on the 4¼ per cent cumulative preferred stock of the comapny, payable June 1 to stockholders of record May 16.

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UA Gross Continues Upward Spiral For Ninth Consecutive Year—Krim

NEW YORK—Arthur Krim, president of United Artists, reported last week at his latest "progress report" that the company's gross receipts for 1959 came to approximately 95 million dollars compared to the 84 millions plus grossed in 1958. He noted that it was the ninth consecutive year that has seen the company's gross showing an increase. The net figures were not computed at the time of the press conference where the announcement was made.

The gross for the first quarter of this year is showing up greater than the comparable period a year ago, when $19,300,000 was taken in. Krim attributed this in part to dates on "On The Beach" and "Solomon And Sheba" both here and abroad.

Despite difficulties encountered in the present market relative to putting together production packages, Krim reported that his company was progressing fine along those lines with the program potential stronger than ever.

Releases for 1960 are either completed or in the final stages of production, and this year should see a total of 34 features released with 25 due out between April and December. Last year saw UA distribute 42 features, but this number included a number of smaller pictures which have been eliminated from the 1960 line-up.

The number of top pictures have been doubled, according to Krim, who reminded that two specials, "The Alamo," which will go into limited roadshowing on Oct. 5, and "Exodus," which will open in three situations in December, would be included.

He reported that exhibitors can expect a minimum of 34 features for 1961 as well. Krim also said that a part of the program for 1962 has been planned this far ahead.

The cost of the picture program for 1960 will fall between 60 and 70 million dollars, with the same amount earmarked for 1961.



Arthur B. Krim, president, United Artists, recently announced a record world-wide gross of approximately $95,000,000 for 1959. He expressed confidence that the 1960 gross would exceed that. Flanking Krim, left to right are, William J. Heineman, UA vice-president; Herbert Golden, UA vice-president in charge of operations; and Robert S. Benjamin, UA chairman of the board.

Feldman Joins Embassy

NEW YORK—Edward S. Feldman has been appointed director of publicity for Embassy Pictures Corporation, it was announced by Eddie Solomon, vice-president in charge of advertising, publicity and exploitation for Embassy Pictures. Feldman has resigned as publicity coordinator on Ray Stark's production for Paramount of "The World of Suzie Wong" to accept the new post.

In his new capacity Feldman will work in association with Solomon in formulating the world-wide promotional campaigns on Joseph E. Levine presentations, beginning with "Hercules Unchained," spectacle to be released in early summer by Warner Bros.

A graduate of Michigan State University, Feldman entered the motion picture industry in 1950, joining the publicity staff of 20th Century-Fox.

Fabian Chairs Einstein Fete

NEW YORK—Simon H. Fabian, president of the Stanley Warner Corp., has been named chairman of the fourth annual Albert Einstein Commemorative Observance sponsored by the Albert Einstein College of Medicine of Yeshiva University. The focus of the event will be a dinner on May 1 at the Waldorf-Astoria Hotel, where awards will be presented for outstanding achievement in art, citizenship and science.

Variety Unit Launches Mrs. Chalfin Memorial

MINNEAPOLIS—Variety Club of the Northwest Tent 12 voted to initiate a Marty (Mrs. Morris) Chalfen memorial fund at the University of Minnesota Variety Club Heart Hospital in honor of its auxiliary president who, with her family of three children, was killed in the tragic plane crash March 17 while enroute from Minneapolis to Miami, Florida.

Martha Collins hailed from Ontario, Canada, and became a top "Holiday on Ice" performer. The promoter and his skating star were married in 1951 and she left the show to make her home in Minneapolis, Chalfen's home town.

Fulfilling the duties of a world-traveled impresario's wife, Mrs. Chalfen accompanied her husband on many of his distant ice show promotions. While in Moscow, Russia, early in 1959 she received a cable from Joseph Podoloff, then chief barker of Tent 12, to take over the leadership of Variety's women's auxiliary. "Delighted" was her immediate answer.

Her experienced guidance in promoting the Russian Beryozka dancers and the Russian song and dance festival brought the auxiliary over $18,000 with the proceeds buying specialized oxygen equipment for the Variety Club Heart Hospital.

The Marty Chalfen memorial fund will be handled by the Variety Club and its auxiliary without administrative costs, all funds going in full to the assigned purpose eventually designated by Variety members and the University of Minnesota medical staff.

The new charity exemplifies the work of Variety Clubs throughout the world, each of which supports a local charitable organization.

Fanfare Names Waldman

NEW YORK — George Waldman, New York independent distributor, has been appointed to handle distribution of all Fanfare Film releases in the New York, Albany and Buffalo areas, it was announced by Joe Solomon, Fanfare president.

Heineman Hits Allied Attack On UA As False

NEW YORK—William J. Heineman, United Artists vice-president, declared last week that the attack by the Allied States Association of Motion Picture Exhibitors on UA's sales policies is "categorically untrue and without basis in fact."

In a strongly-worded response, Heineman described Allied States' charges as "a random series of general allegations that distort and contradict the verifiable facts. If there are specific charges of inequities, instead of garbled rumor and hearsay, we will be happy to discuss the problem with the parties involved."

The UA sales chief further stated that the company's policy was completely misrepresented in the Allied statement. In a point-by-point rebuttal he flatly denied the charge that UA's so-called "pay or no adjustment policy" had not been invoked against the larger circuits.

In reply to the Allied States' charge that UA had "reduced the supply of available prints," Heineman stated without qualification that UA today orders more prints than ever before in the history of the company. "We will be happy to compare our print order on major pictures with print orders of any other company. Our average orders either equal or exceed those of the other majors."

As to the general charge of unfair and unwise business practice, Heineman declared, "Our sales policies are based on what we have determined over the years to be sound and viable business principles. As a publicly-owned corporation, our company's method of operation is entirely accountable to its stockholders. This series of general allegations is both capricious and untrue. We will continue to function on the basis of what we consider to be sound and equitable business principles."

Fox Adds Two D-Is

READING, PA.—Richard A. Fox, president, Fox Drive-In Theatres, Inc., announced lastweek the acquisition of the Pottsville Drive-In, Pottsville, and the Deer Lake Drive-In, Deer Lake, Pa.

This brings to seven the total of Fox drive-ins, including the Sinking Spring, the Reading, and the Mt. Penn Drive-Ins here. The other theatres are the Lycoming and Starlite Drive-Ins, Williamsport.

It was also announced that offices have been set up at 531 Court Street, Reading, to centralize the operation of the spots.

Ore. Exhib Meet Set

PORTLAND—The Oregon Theatre Owners Association, an affiliate of the Theatre Owners of America, will hold a one day convention at the Benson Hotel here on Wednesday, April 27, Albert Forman of Portland, unit president, announced.

Forman said he expects that Senator Wayne Morse of Oregon, who has been a key member of the Senate Labor Committee which is now considering extension of the Wages and Hours Laws, to be the principal speaker.

Interboro Ups Pisapia

NEW YORK—James V. Pisapia was appointed director of theatre operations, it was announced by the Interboro Circuit. Pisapia has served the circuit in various capacities for the past 20 years. Prior to that he was on the front house staff at the Roxy for 10 years. During the war years, he served as company manager for the Army Air Force Show, "Winged Victory."

"How I Would Sell . . .

THE FUGITIVE KIND

UA's Potent Drama Starring Three "Oscar" Winners

An Exclusive **SHOWMANALYSIS** Prepared by—

NICK LAVIDOR, Director of Advertising
Smith Management Co., Boston, Mass.



NICK LAVIDOR

ABOUT THE AUTHOR • Nick Lavidor started in theatre business with Paramount-Publix at the Strand Theatre, Dorchester, Mass. (Boston suburb) as an usher in 1930 while attending high school. After high school he became assistant manager at the Strand, and in 1940 became manager for Proven Pictures of Boston. Was drafted into the U. S. Navy 1944 to 1946, and served as booker and buyer of motion pictures for the First Naval District for one year prior to discharge. After U. S. Navy and while employed as manager for the E. M. Loew circuit of Boston, he completed studies for Law Degree which had started while assistant manager earlier in his career. Became district manager for E. M. Loew's in 1952, covering New England, and in 1956 joined Smith Management Co. as district manager in New Jersey, until his present position as director of advertising for the last three years. This assignment is challenging but interesting and involves some 45 theatres, split almost equally between conventionals and drive-ins. Nick is 44 years old, lives in Quincy, Mass. (Boston suburb) with wife Mildred and three daughters, Paula (college freshman), Lorin, nine, and Elise, seven. Owns his home but is positively helpless when it comes to repairs or puttering around the house. Hobby is talking about theatre business with theatre people.

A real BONANZA of dramatic talent plus Tennessee Williams are the great assets of "THE FUGITIVE KIND." BRANDO! MAGNANI! WOODWARD! — three Academy Award winners! A combination of star value well blended for box office results.

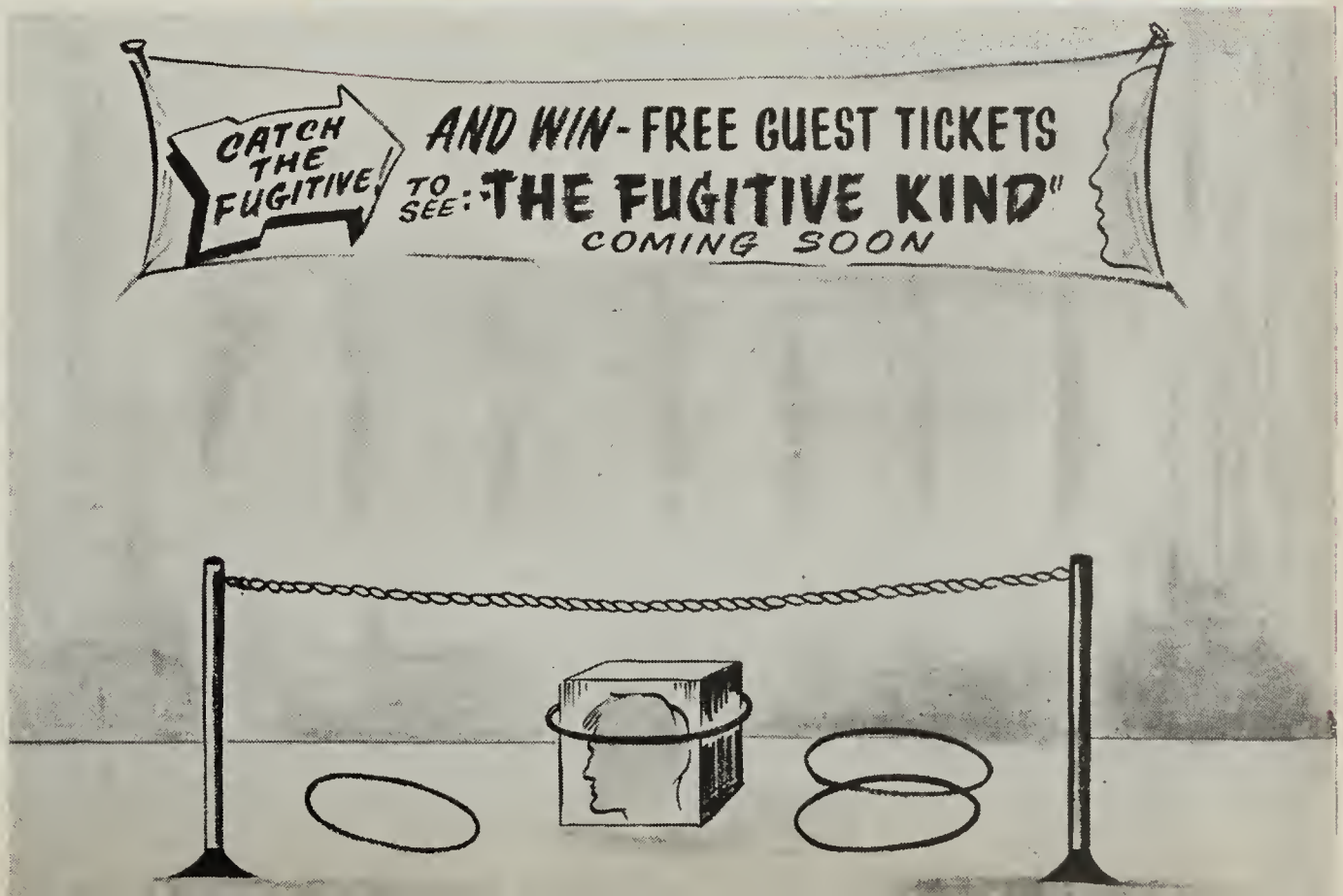
Most of the pressbook ads are good, however preference is given to the larger sizes. Actually, there is little more needed in illustration than the three heads of these dynamic personalities which in themselves imply the strong dramatic action of the feature. The copy, which is brief and compelling, should involve no censorship hassles and at the same time give good emphasis to the excitement of the story.

While most of these ads lend themselves to proper selling in both action and non-action spots, we at Smith Management will use slight variations of copy and illustrations in our non-action conventionals and more discriminating drive-ins. The ads are made to order for action conventionals and most drive-ins, and perhaps copy reference to, and illustrations, concerning Marlon Brando's guitar playing could even help these theatres. However, we will eliminate this phase entirely in our other theatres. The main point remains that there is an abundance of good, strong selling ads to choose from, which should be helpful.

To run down the usage of the pressbook ads, my leanings would be as follows: for action and non-action theatres, ad numbers 602-302-207-206-203-202; for action theatres only, ad numbers 502-501-401-304-301.

LEFT, an effective music tiein calling attention to the film and the UA Records album of themes from the picture. RIGHT, an inexpensive but highly effective lobby display and contest to stimulate advance interest in "THE FUGITIVE KIND." Everybody likes a game, and here's a game for everybody.







ABOVE, using readily available materials, an attractive and attention-grabbing front can be erected. LEFT, one of Mr. Lavidor's favorite ads which he feels sells those elements most effective for action houses.

The Academy Award winning prestige of the stars will be given proper importance with relation to the amount of time which has elapsed between Academy Award night and the playdate of the feature. Naturally, a big fuss will be made about this shortly after the awards and for as long a time thereafter as we can derive any benefits. Under no circumstances will we keep this a secret, no matter when the picture is played.

There is a good teaser campaign which we will use wherever possible and we will most definitely use ad 408 (without the guitar illustration) in our non-action keys where critics' reviews are helpful. This should be a good critics' picture and their reviews should run favorable.

We will initiate a stunt which is a doctored-up version of a carnival game in indoor theatres, lobby space permitting, and on drive-in ground. By using two by four's and plywood, we will build a block about two feet square. On all visible sides and on top we will paste on heads of Marlon Brando which will be clipped from appropriate lithos. We will also make up hoops out of plastic stripping slightly over two feet in diameter, stapling the ends, so that they will just about fit over the block. By using stanchions and rope we will mark off a determined distance (depending on how hard we want the game to get) at which point people participating will stand. The block will rest on the floor in indoor theatres and ground in drive-ins. People will be invited to test their skill by trying to throw the hoop around the block. The back wall will be used for tie-in copy for the stunt. Copy should read *"CATCH THE FUGITIVE AND WIN FREE GUEST TICKETS TO SEE 'THE FUGITIVE KIND' ETC."* Patrons will get a big kick out of playing the game, and it should create some comment.

In larger cities, we will tie-in with one of the daily newspapers and a radio station. We will hold a special screening, in advance, for Beatniks. After the screening, we will tape their comments on the picture. Their brand of chatter should be both interesting and confusing. We will use these interviews with some added dressing as part of a GUEST TICKET TRANSLATION CONTEST with the radio station. We will

also invite these nonconformists to write, in verse, their thoughts about the picture and particularly about Marlon Brando's role as a nonconformist. The newspaper will reprint some of the better entries, or if tight on space, just the winning verse. Where we use TV spots, we will tie-in with interviews with some of the more colorful Beatniks who will recite their verse and make some comments on the film. There are other ideas which can stem out of this tie-in, including effective street ballyhoo using some of these characters.

Several weeks in advance, in some of our theatres which use taped intermission music of the mood variety, we will interrupt the music by splicing in tape recordings of the radio spots which feature dialogue from the picture. This should be noticeable and effective. We have a cluster of spotlights which we can use to flood roadside signs in many of our drive-ins. We will take advantage of this by cutting out appropriate pictorial matter from lithos, mounting it on cardboard, and treating it for outside use. These inexpensive art pieces will then be wired onto the tracks and will be illuminated at night to give our signs a little more punch. We will use cross plug trailers in all locations where we have more than one theatre concentrated in the area.

Weeks in advance, we will insert advertisements in personal columns of newspapers, copy to read, *"VAL PLEASE COME BACK! DON'T BE 'THE FUGITIVE KIND.'"*

A natural tie-up for our drive-ins will be centered around the guitar. A tie-in will be made with local radio stations who will broadcast the proceedings of a contest which will be staged in front of refreshment stand buildings or on projection booth rooftops before the start of the show. The time of the

COMING . . . in the issue of April 20
PHILIP NANCE, Manager
Village Theatre, Raleigh, N.C.
tells how he would sell . . .
Paramount's
"GREATEST SHOW ON EARTH"

contest will be well advertised. We will offer prizes to guitar playing participants wearing unusual attire, similar to the snakeskin jacket worn by Marlon Brando in the picture. Best talent will be the prize for the first phase of the contest, unusual attire the second, and the most unique guitar the third. About three or four times during the broadcast, the master of ceremonies will make the following announcement:: *"ANYONE DRIVING A YELLOW CADILLAC CONVERTIBLE AND WEARING A SNAKESKIN JACKET, OR ANYONE DRIVING A PINK JAGUAR AND HAVING A GUITAR IN HIS POSSESSION WILL BE ADMITTED FREE TONITE IF YOU CAN GET TO THE MEADOWS DRIVE-IN THEATRE IN TEN MINUTES! IF YOU THINK THIS OFFER IS UNUSUAL, FOR SOMETHING REALLY UNUSUAL SEE 'THE FUGITIVE KIND' STARRING BRANDO! MAGNANI! AND WOODWARD! THE MOST UNUSUALLY DRAMATIC PICTURE OF THE YEAR! ETC."*

Last but most definitely not least, we will use a number of good exploitation stunts and tie-ups at both national and local levels suggested in the pressbook, which will serve each theatre well in creating an interest in the picture. These are a must. The door has been opened, and since they require no great amount of time in handling, they should be taken advantage of wherever the products can be found or tie-ins made.

BELOW, an attractive and distinctive flash box can be easily designed with paper on hand. Cutting out the jagged area for the lightning bolt and timing the light behind to flash intermittently creates an action effect that will stop traffic. Note the emphasis on the Academy Award stature of the stars. This can prove highly effective promotion while the memory of the awards is fresh in the public mind.





The NEW YORK Scene

By Mel Konecoff

WITH CONCRETE EVIDENCE in that "Dog of Flanders" is going to be a big hit, a luncheon press conference at Sardis was in order for the youthful producer of the film, Robert Radnitz, whom 20th Century-Fox publicity manager Nat Weiss labeled "one of the bright, new young men in the industry." He noted that tests to date have borne out the fondest hopes of the company.

Radnitz expressed the hope that the industry won't continue to pay lip service to the need for younger talent and that newcomers will be utilized for their abilities in the fields of production and direction. He felt that there were lots of people around with talent who don't get the needed break and that the companies should seek out more of these.

He opined that the entrenched personnel at the various companies are not afraid of newcomers, but they are panicked at the thought of giving untried people a chance. In the field of the legitimate theatre, from where he came, anyone with a good play idea can get it done; not so in films, where this comes much harder.

Radnitz hopes to make more pictures for the family on the order of "Dog of Flanders," which cost $300,000. Till now no one has gone in for this type of film except Walt Disney, and frankly, he thought that his efforts were "overly cute" and couldn't stand animals which have human characteristics.

He thought that Fox did a good job on publicity, but he felt that a better time could have been selected in which to release the film so as to take advantage of the availability of youngsters.

He also thought that the industry should go in for making more films for specialized audiences. With the public wanting better family pictures, this may yet come about, although the cycle of such films is still far removed.

Radnitz hoped to show Fox, with whom he has a signed contract for five years as a writer-producer, that three pictures should be made every year slanted toward playoff for Easter, Christmas, and the summer holidays when the school audiences will be readily available. He reported getting letters from women's clubs, etc., asking why "Dog of Flanders" was not released at a time when the majority of the kids could get to it. This is where he thinks Fox erred. He doesn't think that this pattern will be repeated.

THE METROPOLITAN SCENE: The Sunday Mirror Magazine has reactivated the "Movie of the Week" feature which means the readership of over 2,900,000 will begin reading all about those wonderful movies that are forthcoming. . . . The April 4 issue of Life Magazine had a cover and eight pages devoted to Marlon Brando's "One-Eyed Jacks."



Republic Eyes Future Of Increased Profits

NEW YORK—Stockholders were assured last fortnight that Republic Corporation, nee Republic Pictures Corporation, is headed for a rosy future under the leadership of Victor M. Carter.

After the stockholders had okayed the name change, Carter stated that the firm netted $388,084 for the first quarter of the fiscal year which began Nov. 1, 1959, representing almost four times the earnings for the corresponding period of the preceding year, and the biggest first quarter in the history of the company from "straight operation."

The first quarter net equalled 19 cents a share on the 2,004,190 common shares outstanding after payment of Federal taxes of $560,000 and provision of $100,000 for preferred stock dividends. Earnings for the 13 weeks ended Jan. 24, 1959, amounted to $102,850, or five cents per share.

Carter reported that gross revenues for the first quarter of 1960 were $7,162,318 as against $6,450,683 for the 1959 quarter.

Major volume and profit contributions were reported for all Republic subsidiaries and divisions.

Carter said he would recommend to the board that it put the common stock on a regular dividend paying basis for the first time in the 33-year history of the company, and the board did that at its meeting after the stockholders' session, declaring the company's first regular quarterly dividend on the common stock, 15 cents per share payable May 16 to stockholders of record May 5.

Carter said the company has no intention of resuming film production, but is moving ahead with plans for the financing of films for theatres and television. It was disclosed that half of the Republic library of 850 feature films has been leased for showing on TV in but 60 per cent of the American market so far.

A proposal for a restricted stock option plan for officers and key employees of the company and its subsidiaries was endorsed.

The stockholders reelected three directors for a three year term. They are Richard W. Altschuler, Sidney P. Solow, and Franklin A. McCarthy, and all officers were reelected.

Chi Honors Nathanson

CHICAGO—Variety Club of Illinois, Tent 26, is honoring its first assistant chief barker Nat Nathanson, midwest division manager of Allied Artists Pictures, on April 16 in the New Glass Hat of the Pick-Congress Hotel, Chicago.

The affair, which will be in the nature of a dinner-dance, is being billed by the committee as "Nat Nathanson Nite" in recognition of his many years of loyal and devoted service to Variety Club and the many charitable projects which the Club supports, principally the Jackson Park LaRabida Sanitarium.

Brandt Chairs Lodge Fete

NEW YORK—Harry Brandt has accepted the chairmanship of the Presidents' Luncheon for Cinema Lodge B'nai B'rith, which will be held April 21 in the Hotel Astor, it was announced by Alfred W. Schwalberg, president. Abe Dickstein, 20th Century-Fox New York branch manager was recently elected president of the organization for the coming year.

Assisting Brandt are co-chairmen Howard Minsky, Martin Levine, Jack Levin, Herman Schleier, and Noel Meadow.

$1 Million Guarantee For "Spartacus" Date

NEW YORK—A deal which guarantees an advance of one million dollars prior to opening was revealed last week in connection with the premiere of the $12 million Bryna production, "Spartacus," a Universal-International release, which will make its debut here Oct. 6 at the DeMille.

The announcement was made jointly by Henry H. "Hi" Martin, vice-president and general sales manager of Universal Pictures Company, and Walter Reade, Jr., president of Walter Reade, Inc.

More than a year in the making, "Spartacus" stars Kirk Douglas, Laurence Olivier, Jean Simmons, Tony Curtis, Charles Laughton, Peter Ustinov, and John Gavin. It was photographed in Super Technirama 70mm film.

The DeMille "Spartacus" contract, which is the largest single motion picture exhibition contract in the history of the industry, more than doubles any previous advance guarantee made in conjunction with a film engagement. The production is scheduled to open on a reserved-seat, 10 performance weekly basis for a minimum period of two years, with options for a longer run remaining with Universal-International.

The recently renovated DeMille will be additionally improved for the premiere of "Spartacus" by the installation of special conveniences for this reserved-seat engagement. These will include a giant new screen for the showing of the Super-Technirama 70mm production.

Edward Lewis, Bryna vice-president and producer of "Spartacus," and Stanley Kubrick, director, are currently supervising the final editing and scoring of the production, which will open in a number of key cities in the United States and throughout the world following its gala premiere at the DeMille.

Commenting on the revolutionary deal which he negotiated with Universal, Mr. Reade stated: "In my 25 years in the motion picture business, no single experience has given me more pride and honor than the privilege to present in its world premiere engagement at our DeMille Theatre, the great production "Spartacus," which brings together this impressive array of talents in a memorable motion picture achievement."

No Change For "Stars"

NEW YORK—At the request of producer Charles H. Schneer, Columbia Pictures International has issued a directive to all its exchanges throughout the world that no changes whatsoever may be made in "I Aim At The Stars" without securing the approval of the producer.

The purpose of the directive is to protect the integrity of the Wernher von Braun story and to obviate any legal complications which might arise from indiscriminate changes after release.

Exchanges were warned that "any changes demanded for censorship purposes or any other purpose, must first be cleared with the producer."

Fox Building N.J. House

PHILADELPHIA—Construction will begin in the near future on the new Fox, Levittown, N. J., to be located in the shopping center off Route 130.

Planned to accommodate 1200 people, and completely modern and air conditioned, the new Fox will bring to the area the latest in big screen motion picture entertainment.

Boston's Ben Sack Has Magic Touch In Booking Academy Award Winners

BOSTON—Benjamin Sack, president of Sack Theatres of Boston, has established a record in his four Boston theatres which he doubts any other exhibitor in the country can equal. He has won five Academy Awards in four consecutive years, four for the best picture of the year and one for the best foreign language film, all in four years of operation.

"And in each instance," he added, "these five films were booked into my houses months before the nominations for the best picture were announced."

In 1956, the first year that the Saxon opened after extensive remodeling for the Todd AO process, Sack played "Around The World in 80 Days," opening it shortly after the New York premiere for the film's second world wide engagement. It remained at the Saxon for one full year, taking in a total of one million dollars at the boxoffice.

In 1957, Sack signed for "Bridge On The River Kwai" for its first booking contract in the world, and this was before he had actually seen it. His general manager Sam Richmond had seen an exclusive preview of the film on the west coast and flew back to New York where he met Sack. Together they closed the deal in the office of Columbia Pictures. The film opened day and date with New York, played 28 weeks at the remodeled Gary Theatre and then was moved over to the remodeled Capri Theatre where it ran 18 more weeks.

In 1958, "Gigi" was booked into the Gary Theatre where it played 36 weeks in its second world premiere, also following the New York opening, and was later moved over to the Beacon Hill where it lasted 16 more stanzas.

In 1959, Sack booked "Ben-Hur" at Easter time to play the Saxon in November for its second world premiere, following the New York opening. Now in its sixth month, it is safe to assume that the Saxon is "tied up" and will not be available for other bookings for several months.

Other Academy Award winners came into the Sack camp this year along with "Ben-Hur" and its 11 prizes. The Beacon Hill is now playing "Black Orpheus" which copped the best foreign language film. The Sack Theatres have played "The Golden Fish" which won the best action color short award, and "Diary Of Anne Frank," which won three awards.

Another example of the type of operation the Sack Theatres gives its public is the fact that immediately following the Academy Award telecast of April 4 there flashed on the TV screen in New England a 30-second spot ad reading "See The Academy Award-Winning 'Ben-Hur' at the Saxon and the Best Foreign Language Film 'Black Orpheus' at the Beacon Hill—Now Playing."

With three of his four downtown houses fully equipped for 70mm and Todd AO projection, there are two films currently well-established—the Saxon with "Ben-Hur" and the Gary with "Can-Can," which are now in successful roadshow engagements. At the Capri, the latest theatre to come under the Sack banner, recently remodeled at a cost of $150,000, Sack has booked "Kidnapped," then the Russian exchange film "Cranes Are Flying," and finally the Brigitte Bardot film, "Babette Goes To War." At the Beacon Hill, his first venture into the theatrical business, Sack has booked "Kidnapped" day and date with the Capri, and "The Fugitive Kind."

Tomasetti IATSE V-P

PORTLAND, ORE.—Jerry Tomasetti, business agent, Film Exchange Employees, Local B-51, in New York City, was elected ninth vice-president, IASTE, by the general executive board in session at the semi-annual convention. He will fill the unexpired term of the late Louise Wright, vice-president representing the Alliance's special department. Tomasetti is also a member of the board of trustees of the IATSE film exchange employees' pension fund.

Flemming Urges Broad Study Of Media Effect On Youth

WASHINGTON—One result of the White House Youth Conference last fortnight was the urging by Health, Education and Welfare Secretary Flemming that there be a federal financed investigation of the causes of juvenile delinquency, one broad enough to include films, radio, and television.

Flemming told a plenary session of the conference that he thought "it time the Federal Government become a more effective partner" in this area and expressed hope the Congress would act soon.

The conference forum on the mass media-press, radio, TV and films had approved resolutions calling on the president to appoint a commission to investigate the impact of the media on juvenile morals.

There was general agreement that juvenile woes could be blamed on no single factor.

McDonald New SW Director

NEW YORK—W. Stewart McDonald has been elected to the board of directors of Stanley Warner Corporation. McDonald is a vice-president and treasurer of that company.



McDONALD

He started his business career with Goldman Sachs & Co. in 1925. In 1931 he joined Warner Bros. Pictures, Inc., as assistant treasurer. Later he was elected to the additional office of vice-president of Warner Bros. Theatres, Inc.

On the organization of Stanley Warner Corporation in 1953, McDonald became vice-president and treasurer of that company. In 1954, on the acquisition of International Latex Corporation by Stanley Warner, he became a vice-president and director of that subsidiary.

McDonald is a director of the Scarsdale National Bank and Trust Company and is a trustee of Carleton College.

Rosen Heads Hospital Unit

NEW YORK—The Special Activities Committee of the Will Rogers Hospital recently installed Arthur Rosen, son of Samuel Rosen, as co-chairman, to serve with Thomas Rodgers, son of the late William F. Rodgers, gers, for 1960-61.

Col. To Manufacture, Distribute Trailers, Accessories By Sept. 1

NEW YORK—Columbia Pictures last week announced that effective Sept. 1, it will create, manufacture, and distribute its own trailers, posters and accessories for all its domestic releases.

"Because of the investment in and the quality of the product Columbia is now releasing, we feel it is in the best interest of our affiliated independent producers, our exhibitor customers and our company itself to assume direct control of these extremely important advertising and promotion tools," the company stated.

Columbia said that the sales and distribution of the trailers, posters and accessories will be handled through its regular exchanges throughout the country. It also pointed out that only trailers made and sold by Columbia will include film scenes from Columbia releases.

In its announcement, the company emphasized that the new move is a logical step in keeping with the "Columbia formula" of supplying independent producers with as many company services as practicable. Columbia also stated it felt the creation and handling of such important sales aids should receive the same individual care that goes into the production and distribution of the feature films themselves.

As one of the first steps in setting up the new operation, Paul N. Lazarus Jr., Columbia vice-president, announced the appointment of Jack Atlas to head the trailer department being established at the studio in Hollywood. Atlas, who supervised the making of trailers for MGM from 1946 to 1955, will join Columbia in May following completion of his present assignment handling MGM's west coast promotion and advertising.

NSS Develops New Concept For Columbia Trailers

National Screen Service announced that effective Sept. 1, it will create an entirely new concept in trailers in order to produce and distribute their own trailers on Columbia Pictures' feature product.

Because many thousands of its exhibitor-customers are served on a weekly service plan (73%), National Screen Service said it will meet its obligation to continue rendering those exhibitors complete service on all of their trailer requirements so that they will not be required to assume the additional burden of increased costs for their trailers.

National Screen's trailers, it was stated, will in no way infringe upon copyright, and although they will not include filmed scenes from Columbia releases, they will use animation, creative art, and live personalities.

The company has further stated that they have for several years created and produced television commercials to sell "other products" on television screens, and would capitalize upon that experience to create unique and interesting trailers for the purpose of selling feature releases on the motion picture screen.

First-Run Bid Denied

HOUSTON—Judge Joe Ingraham, United States District Court, has ruled that he will dismiss the petition of I. B. Adelman to modify a 1955 judgment so as to obtain by injunction the right for his suburban Delman to compete for first run films against Loew's State, Metropolitan, and Majestic, all in Houston. Judge Ingraham ruled that the matter has been fully litigated.



His Eminence Francis Cardinal Spellman, Archbishop of New York, is seen with Barney Balaban, president, Paramount Pictures Corporation, following a special screening of "Conspiracy of Hearts," now at the Victoria and Trans-Lux Normandie.

Yamins Capitol To Be New Bowling Center

BOSTON—One of the first circuits in the area to go into the bowling business is Yamins Theatres of Fall River, according to its president, Edward W. Lider.

On May 1, the Capitol, Fall River, will close its doors forever as a theatre, and on the following day construction will start to dismantle and rebuild it as a bowling center. In mid-August it will emerge as a 20-lane, air conditioned duckpin bowling establishment. The second operation is to be built next door to the Westport, Mass., Drive-In, where a 30-lane bowling center will be built. Both operations are to be managed by Yamins Theatres, Inc.

In making the announcement to the local papers, Lider stated that the Capitol Bowling Center will be built with two entrances, with a parking lot for 80 cars in the rear. The best equipment will be installed, including automatic pinsetters, underlane ball returns, both products of the local Anawan Plastics Co. When the Capitol is ripped out with an entire new interior, it will be "impossible to tell that it ever was a theatre."



CANADIAN Highlights

By Harry Allen, Jr.

IN THE LAST 10 YEARS some $55,000,000 has been spent for the building, equipping, and repairing theatres in Canada. In that time, 287 auditorium theatres and 203 drive-ins opened. But of that money, what proportion went down the drain as TV and other facets of today's world forced the closing of many theatres in Canada? It is thought that the greatest part of this costly, losing battle was likely in repair expenditures, which made up $11,200,000 of the grand total. Many of the 500-or-so theatres that closed in the 10-year period had money spent on them to make equipment up to date and the lobbies and auditoriums more attractive. As for capital expenditures for construction, machinery and equipment, they were wasted on the 10 new theatres which closed in the last five years. There is no doubt that the number of theatres built in the first five-year period which are now closed is much greater.

Construction has declined steadily in the 10 years since 1951, with the estimated 1960 total reaching a new low of $700,000, contrasting with the $5,000,000 in the peak year of 1954. Yet in the capital expenditures for machinery and equipment a curious trend is noticeable—it has risen in the last couple of years. Outlay for 1960 is estimated at $1,200,000, some $300,000 higher than the 1959 figure and another $100,000 greater than the 1958 one.

Repair expenditures, both for construction and equipment, have varied very little in the 10 years. Estimates for 1960 place the figure at $1,000,000 which is $600,000 behind the peak year of 1954 outlay since there are over 400 less theatres now to require repairs.

A FULL-PAGE AD in the Toronto dailies headed "'The Finest in Motion Picture Entertainment" was an outstanding example of cooperation among competitive exhibitors, plus the enterprise of Harvey Harnick, Columbia Pictures of Canada, who sparked the ad. Famous Players, Odeon, and 20th Century Theatres cooperated with Columbia. It was a novelty to see them advertising together. The films covered, all from Columbia, were current and coming, and the theatres were named. Pictures were "Who Was That Lady?", "Our Man in Havana," "Suddenly, Last Summer," "Once More With Feeling," "The Mouse That Roared," "Babette Goes to War," and "Because They're Young." The ad, drawn in Famous Players' art department, brought many congratulatory calls from within the trade to the offices of Columbia and the exhibition companies.

REEL CLIPS—United Kingdom capital is behind a $4,000,000 development in Vancouver which will also include a $500,000 motion picture rental studio. To be called Panorama Park, it is hoped that construction will start in May. The studios will consist of two sound stages 120′ x 80′ each, a workshop, an administration and general facilities building, a sound recording studio, and a small laboratory. The design and engineering of the studios is being done by British Columbia Engineering in consultation with studio experts Los Angeles and London. It is expected that companies will sublet the studio facilities to television and motion picture film producers . . . Minor reduction in the motion picture censorship fee by Alberta follows similar moves by Manitoba and Saskatchewan. The Alberta cut will only be of value to a distributor using a saturation booking and requiring four or more prints. . . . Paid attendance at theatres and sporting events in Nova Scotia dropped to 6,492,744 in the fiscal year ending March 31, 1959, a decrease of 525,000 from the previous year. J. Henry McLeod, censor board chairman, in his annual report said that 119 features weren't suitable for children.

Industry Bats .667 In N.Y. Legislation

ALBANY—The motion picture industry batted .667 on three major bills introduced at the 1960 session of the Legislature. Strongly advocated by it and overwhelmingly approved by Assembly and Senate was the Savarese-Marchi bill, which would reduce the licensing fees collected by State Education Department's Motion Picture Division.

Killed in Senate Rules Committee was the Younglove film classification measure, which had passed the Assembly by a 124-25 vote and against which industry organizations and exhibitors conducted a sustained effort in the Upper House.

Overwhelmingly adopted by both Houses was an Assembly Rules Committee measure which fixes a state-wide minimum wage scale of $1 per hour, effective Oct. 1, and which does not exempt motion picture theatre employees, as COMPO and MMPTA had urged. Governor Nelson Rockefeller is a firm advocate of the dollar-an-hour minimum and is expected to sign the bill.

His attitude toward the film license fees' reduction had not been indicated. Governor Averell Harriman vetoed somewhat similar legislation in 1957, on the ground it would cost the State $285,000 annually in revenue.

The present bill, which would not take effect until Apr. 1, 1961, proposes to increase the charge on original films (those actually reviewed) from $3 to $4 per thousand feet, but to cut the rate on prints from $2 per thousand feet to $6.50 for each additional "entire" copy.

Proponents, while conceding the drop in income under terms of the measure might be $200,000 a year, stressed it still would provide a total yield in excess of the Motion Picture Division's operating costs.

The Motion Picture Association of America, COMPO, MMPTA, ITOA, IDFA, and TOA were among those actively supporting the Savarese-Marchi act.

MPAA, COMPO, and MMPTA led the fight against the Younglove-Duffy bill. It would have authorized the Motion Picture Division, in licensing films, to classify them as "approved for patronage by children attending the primary and secondary schools."

D. John Phillips, executive director of MMPTA, spent days at the Capitol working to defeat the classification bill, drafted by Joint Legislative Committee on Offensive and Obscene Material. Manning Claggett, of MMPA, also was on the scene.

The entire industry followed the New York situation with interest as classification's first test.



Charles Einfeld, 20th-Fox vice president, and Mrs. Einfeld are seen with Robert Youngson, producer, "When Comedy Was King," at the film's recent New York premiere at the new 68th Street Playhouse.



LONDON Observations

by Jock MacGregor

RING THE BELLS. Hang out the flags. The burden of entertainments tax has been withdrawn from British cinemas. Exhibitors, distributors, and producers, British and American alike, will benefit to the tune of some 17 million dollars annually. This will certainly save some halls from closing and may encourage the reopening of quite a few others.

In turn, many exhibitors will now be able to refurbish and modernise in the knowledge that there is a future. There can be a big extension of the road show policy without having to hand over large whacks of the advanced prices or employ the odd musician to get the 25 per cent "live show" rebate. On the other hand, many will have to be more imaginative. They will no longer be able to blame the tax for their shortcomings.

Particularly happy about the tax relief are Anglo Amalgamated's Nat Cohen and Stuart Levy. Despite the closure of West End theatres and the growth of hard ticket shows, they have, for the very first time, two first features concurrently in this hallowed circle. Michael Powell's "Peeping Tom," a fascinating investigation into terror, presented in a manner to appeal to all tastes, was premiered at Paramount's Plaza, while "'Circus of Horrors," which packs shocks, shudders, and suspense under the big top, opened the following night at UA's London Pavilion.

CONGRATULATIONS to Sir Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, originally formed by theatres gas-men 70 years ago and now representing 250 occupational grades on all sides of show business, on celebrating his 40th year as a full time official. Tom, who was the Variety Club's chief barker during the celebrated VCI London convention in 1958, also celebrates his 60th birthday this year and his 20th year as a member of the Trades Union Congress' general council. His record is unique in trade union and political fields. . . . Lion International's Victor Hoare was in a cheerful mood when we lunched. Overseas sales are booming, and for the first time, he has only "Two Way Stretch" with the fabulous Peter Sellers available for the American market. The requests for this are proving almost embarrassing. All the other pictures have been sold. . . . Charles Young tells me that Rank is taking 1½ minute TV spots on three consecutive Sundays at 9:40 pm to plug their main release program in the London area and instituting extensive research into the effects this may have on the box office. Each spot costs approximately $7,,000 exclusive of research fees. The films to be featured include Rank's "Conspiracy of Hearts" and "League of Gentlemen."



ATLANTA

Ray Collins, secretary to James V. Frew, southern division manager, Continental Distributing Corporation, resigned. . . . Charles A. Eyrich, 71, with Loew's Grand for the past 44 years as a projectionist, died at his home after a short illness. . . . The Film Delivery trucks did an excellent job during the sleet and snow storm here for the past three weeks. They were always on time. . . . Mr. and Mrs. Mose Waller, Waller Drive-In, Lenior City, Tenn., have a new son. . . . Joyce Jones is the new secretary to Johnnie Harrell, Martin Theatres. She was with MGM several years ago. . . . Several drive-ins at Knoxville, Tenn., were forced to close for a week due to the sleet and snow storm.

ALBANY

The snag which had delayed the start of work on the complete modernization of the SW Strand was reported to be in the process of elimination. . . . Some 300 attended the annual dinner-dance of Variety Club at which Samuel E. Rosenblatt, for two terms a chief barker, was honored, at the Sheraton Ten Eyck Hotel. . . . The Variety Club expects to move from its present headquarters at 326 State Street to a center of the city location sharing quarters with the Albany Club. . . . Robert Dawsey, for eight years a Fabian employee in Schenectady, and recently assistant to Phillip Rapp, at Proctor's, was promoted to manager of the State, in the Electric City, succeeding Eugene Gannott, transferred to the Plaza. Rapp shifted to Proctor's Troy replacing Richard Murphy, now in charge of Fabian's Bellvue, Upper Montclair, N.J. Over 160 Troy-Schenectady and industry friends attended a testimonial dinner for Murphy before he left. . . . John W. Gardner reopened the Glen Drive-In, near Glens Falls. . . . Joe Miller prepared to relight Menands Drive-In, Albany-Troy Road. . . . Northway Drive-In Inc., has been formed to conduct a drive-in theatre business in the Village of Rouses Point, near the Canadian border.

BOSTON

Arcade Marcoux reopened his renovated Arcade, New Bedford, Mass., with an invitational preview and cocktails on the stage before the showing of "Around The World In 80 Days" in 70mm. The theatre has been entirely redecorated with a new booth to handle the 70mm equipment. Situated about two miles from the center of the theatrical district, the Arcade (formerly the Baylies Square Theatre) seats 940 persons and is the first theatre to install the 70mm booth. Because the change-over from a subsequent run house to a deluxe first-run for long engagements is an unusual move, other independents are watching the venture with great interest. Following the run of "Around The World," which, incidentally has played the New Bedford in 35mm, Marcoux has gone into bidding situation with the other first-runs and has won from United Artists "The Fugitive Kind" and "The Unforgiven" as his next attractions. Both of these latter films are on 35mm. . . . Kenneth Dimmick, manager, Nugget, Hanover, N.H., which he operates for the owners, the Hanover Improvement Society, a non-profit organization, visited film row and mentioned the fact that he has played two pictures six times at his theatre and is trying to get them back for a seventh showing. The films are "High Noon" and "Kind Hearts and Coronets." . . . Paul Barker, former manager, Paramount, Barre, Vt., has accepted a position with Ray Feeley as manager, Strand, Woburn, Mass. . . . Sam Feld-



At a recent trade press conference, Dick Clark discussed the promotion for Columbia's "Because They're Young" with Jonas Rosenfield, Jr., left, Columbia's executive in charge of advertising and publicity, and Robert S. Ferguson, right, national director of advertising, publicity and exploitation.

man has closed the Capitol, Winchendon, Mass., and the lessee Bruce Nutter is now devoting his full time at Affiliated Theatres Corp. . . . Yamins Theatres is moving its headquarters from the Metropolitan Building to the American Theatres Corp. Building at 646 Washington Street where president Edward W. Lider and his staff have taken space on the second floor for the operation of the circuit of theatres in Fall River. Nathan Yamins, treasurer, is vacationing in Palm Beach. . . . The Clinton Drive-In, Clinton, Mass., has been sold to Al Daytz who will book and operate it this season. Built at a cost of $100,000 for 670 cars, the drive-in has had several lessees and managers including Ernest Warren, Edwin Fedeli, Harold Vanasse, and Edward Comi. The present transaction was made by Simon Queen, who represented the mortgagees, with the new lessor. . . . Sympathy to "Whitey" Sharpe, former projectionist at the Exeter Street Theatre, in the death of his wife. Whitey is now connected with Roy Heffner of Goodwill Advertising.

NEW HAMPSHIRE NEWS—Rev. Robert H. Dunn, who played the role of the minister in "Lost Boundaries" and "The Whistle at Eaton Falls," died recently in Portsmouth at 62. . . . Free public concerts beginning next winter will be presented by the Gile Music Trust Fund at the Capitol, Concord, because its seating capacity is almost twice that of the city auditorium. . . . N. H. Congress of Parents and Teachers officials have approved action taken to abolish "violent previews" at children's matinees. . . . Clergymen invited by the Latchis, Keene, to see a preview of "Day of Triumph," depicting the life of Christ, commended the film. . . . Two Portsmouth Marines were jailed for tossing a smoke grenade down the aisle of the Civic, Portsmouth. The incendiary caused considerable confusion until a patron threw it out a side exit. . . . Concord reopened March 4. . . . Children attending Walt Disney's "Toby Tyler" at the Colonial, Laconia, were offered a chance at winning a big cut-out picture of "Mr. Stubbs" on display in the lobby. . . . The Plymouth and Concord followed the lead of a Keene theatre in cancelling their scheduled showings of "Jack the Ripper" at the request of Gov. Wesley Powell. Both he and Gov. Foster Furcolo of Massachusetts had been wired by William Loeb, publisher of the Manchester Union Leader, a plea to ban the film. Some church and civic groups have also protested the picture.

Philip Adams and Anthony Norcia have taken over the North Hampton Drive-In, North Hampton, N.H. For the past few years this spot has been operated by Jim Sayer, Dover N.H. Adams for the past three years has been manager of the Nashoba Drive-In, Boxborough Mass., while Norcia has been employed as manager of the Kittery-York Drive-In, Kittery, Maine. Both Nashoba and Kittery-York are operated by Albert Lourie, Dorchester Mass. Adams and Norcia plan to make many changes and improvements including changing the name of the operation to the Seacoast Drive-In.

BUFFALO

Western New York's leading citizens played stand-in roles for movie stars at an otherwise typical Hollywood premiere of "Ben-Hur," in Shea's Teck on March 15. As searchlights outside the theatre swept the skies, representatives of the local government, the professions the clergy, and the business community bustled through the Teck lobby. The arrival of such notables as Mayor Frank A. Sedita and members of his administration drew the same stares of passers-by as the arrivals of stars at a Hollywood premiere. The guests by invitation only clustered in the lobby. But the buzz of small talk ceased abruptly as the overture music of the MGM production swelled through the theatre. Late comers hastened to their reserved seats as the house lights dimmed and the curtains swirled back. John F. Murphy, executive vice president of Loew's, Inc. was present at the premiere. Among the guests from the business world was Edward K. O'Shea, son of the late "Ted" O'Shea, prominent industryite for half a century. "Ben-Hur" is now enjoying capacity business in the Teck and a special staff is busy lining up group sales. Edward F. Meade general manager here for the Loew-Shea circuit, is supervising all activities. . . . Lou Levitch, managing director of the Granada Schine de luxe community operation in North Buffalo, has a tie-up with Hoover appliances in connection with his showing of "Our Man in Havana." Lou has installed a display in the Granada lobby of Hoover appliances and local Hoover dealers are using ads in the local sheets. An insert in a Granada ad says that "Hoover appliances will be given free during the engagement of 'Man in Havana,'—get free coupons at our box office." . . . Taylor Caldwell's best-seller book, "Dear and Glorious Physician," will be made into a filmplay. The Buffalo author relays this information to Buffalo friends through Mrs. George E. Slotkin of Eggertsville. Mrs. Slotkin, is the wife of Dr. Slotkin, son of the former Buffalo pioneer exhibitor, who at one time operated the old Olympic, Lafayette Square. . . . Scenes from three early films made by Greta Garbo were shown for the first time in the United States at the George Eastman House in Rochester, when the former screen star's pictures of 1920, 1921, and 1922 were shown in the Dryden. The films were brought from Stockholm by James Card, curator of motion pictures at Eastman House. The three Swedish films documenting the historic start of Garbo's screen career are permanent additions to the motion picture study collection at George Eastman House. The first Garbo film is a 1920 advertising film made for the Bergstrom department store. Garbo, then 15, appears modeling a coat. . . . A gross estate of $176,404.24 was left by Mrs. Mabel E. O'Shea, 63, of 46 Garden St., Eggertsville, according to a state tax appraisal on file in Surrogate's Court. Mrs. O'Shea died without leaving a will while vacationing at Bay Shore, Long Island, June 17, 1958. Her husband, Edward K. O'Shea Jr., a pioneer in the motion picture industry, died in 1959. Beneficiaries of Mrs. O'Shea's estate are two sons, Edward K.

A
MOTION PICTURE EXHIBITOR
INDUSTRY SPOTLIGHT
SURVEY

ommemorating

926 · STRONG ELECTRIC CORP. · 1960



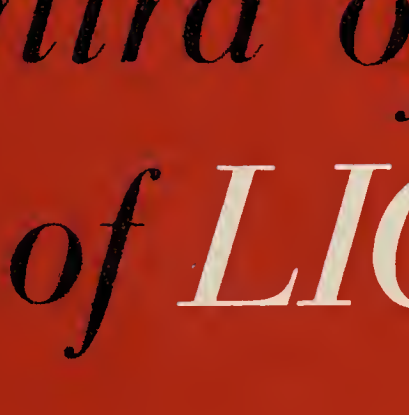


One-Third of a Century
of LIGHT









THERE WAS LIGHT and then there was life. Without the one, the other had no meaning.

From man's first clumsy efforts to chisel in stone those messages that lifted him above his fellow animals to the present, light has been a source of wonderment and awe.

The sun warmed man, it permitted him to hunt, and its daily disappearance sent him back to the uncertain security of his cave. It was beyond his ken, and so he worshipped it. It was absolutely necessary and absolutely unexplainable, and so he feared it.

When the first primitive creature who walked on two legs poked a curious hand into the bright flame and learned that light and heat were inseparable, the age of light began.

Man turned fire to his own uses. He learned to control its heat. He captured the sun, enclosed it in glass, and made of the night a bright and multi-colored new world. There was light, and man was its master.

A third of a century ago, Harry H. Strong (1887-1956), self-schooled Toledo, Ohio, inventor, founded the Strong Electric Corporation to manufacture projection arc lamps for motion picture theatres.

Marking this "One Third of a Century of Light," it is fitting that tribute be paid to the successful growth and progress of the Strong Electric Corporation, to the very human Harry Strong who worked so wholeheartedly for its success and earned the affection of all who knew him, and to those who are so closely following in his tradition.

Strong, too, was fascinated by light, and determined to make it do man's will in new ways. The dean of projection lighting engineers, he was inventor of the automatic arc control system and nationally known and respected developer of projection arc lamps lighting the way to new advances in communication via theatre screens all over the world.

How did the Strong story begin? What factors, human and industrial, made possible this "One Third of a Century of Light"?

Strong, as a boy, started his career repairing doorbells in his neighborhood in Toledo. Later, he operated an electrical repair shop and while maintaining equipment in Toledo movie houses, he became interested in the problems of motion picture projectionists, being particularly impressed by the constant attention required to keep the carbon arc lamps burning properly.

With the invention of the automatic arc control, Strong was hailed throughout the industry as the man who relieved projectionists of one of their most demanding tasks, that of paying constant attention to the burning arc, under penalty of losing the light on the screen.



HARRY H. STRONG

By experimentation he evolved motor windings which were very sensitive to the voltage across the arc so that the motor would automatically speed up whenever the arc gap became too long, or slow down if the gap became too short. Thus, he found that a uniform arc gap length could be maintained throughout the entire burning of the carbon trim.

An experimental model was developed for the old Hart Theatre in Toledo. It worked surprisingly well and became the subject of enthusiastic discussion among all the operators in the city. Having to care for projectors, ready a completely new show every day, thread up, hand crank, feed the arc, rewind reels, and run song and advertising slides with but two hands, the projectionist welcomed any equipment that would remove part of the load.

Strong thereupon built 18 pairs of the controls, quickly sold them, immediately installed them, and slowly collected for them.

FIRST STRONG PLANT



SECOND STRONG PLANT



THIRD STRONG PLANT





LEE T. NELSON



ARTHUR J. HATCH, President



HAROLD E. BROWN

It was in 1923 that a Newark musician, Probansky by name, brought back from Germany a new reflector type arc—not a complete lamp but simply a hand-fed burner mechanism with a small nickel plated metal reflector. Installed in any lamphouse by simply removing the vertical arc meehanism, it projeeted more light, burning 15 amperes, than vertieal condenser type ares burning 50 amperes.

It was this burner mechanism, together with his automatie are control, that gave Strong the idea of building a complete projection arc lamphouse. His first were installed late in 1926 in the East Side Auditorium, Toledo.

Strong's company, The Strong Eleetric Corporation, was started in a loft building, (Illus). It later moved to a small space above a tin shop (Illus), then to a building which was formerly a motion picture theatre. The company moved to its present location in 1942 and has now undergone eight expansion programs since its founding.

Limited capital forced Strong to sell each lamp as he built it, before he could build others. This slowed his progress, as did the faet that almost overnight there were more than 30 different manufaeturers making projeetion are lamps. Nevertheless, investment of $20,000 in his projeet by a neighbor who had just inherited this small fortune started Strong on a road to sueeess that was ultimately to see the disappearanee of praetieally all eompetition.

The first 20 lamps were assembled in a squarc box type housing designed mueh like that of the then current vertieal lamphouse. It was quiekly apparent to Strong, however, that some eye-appeal would go a long way toward selling more lamps. Subsequent streamlining of this low intensity lamp, renaming it the Strong Standard, the fresh eapital, the purehase of some additional machinery, and the employing of two meehanies and a salesman soon resulted in the installation of 25 pairs of this, the first Strong production lamp.

The saving it effected in eurrent and earbon was suffieient to soon pay for the cost of the equipment. Dealers soon started clamoring for it. Among the first to be appointed distributors were Oliver Theatre Supply, Cleveland; Walter Dion, Buffalo; Crowningshield, Albany; Izzy Perse of Capitol Theatre Supply Co., New York City; Clem Rizzo, Philadelphia; J. F. Dusman, Baltimore; Art Morrone, Pittsburgh; and Ed Hosmer of Independent Theatre Supply Co., Boston. (Some of these have continued as Strong dealers ever since.)

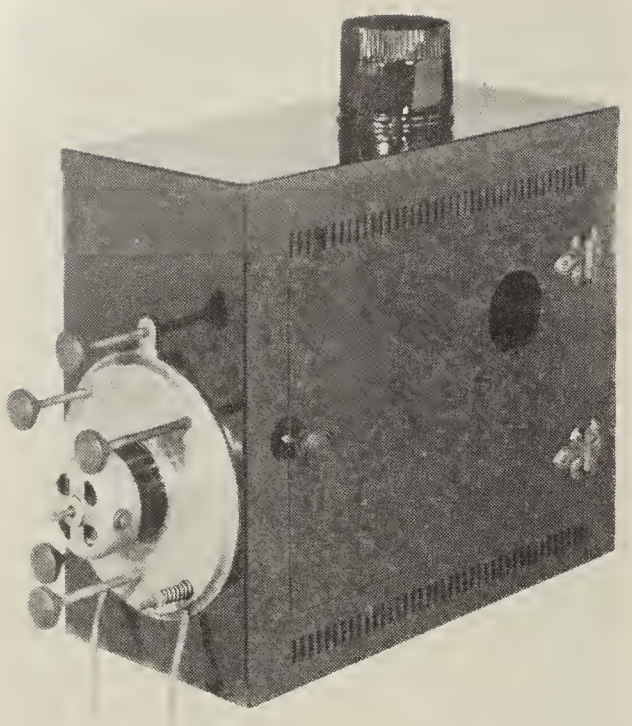
Since the Strong Standard was being sold faster than it was being made, a half dozen extra employees were added and manufaeturing had to be moved to larger quarters. Subsequent moves and employment of 25 people soon put production up to six or more lamps a day. By then, only the smaller theatres were still using vertical type ares. This prompted Strong to develop a smaller version of his lamp whieh was priced so low that even the "shooting galleries" could no longer afford to be without them. This Junior model was in general appearance the same as the Standard except that it was about three inches shorter with other dimensions redueed in proportion.

In 1928, the only lamp that produced sufficient light for the large sereens which were being installed in large theatres was the high intensity condenser type. It was, however, very expensive to operate.

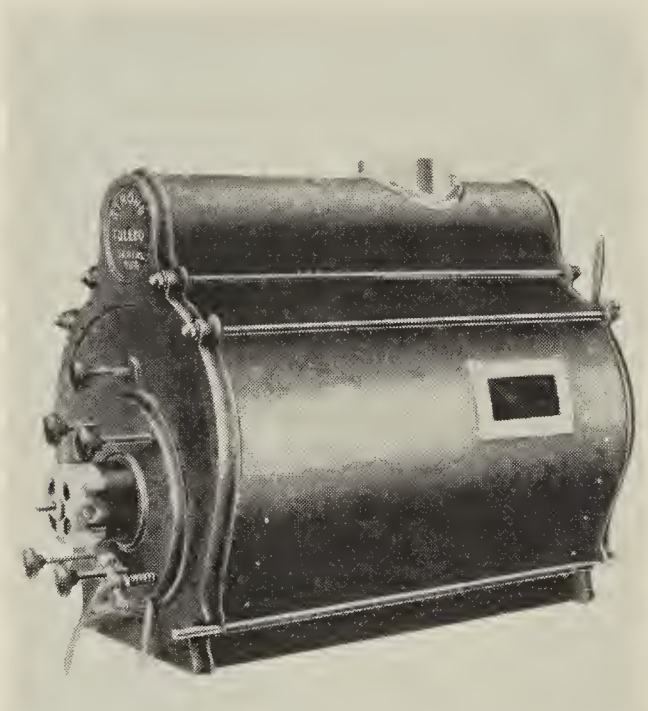
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STRONG ELECTRIC CORPORATION PLANT — 1960

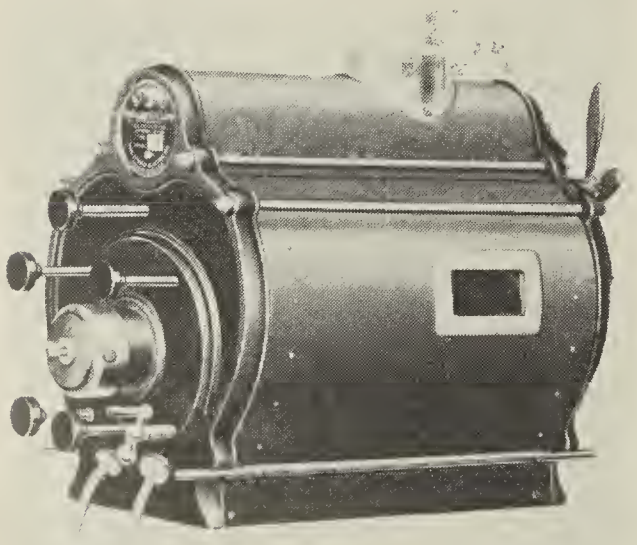




FIRST STRONG LAMP—1926



STANDARD LOW INTENSITY LAMP—1926



JUNIOR LOW INTENSITY LAMP—1927



THE FIRST STRONG ARC CONTROL SYSTEM

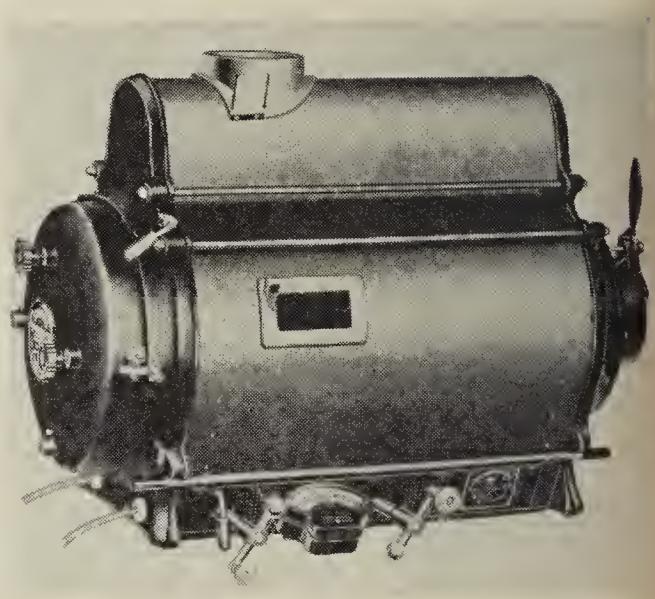
Strong reasoned that since the reflector principle had so increased the efficiency of the low intensity lamps, the same principle should apply to high intensity. It was this reasoning that resulted in the development of the Strong Hy-Lo lamp which projected as much light at 60 amperes as had been possible with the 120 ampere high intensity condenser-type lamps. The name Hy-Lo was a natural for a lamp which gave a high level of illumination when burned at such relatively low current. It employed a reflector 12 inches in diameter and the carbons, instead of being in coaxial alignment, had the negative inclined at an angle to the positive, as required for stable burning of these high intensity types of carbons.

The advent of sound and subsequent use of light absorbing porous screens of increasingly large size, made the Hy-Low a real favorite for several years.

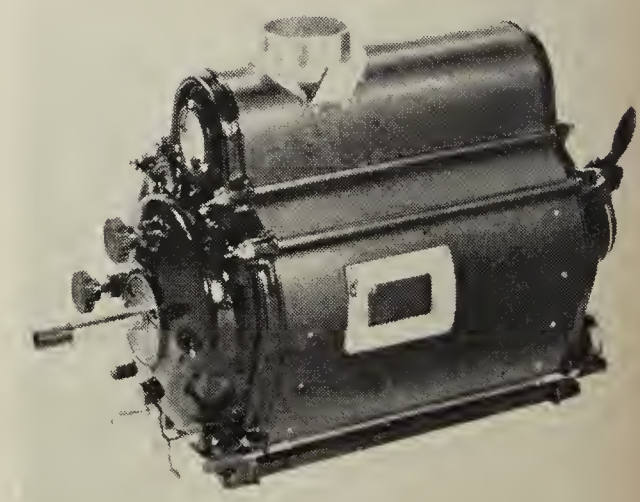
The surge of interest in educational films, about that time, was accompanied by a considerable sale of portable and semi-portable 35mm Mazda equipment projectors for classrooms. However, since many classrooms were difficult to darken, the average 12 foot screen put Mazda lighting at a great disadvantage. The carbon arc seemed the logical choice to provide enough light for projecting a brilliant picture.

In 1930, Strong announced a 15 ampere low intensity lamp of the small physical dimensions and light weight that met the requirements of portable projectors. To this day, this Strong Portable lamp enjoys a steady sale for use in small auditoriums and classrooms.

The Hi-Lo provided the abundance of white light necessary to give a sparkle to projected pictures and especially the color pictures which were becoming more numerous since the release of the first picture in



STRONG'S HY-LO LAMP, INTRODUCED IN 1928



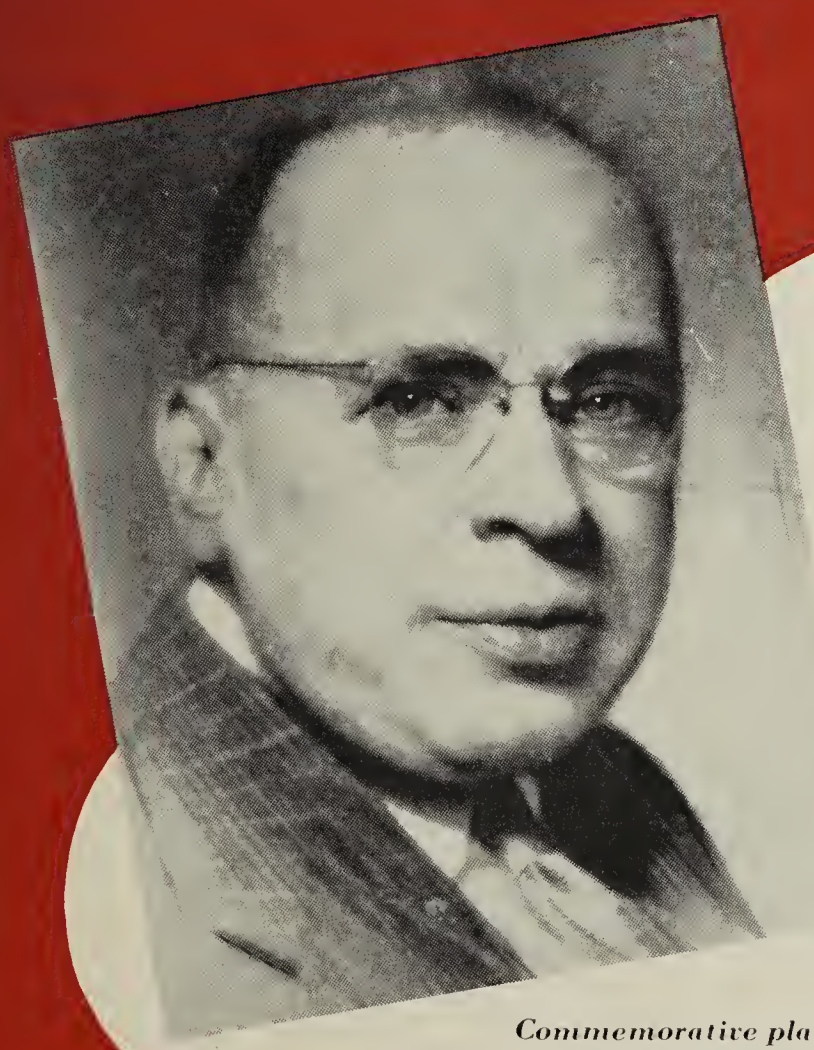
PORTABLE LOW INTENSITY LAMP—1930

ANNOUNCING

The New 1960

U·H·I PROJECTION ARC

Commemorating the Third of a Century of Progress in arc lamp development started by —



HARRY H. STRONG
(1887-1956)

★ **Dean of projection lighting engineers.**

★ **Founder of The Strong Electric Corporation, America's largest and oldest manufacturer of projection arc lamps.**

★ **Inventor of the automatic arc control system which freed projectionists from one of their most demanding tasks.**

Commemorative plates will be affixed to all the new U·H·I lamps produced in 1960, honoring one of the best friends of projectionists, exhibitors and equipment dealers.

THIRD OF A CENTURY OF PROGRESS
Honoring
Harry H. Strong
STRONG ELECTRIC

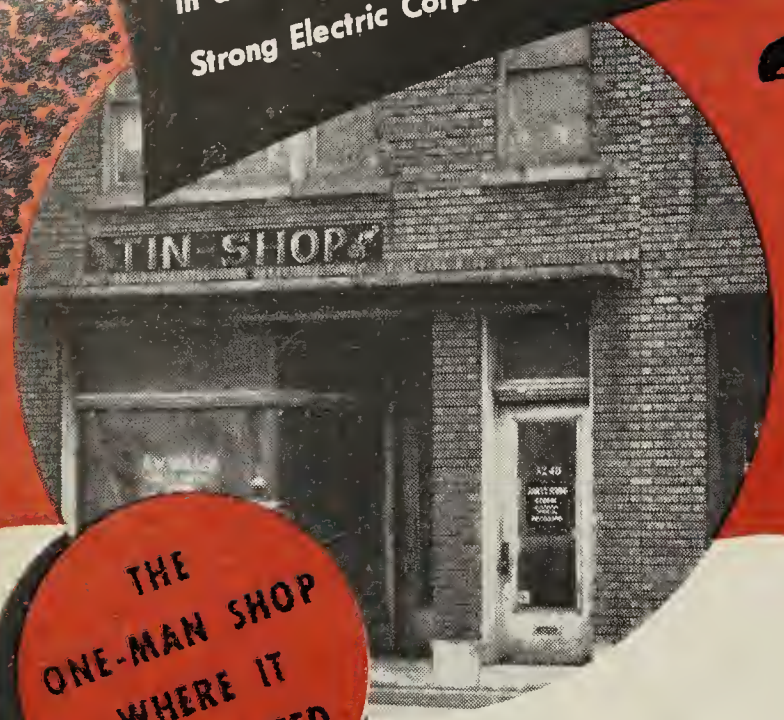
THE STRONG ELECTRIC CORPORATION

21 CITY PARK AVENUE · TOLEDO 1, OHIO

Coincidental with the observance of a Third of a Century of Progress in arc lamp development started by Harry H. Strong, founder, The Strong Electric Corporation announces the development of—

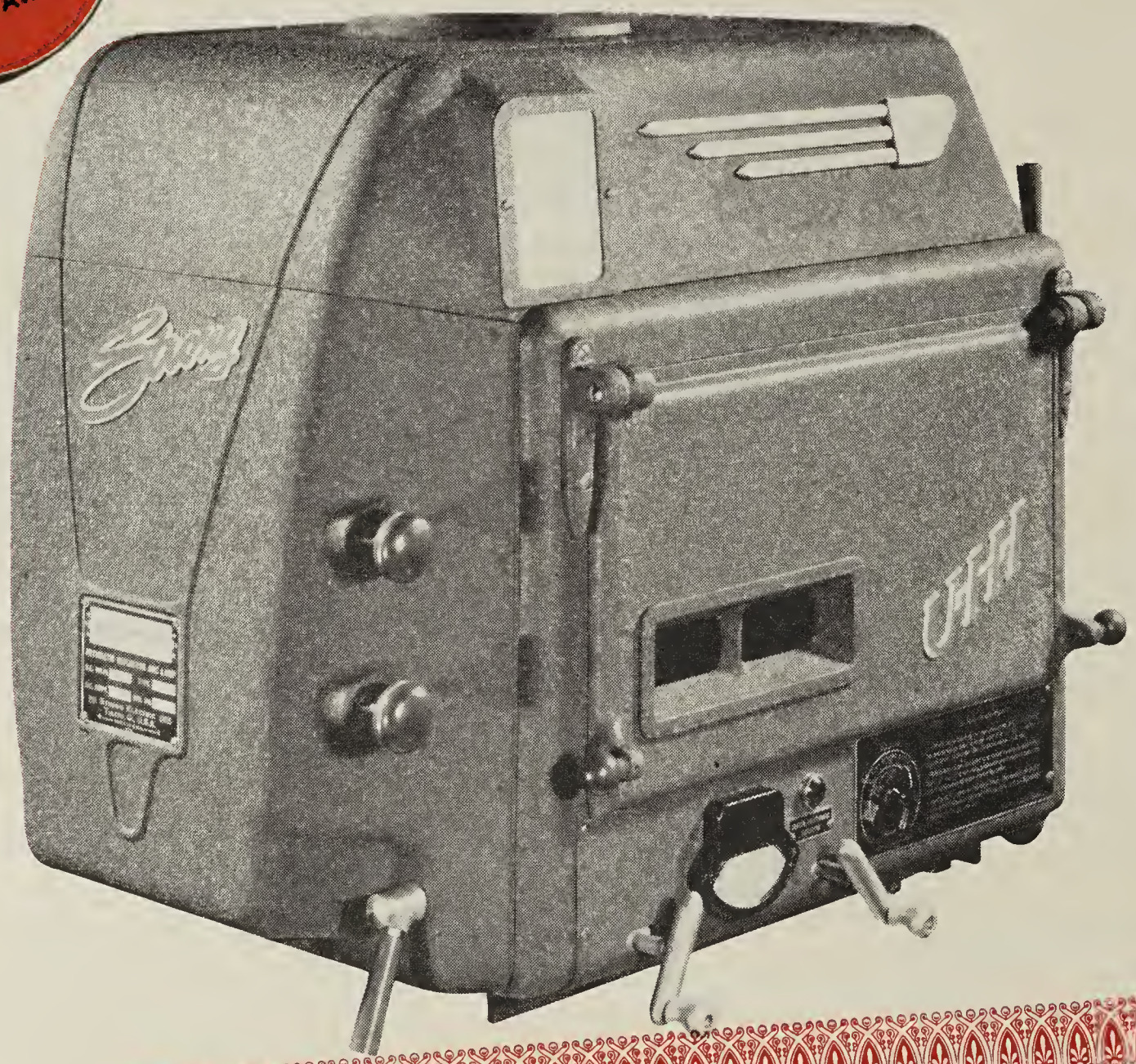
The New 1960 Model U·H·I

QUICKLY ADAPTABLE TO EFFICIENT PROJECTION OF 35 MM AND 70 MM FILM WIDTHS



THE ONE-MAN SHOP WHERE IT ALL STARTED

The totally new Airscope ventilating system, effectively using 70% more air for cooling, is more efficient than that of previous projection lamps.



A complete change of air is effected every five seconds. Although having a capacity of 165 amperes, the lamphouse, back door assembly and operator side door maintains a 30° lower operating temperature.

Full Year Warranty

The maintenance cost of the 1960 U·H·I promises to be much lower than that of any previous high powered projection lamp. Friction in all driving parts has been reduced to a minimum so that the working load on carbon feeding drives has been greatly decreased thus adding to the reliability and further insuring freedom from unexpected failure due to overloads.

All parts, heretofore considered to be expendable, have been so improved in design and quality of construction that Strong is guaranteeing to replace without cost any non-abused parts (with the exception of reflectors which are covered by a separate warranty) for a full year period.

PROJECTION LAMP



DOUBLE THE AIR COOLS THE REFLECTOR

A constant curtain of cool air flows over both faces of the cold type reflector to result in a uniform temperature over the entire mirror, greatly reducing thermal stresses that could cause reflector failure. One hundred percent more air is swept over the reflector in the 1960 U·H·I than in other lamps.

SMOKE AND SOOT BANISHED

Smoke and soot within the lamphouse are instantly withdrawn so that any which would ordinarily be deposited on the reflector is eliminated, thus retarding mirror deterioration and further reducing the liklihood of thermal stress damage.

EASY TO INSTALL

The new ventilating system has made possible the design of a streamlined silhouette which is 25% lower than that of other lamps of the same class. This dimensional change permits easy installation even in projection rooms with low ceilings. There is no need to revamp the prevailing booth exhaust system if it has been adequate for use with lamps operating at 90 amperes or higher.

NEW HYDRO-TITE WATER COOLED CONTACTS

Heavy duty, long life, pure silver water cooled positive carbon contacts are standard. The new Hydro-Tite water cooled carbon contact is an ingenious development of a simple clean design. It employs a one-piece water conducting tube for each contact, that is fully enclosed to forego any possibility of breakage. There are no water connections at the carbon contact, no flexible tubing, or clamped or welded connections to the contact, any of which might be subject to leakage.

APERTURE SPOT SHAPED FOR MAXIMUM SCREEN LIGHT

A greatly increased volume of light for the exacting requirements of 70 mm projection is effected by means of a beam expander lens system which shapes the spot to exactly fit the dimensional requirements of the wider aperture. Since each frame of 70 mm film is twice as wide as 35 mm but of approximately the same height, this reshaping of the beam is important, for simply enlarging a round spot results in tremendous loss of otherwise useful light.

PERMITS GREAT CARBON SAVING

With the economical full 20-inch 13.6 mm positive carbon, the 1960 U·H·I projects an extra double reel of 35 or 70 mm film more than projection lamps which cannot accommodate this carbon length.

SINGLE ADJUSTMENT CONTROLS BOTH CARBON FEEDS

The carbon feed control can be set to burn the desired number of inches of carbon per hour, and is adjustable to the length of reels being projected. The 13.6 mm positive can be burned at from 7 to 22 inches per hour as desired.

EASY SPOT FOCUSING

The entire burner assembly is movable in relation to the reflector so that the position of the arc can be shifted for the quality of screen light desired without disturbing the relative carbon positions or the equilibrium of the arc.

EASY TO TRIM — EASY TO CLEAN

The mirror is integral with the rear lamphouse door and swings completely out of the way to facilitate retrimming and permit easy cleaning of the lamphouse and reflector. A brilliant, twice magnified image of the burning arc is projected on a large imager screen.

EXCLUSIVE STRONG LIGHTRONIC CONTROL AT NO EXTRA COST!

This arc control system—not an accessory but an integral part of the projection lamp—advances the carbons as they are consumed by means of separate famous Bodine geared head feed motors, to maintain a uniform arc gap length and to accurately position the positive arc crater at the exact focal point of the reflector. A screen light of constant intensity and color is automatically maintained without constant attention from the projectionist. The position control system operates over the complete current range of the lamp and does not require the projectionist to reset it when changing the range of operation or when changing from 35 mm to 70 mm format. The function of the Strong position control cannot be thrown out of adjustment by accidental movement of the reflector as the control works independently of the projected beam.

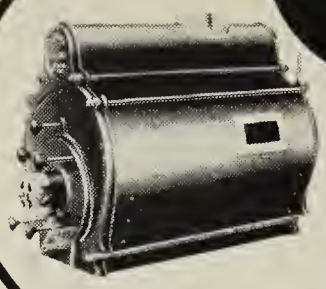
THE FIRST ARC CONTROL SYSTEM



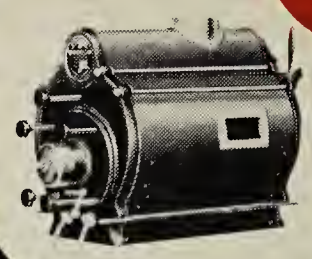
THE FIRST STRONG LAMP
1926



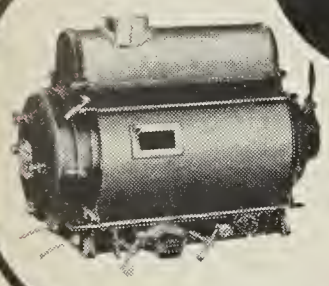
THE STANDARD LOW
1926



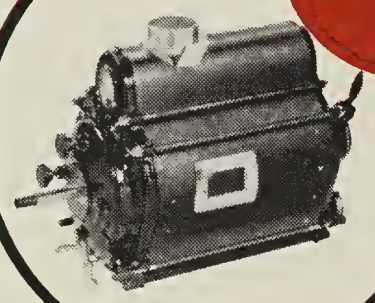
THE JUNIOR LOW
1927



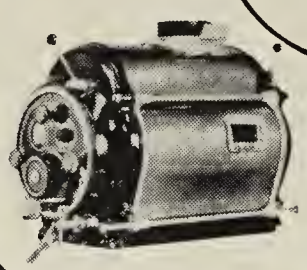
THE HY-LO
1928



PORTABLE 35 MM LOW INTENSITY
1930



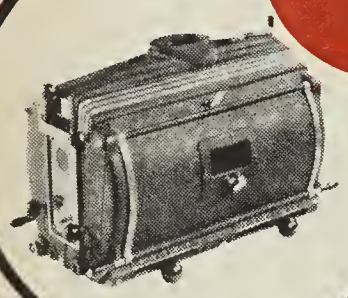
MOGUL A. C.
1933



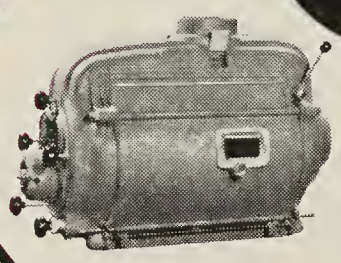
MOGUL 60 AMP D. C.
1934



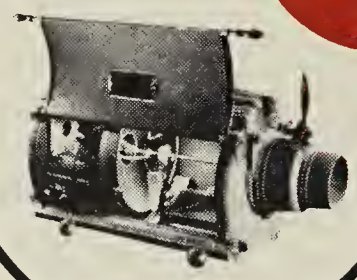
16 MM JUNIOR HIGH
1938



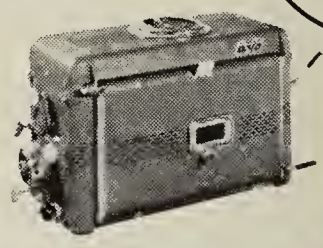
1 KW UTILITY
1940



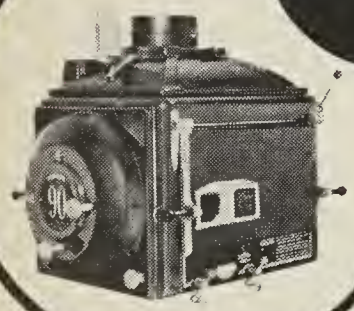
35 MM JUNIOR HIGH
1940



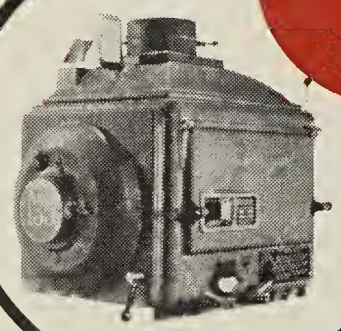
VICTORY
1942



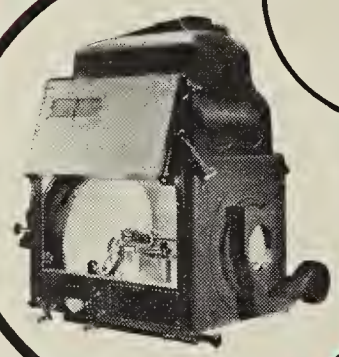
MIGHTY 90
1949



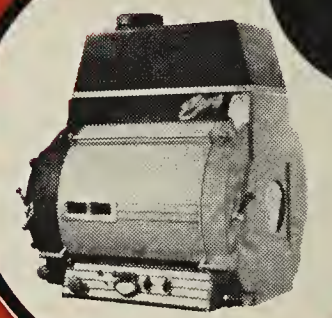
SUPER 135
1953



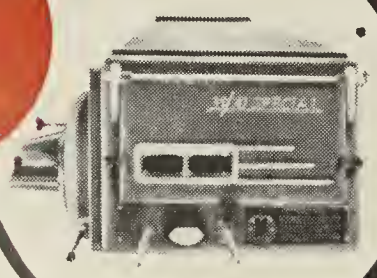
U·H·I
1956



JETARC
1958



35/70 SPECIAL
1959



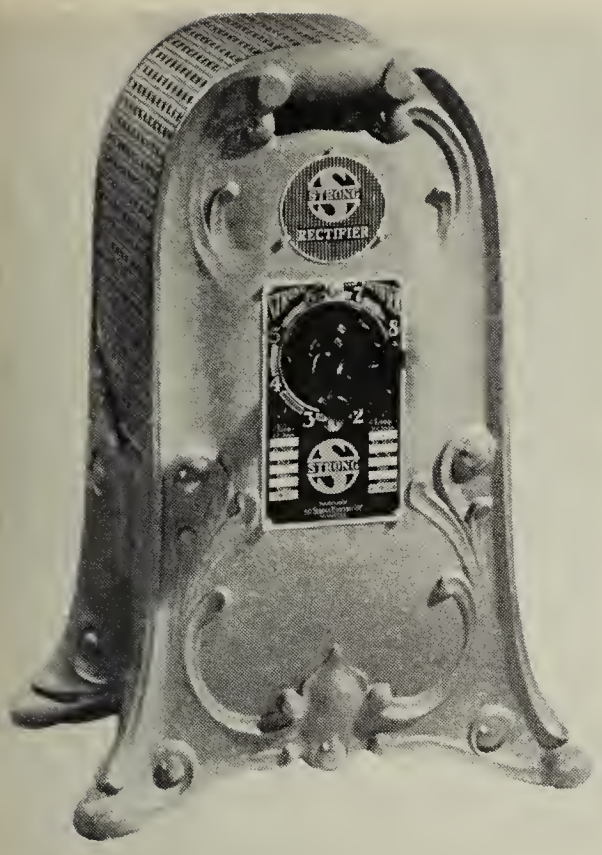
IMPROVED U·H·I
1960



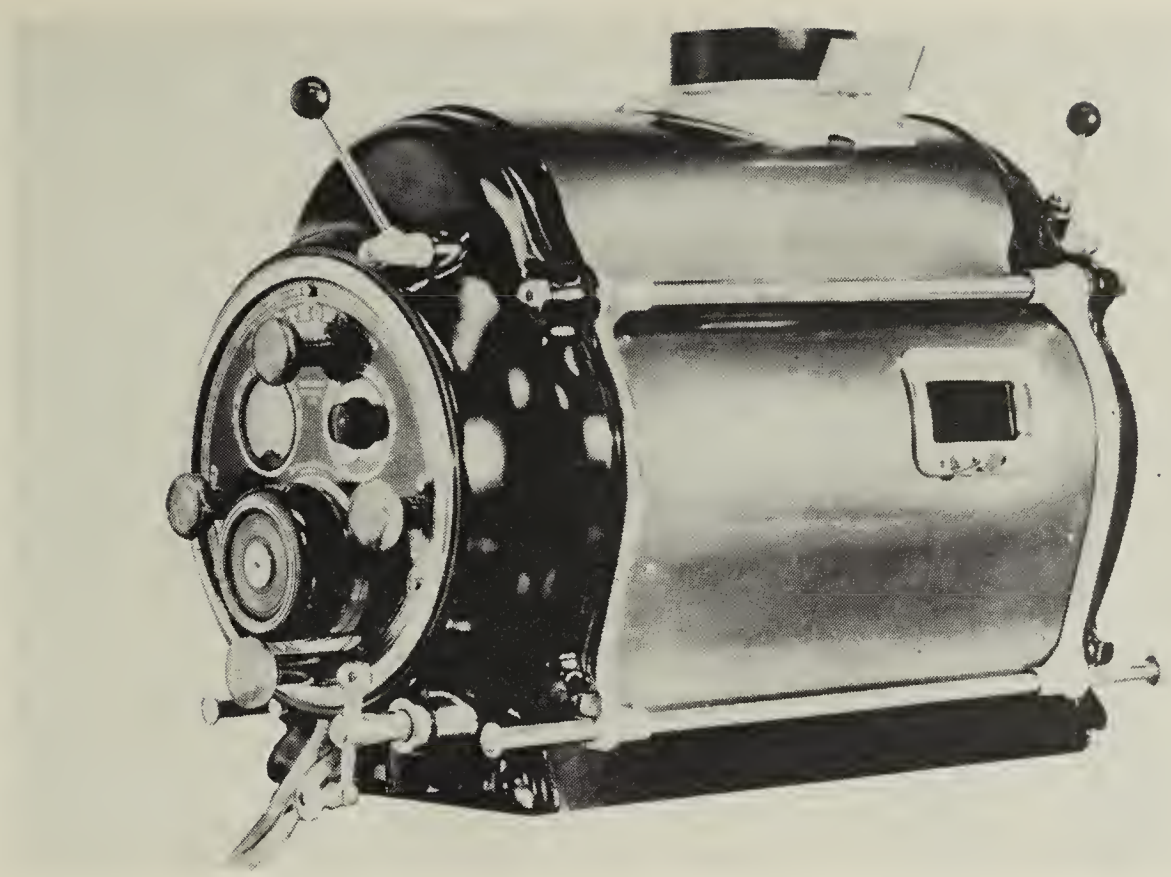
A Third of a Century of Progress in Projection Lamps

Strong

THE STRONG ELECTRIC CORPORATION
21 CITY PARK AVENUE · TOLEDO 1, OHIO



ONE OF STRONG'S FIRST RECTIFIERS



STRONG'S MOGUL AC LAMP—1933

Technicolor in 1924. This was fine for the large theatres and gave them quite an advantage over the smaller and medium size houses which could ill afford this new equipment, for the depression was on.

But in 1931, there was developed a high intensity type of carbon that would burn alternating current. Strong discovered that this carbon, when used with a reflector, gave a high intensity effect in a volume considerably higher than the low intensity and about half that of the Hy-Lo.

Since the burning rate of both carbons was identical, regardless of the current burned, it was possible to design a simple carbon feeding mechanism.

This opened a means of developing a new lamp of such low original and operating cost that even the small theatre could afford it. Another economy was effected because the arc used AC—the type of current which was furnished to most neighborhood houses, and eliminated the necessity of installing motor-generator sets or rectifiers.

By 1932 Strong had developed an AC reflector lamp that took advantage of these findings. It gave the small theatres a brighter screen light at small cost, but probably contributed to the cause of movies being called "flickering fotos."

The introduction of the "Suprex" carbon, a copper coated modification of Beck's high intensity carbon, in 1933, prompted Strong to embark on the development of still another lamp, one that would take advantage of these new DC carbons. Within a year Strong announced the Strong 60-ampere Mogul, a lamp that projected a tremendous volume of light, twice as much as the AC, at relatively low operating cost, and required very little attention by the projectionist.

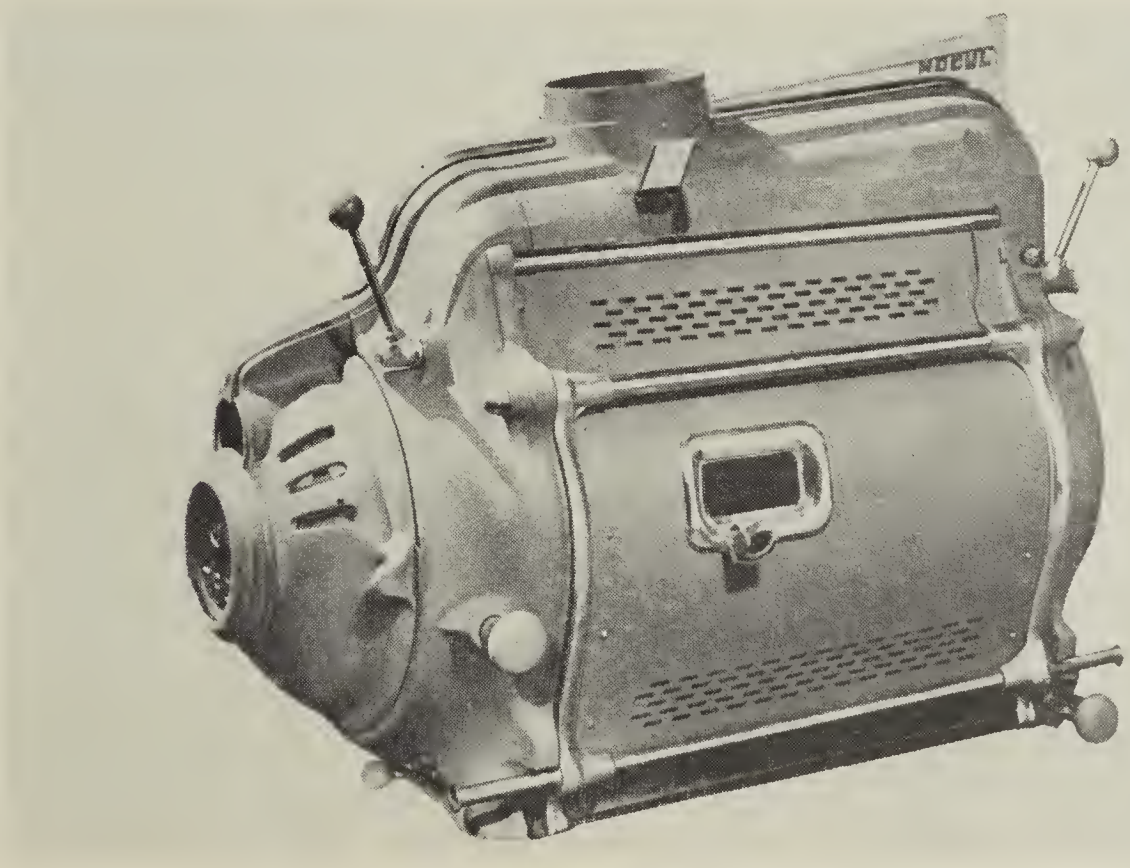
Since the optics were a major factor in attaining high efficiency in projection lamps, Strong Electric in 1936 established its own optical department where the correct curvature and design of glass reflectors could be coordinated with lamp design, and the manufacture of the reflector held under direct observation and control. The Strong operation included everything from the actual forming of the glass blanks through the various steps of polishing, silvering, and final inspection.

From the very beginning of Strong's development work on projection arc lamps, it was apparent that stable and efficient operation of the arc was dependent directly on the characteristics of the electric power supply which fed the arc. Accordingly, as each new lamp was developed, Strong designed a companion rectifier with load characteristics specially engineered to match that particular arc.

The trend to fairly large screen projection of 16mm film was at that time indicating the need for a greater volume of light than



STRONG 1 KW UTILITY HI—1940



THE MOGUL DC LAMP—1934

National Carbon Company
extends
congratulations
to
Strong Electric Company
on their

"One Third of a Century"

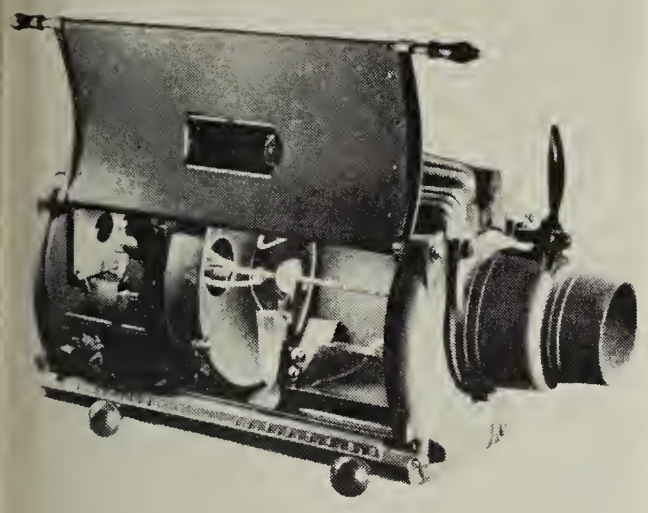
Anniversary

"National" and "Union Carbide" are registered trade-marks for products of

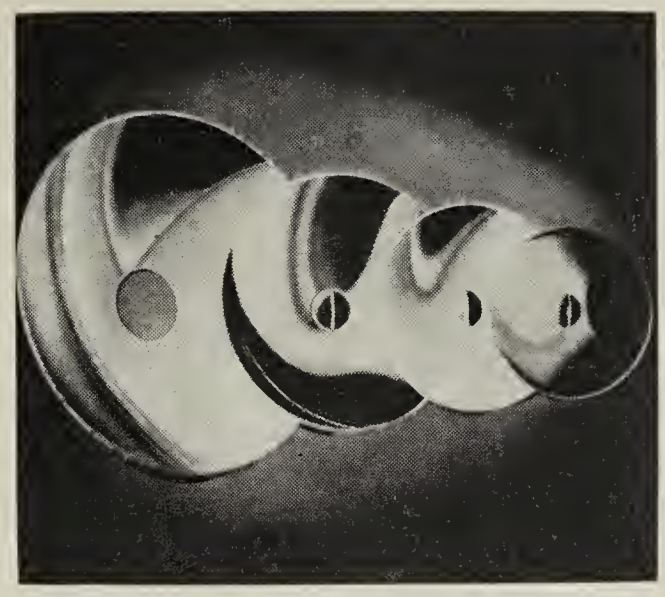
NATIONAL CARBON COMPANY

Division of Union Carbide Corporation • 30 East 42nd Street, New York 17, N.Y.

UNION CARBIDE



THE 35MM JUNIOR HIGH—1940



ARC LAMP REFLECTOR, DEVELOPED IN 1936

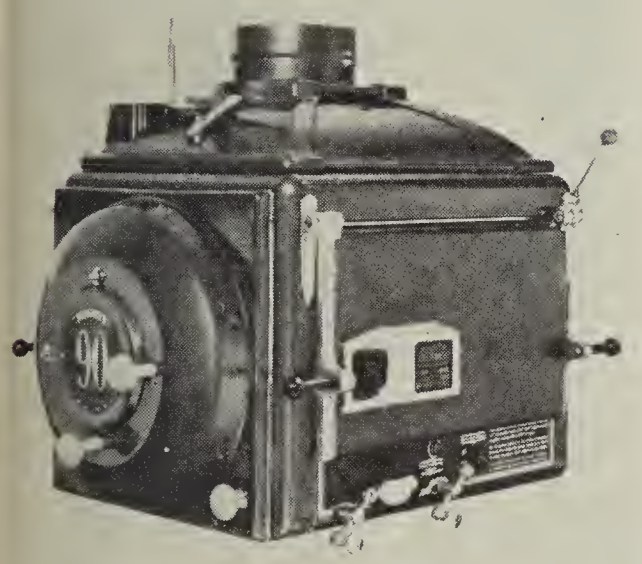


STRONG RECTIFIER

it was possible to get from incandescent sources. The logical solution was that of building a miniature high intensity reflector arc lamp which could utilize the limited power available from a convenience outlet. Since the lamp had to be small, the carbons would have to be short, which meant that they would have to burn very slowly, for a trim would have to last almost an hour. It was only by a most intensive effort that a lamp which overcame many obstacles was finally developed. However, by 1938 Strong had perfected the 16mm Junior High, a lamp which delivered about three times as much light as was possible to get from an incandescent source, and a light which was snow-white in color, a particular advantage when color films were shown.

By 1940 there were still only about 4,000 theatres equipped with high intensity lamps. The others needed them very badly but couldn't afford the "Suprex". Low intensity and AC lamps were now considered inadequate even for the smallest theatres because of the increase in size of screens and their porous structure. Furthermore, prints being released were more dense, a means of improving picture quality, and color films could be pleasingly projected only by the light of the high intensity lamp.

By burning "Suprex" high intensity carbons at the relatively low current of 40 amperes, Strong developed a low-power, low carbon cost lamp which projected twice as much light as the low intensity lamp, a white light, which for theatres with screens up to 18 feet provided a quality of projection comparable to that of the large theatre, but at an original and operating cost within



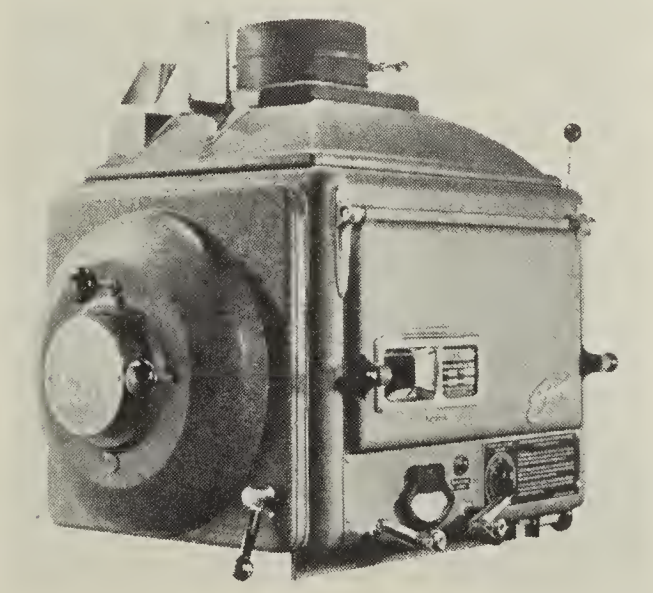
STRONG MIGHTY 90—1949



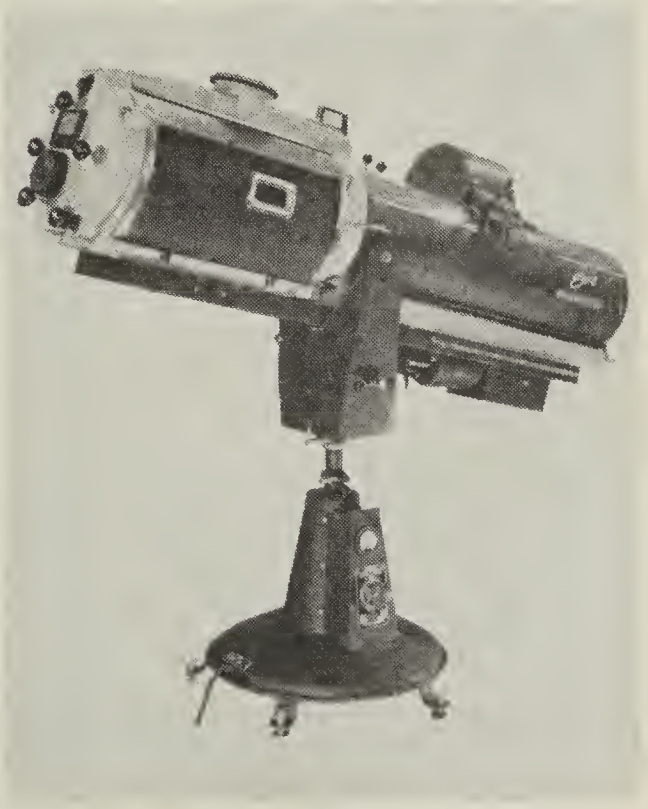
STRONG TROUPERETTE SPOTLIGHT—1950



TROUPER SPOTLIGHT—1948



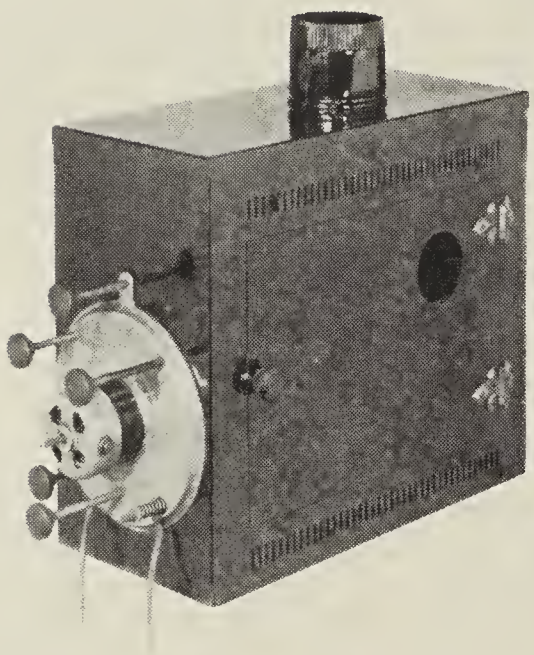
STRONG SUPER 135—1953



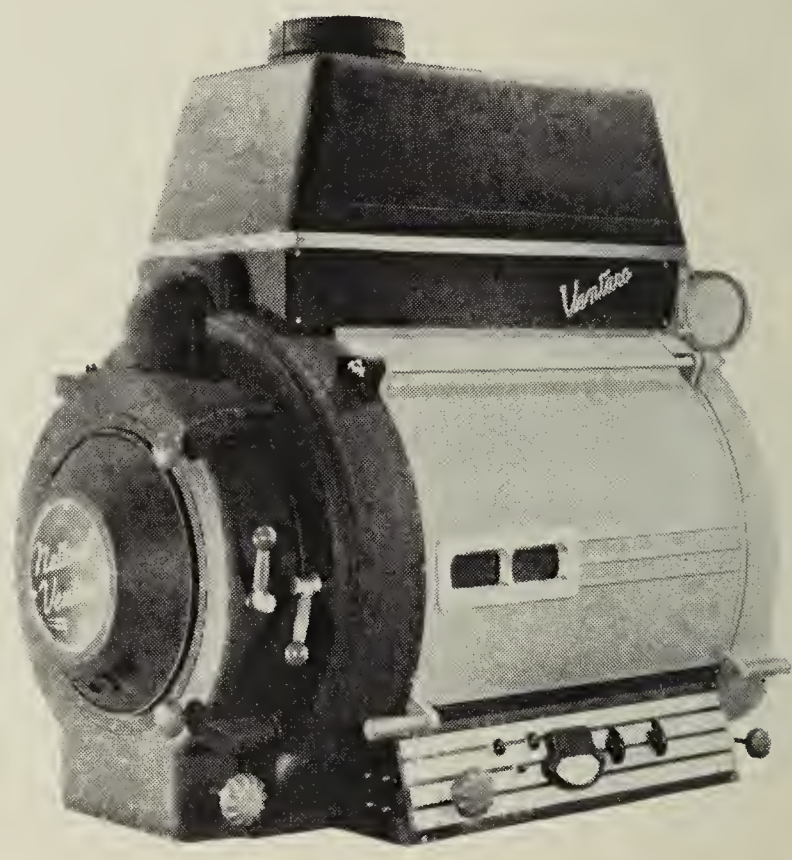
SUPER TROUPER SPOTLIGHT—1955

PROGRESS

33 years ago...



TODAY!



NATIONAL THEATRE SUPPLY salutes STRONG on a THIRD of a CENTURY of PROGRESS

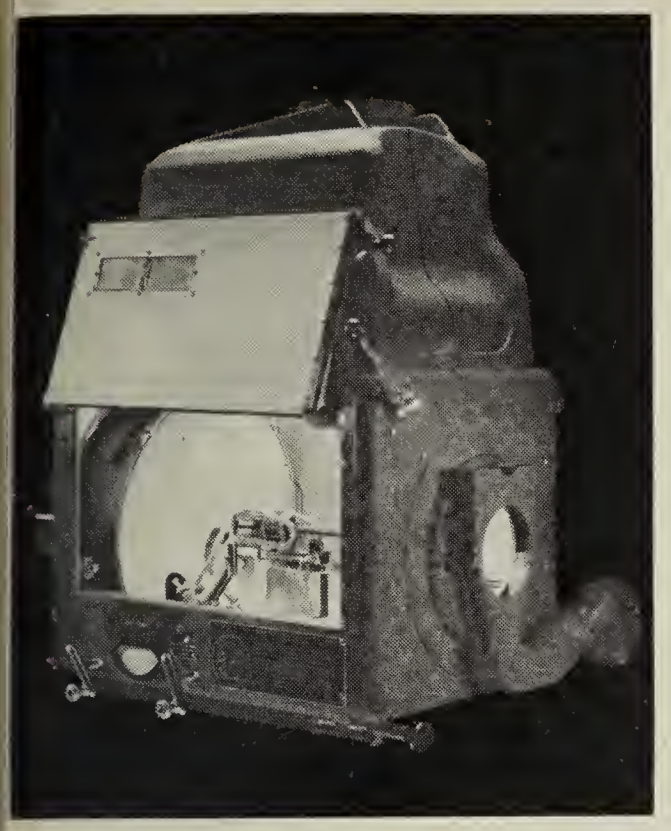
For over thirty years STRONG ELECTRIC has engineered the Arc Lamp to meet the ever-increasing needs of modern motion picture projection.

NATIONAL THEATRE SUPPLY — A GENERAL PRECISION COMPANY

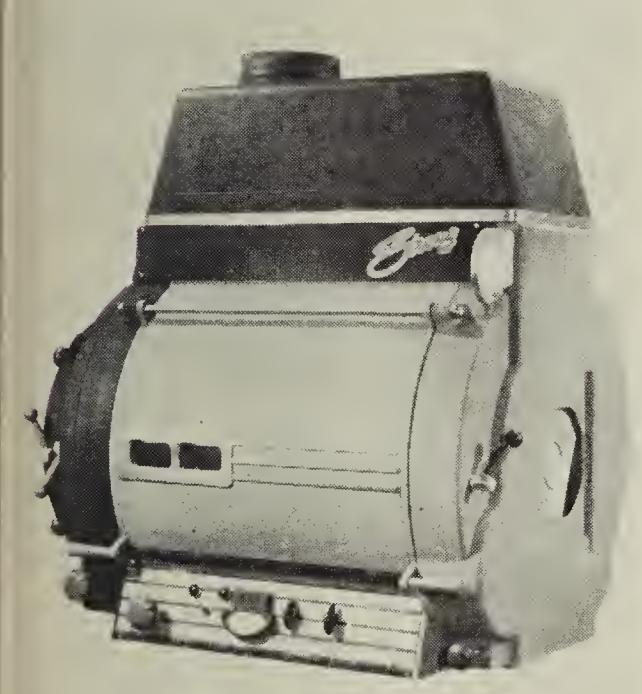
NATIONAL THEATRE SUPPLY COMPANY

Branches Coast to Coast

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION



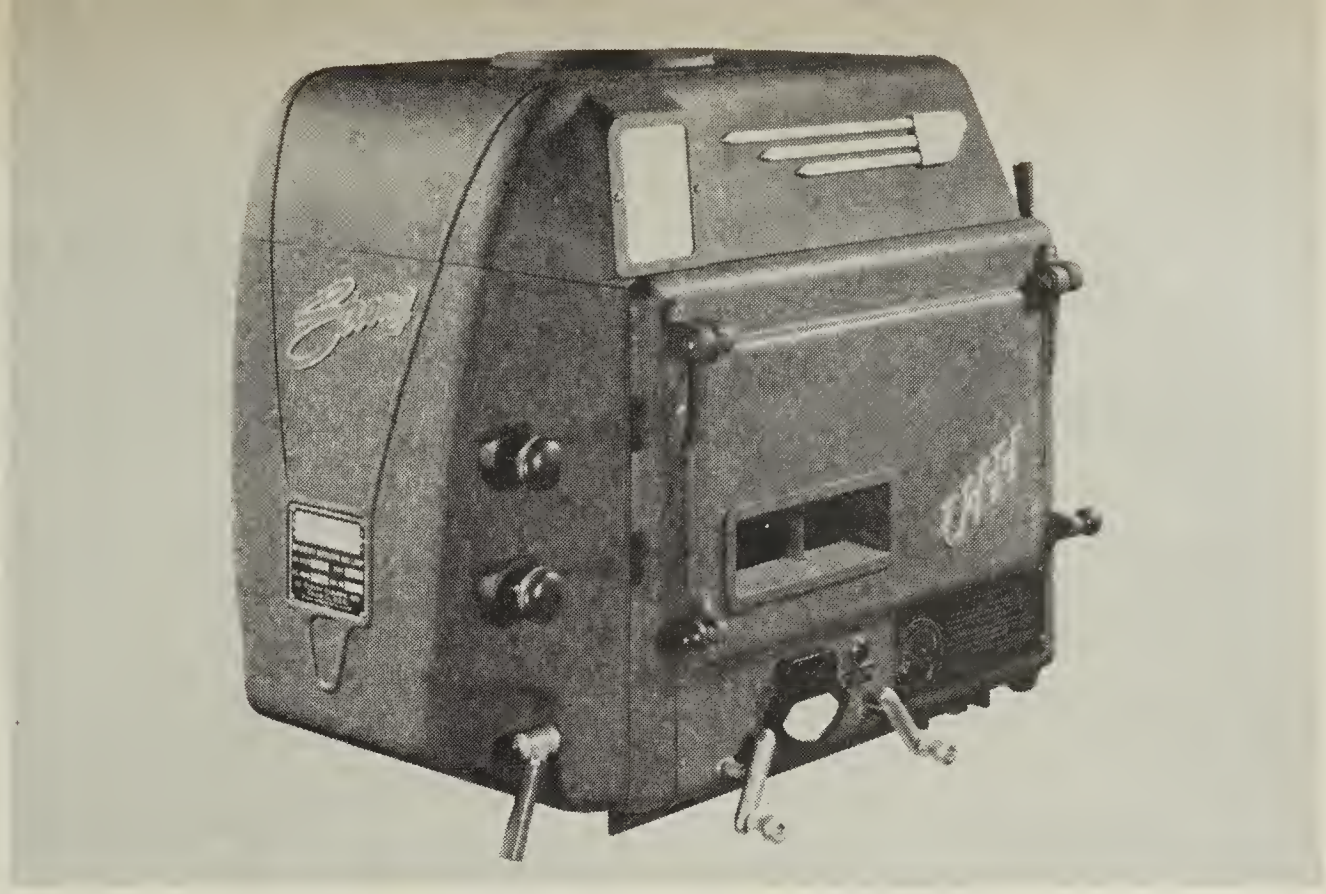
STRONG ULTRA HI INTENSITY—1956



STRONG JET ARC LAMP—1958

35/70 SPECIAL—1959





STRONG'S NEW 1960 U-H-I PROJECTION LAMP

their means.

Known as the Strong One-Kilowatt Utility, this lamp had no competition and was soon installed in most of the modest size theatres in America.

With the advent of World War II, the armed forces started clamoring for projection equipment. In answer, Strong developed the Victory high intensity lamp, built almost entirely without the use of strategic materials, such as aluminum and copper. It was produced throughout the war, while the company was also making electronic sonar equipment for indicating the depth of water under Navy vessels in strange or uncharted waters.

Strong entered the graphic arts field in 1947, by the development of a line of the first automatic motor driven carbon arc printing and camera lamps such as required in the making of plates for the printing trade.

A radical new design in follow spotlamps as used in theatres, schools, and arenas was developed by Strong in 1948. An ingenious optical system provided a convenient means of changing spot size and was so efficient that it gave an intense white spot even when the arc was burned at low current.

Plugging into any convenience outlet, the spotlamp made the use of a large motor generator set unnecessary.

As drive-in theatres increased in number and screens were constantly increasing in size, the demand for more screen light continued apace. Higher speed optical systems were developed and at the same time the allowable arc crater out of focus tolerance was decreased. Strong Electric at this time perfected an auxiliary optical system, which focused the positive arc crater upon a light sensitive cell which in turn controlled the speed of the carbon feed motors and held the crater as close as 10 one-thousandths of an inch of the exact focal point. Producing still more light meant developing still more heat and called for larger lamphouses, the redesigning for better dissipation of the heat, forced air cooling, and the use of materials and parts which afforded greater resistance to heat. A jet of air, rather than the previously common magnetic system, was employed to stabilize the tail flame of the arc and keep it away from the reflector. The mirror was thus kept cooler and soot was prevented from depositing on its surface. The embodiment of these advances, the famous Strong "Mighty 90," a high intensity arc that burned from 75 to 105 amperes, was unveiled in 1949.

Another follow spotlight, the Trouperette, this one employing an incandescent bulb instead of an arc, was designed in 1950 for the smaller theatres, schools, night clubs, and auditoriums where the tremendous volume of light from the arc was not necessary.

As surely as the "Mighty 90" had been thought to solve all screen lighting demands for years to come, did the exhibitors continue to increase screen size beyond that for which current lamps were designed, and then clamor for more light. However they were not to be left wanting.



The assembly line. All parts fabricated in other departments are channeled here and assembled into completed finished products.



Machine shop. Precision equipment is employed for the milling and drilling of castings and hobbing of gears and lead screws.

Congratulations to

STRONG ELECTRIC CORP.

ON THEIR

ONE THIRD OF A CENTURY ANNIVERSARY

•

"It is a pleasure to have served you in the past and we hope to continue to serve you in the future."

HEYER-SHULTZ, INC.

CEDAR GROVE, NEW JERSEY

Manufacturers of Metal Reflectors

Earl B. Heyer, Pres.

HAPPY BIRTHDAY to Strong Electric Corp.

It seems like only yesterday STRONG ELECTRIC CORPORATION was founded—*actually one-third of a Century ago!*

The guiding leadership of the late and great Harry Strong has been a legacy to today's leaders of this company whose name typifies its strength.

We are happy and proud of our long and pleasant association over the years—*S.O.S. was also founded in 1926.*

(Remember That Tesma-Teda Convention in Toledo About Fifteen Years Ago Hosted by Harry Strong? That Was The Greatest!)

S.O.S. CINEMA SUPPLY CORP.

602 WEST 52nd ST., NEW YORK 19 • Phone: PLaza 7-0440

Sincere Best Wishes To

STRONG ELECTRIC CORP.

•

SHARPS THEATRE SUPPLIES, LTD.

104-4th St. S.W., Calgary, Alberta, Canada

Representatives of the Strong Electric Corporation since 1933, serving theatres in Alberta, Saskatchewan and British Columbia.

CONGRATULATIONS TO

STRONG ELECTRIC

on their

ONE THIRD OF A CENTURY ANNIVERSARY

—•—

CHEMICAL COATINGS DIVISION
THE HANNA PAINT MFG. COMPANY
COLUMBUS, OHIO

Still more powerful screen illumination was provided by Strong in 1953, this time by the "Super 135" 75 to 135 ampere high intensity lamp with its big 18 inch diameter reflector.

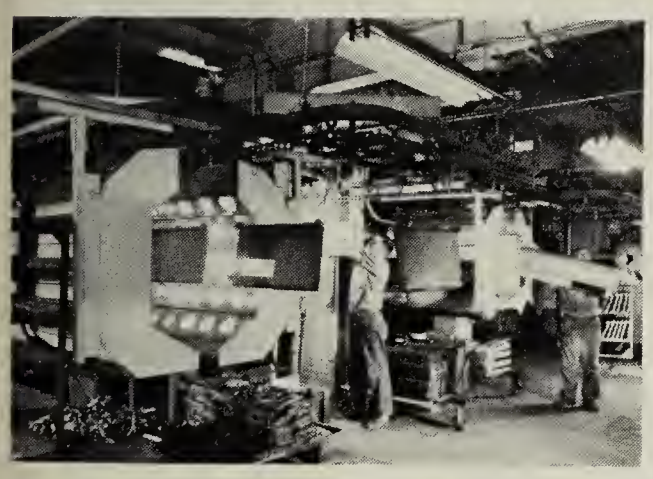
Strong died May 3, 1956 in his home at Toledo at the age of 69. Although he had restricted his time and activity at Strong Electric Corporation for several years, he continued in advisory capacity, especially in engineering and development work, up to the time of his death. Strong was a director of the Theatre Equipment Manufacturers Association, and a fellow of the Society of Motion Picture and Television Engineers.

Strong, in behalf of his company, held many patents. Aside from projection arc lamps, reflectors, rectifiers, arc and mazda spotlights, and arc slide projectors for theatres, the corporation also manufactures arc lamps for the graphic arts industry, arc searchlights for use by the military, transformers, arc image furnaces for research, and solar furnaces for schools.



Sheet metal department. Here all the panels and housings for arc lamps are fabricated by shearing, punching, bending and welding.

Arthur J. Hatch succeeded Strong as president of the corporation, being elected to that post in June, 1956. Hatch had joined the engineering staff of the Company in 1935 and became vice president in 1947. He is ably assisted by Harold E. Brown, Lee T. Nelson, and L. A. Altenback, executives, and a staff whose years of service average over 25 years. More than 50 percent of the personnel of the company, which now numbers 130, average 12 years employment at Strong.



Paint shop showing the infra-red ovens and gas furnaces for curing the paint finishes.

Early in 1956, a new follow spotlight, the Strong Super Trouper, brightest in the world, was designed for arenas, stadiums, and largest theatres and auditoriums.

The parade of brighter and brighter light sources never slackened. Late in 1956 the first U-H-I (Ultra High Intensity) was designed to meet the various new projection systems and film widths. More efficient means of cooling were necessary, greater efficiencies were demanded.

Then, as the year 1958 dawned, newspapers and tradepapers alike carried the announcement of a new arc lamp that employed a totally different system—a three dimensional, cylindrically shaped light source that was by far the most powerful projection arc ever developed. In brilliance it was rivalled only by the sun.

It was the Strong Jetarc!

With its 21-inch cold type reflector—the largest ever employed—this "blown arc" delivered up to 56,000 lumens with the wider apertures—double the light of any 16½" reflector lamp and 51 percent more light than any lamp using an fl.7/fl.8 lens. The Jetarc brought indoor theatre quality projection to the largest drive-in screens.

With more common adoption of 70 mm film last year, Strong Electric brought out its "35/70 Special"—a projection lamp that met the optical requirements of every make of 70 mm projector, projecting 35 mm equally as effectively as 70 mm, and without changing reflectors.

Continuing research now has developed the latest in improved arc lamps, the new 1960 Model U-H-I projection arc. Commemorating this important milestone, the new lamps will be affixed with a bronze plate bearing the Third of a Century medallion.

The Strong Electric Corporation today manufactures a complete line of projection arc lamps to meet the needs of all theatres and a complete line of single and three-phase selenium type rectifiers with characteristics which exactly meet the requirements of all projection lamps.



The furnace where glass reflectors are heat treated and annealed to remove stress and result in minimum breakage.



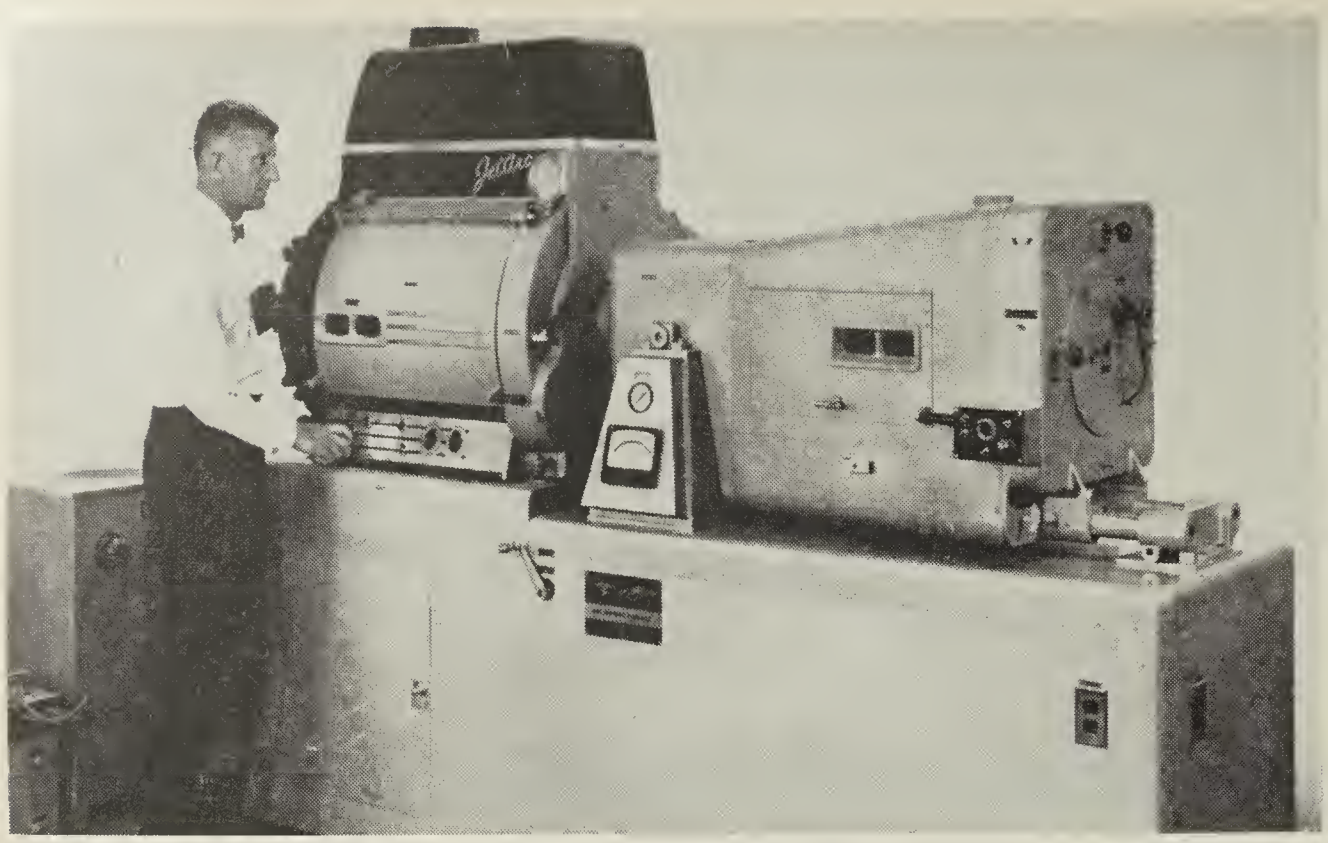
A part of the rectifier department where transformers and cores are wound and baked, and where spotlight bases are fabricated.

HARRY STRONG

He was our friend and a truly great guy.

TOLEDO MOTION PICTURE OPERATORS

LOCAL #228



The ADL-Strong Arc Imaging Furnace for research

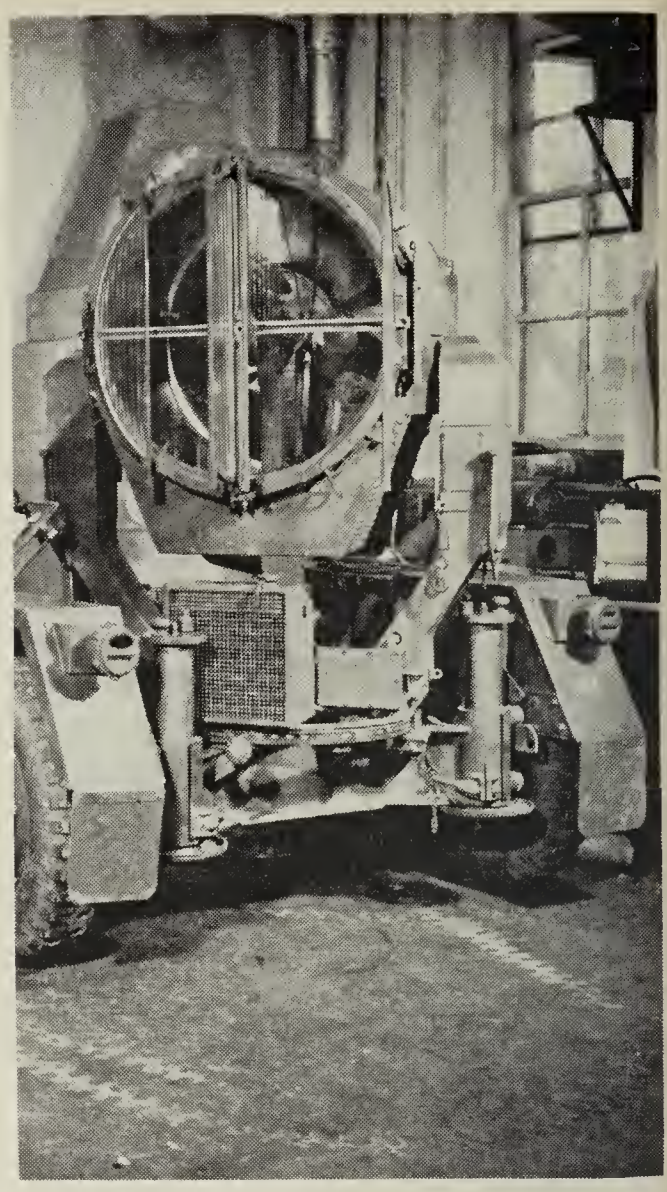
Strong's exclusive Lightronic arc control system has become standard equipment on all the more recent models of Strong lamps. Carbons are advanced by means of separate feed motors as they are consumed, to maintain uniform arc gap length and to accurately position the positive arc crater at the exact focal point of the reflector. A screen light of constant intensity and color is automatically maintained without constant attention from the projectionist.

Strong constantly strove through research to perfect better and better light for theatre screens, and he also endeavored to educate the industry through colorfully illustrated books describing basic elements of motion pictures, such as the "Stages Through the Ages," "The History of Light," plus almost a dozen others. This educational program cost well over $100,000, and the books are still treasured by those who received them.

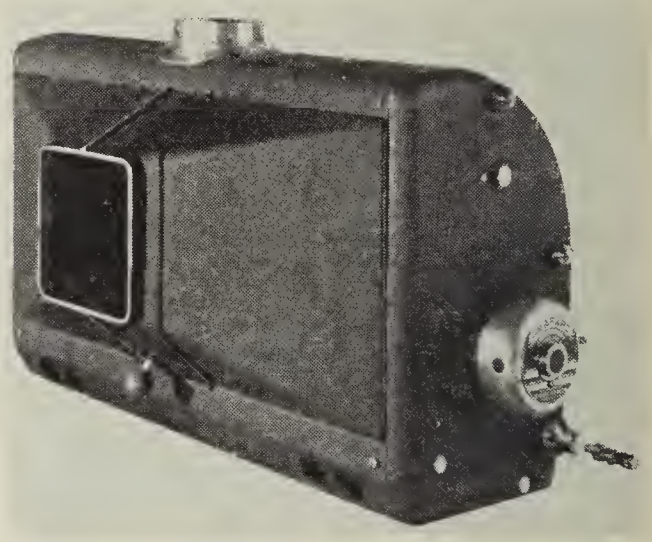
For 30 years Strong Electric has announced some major new development on an average of every two years. It's as though "Harry's Guiding Light" hovered over the plant which he saw grow by leaps and bounds from such a humble beginning. Strong engineers continue to dig for better and better means of keeping theatre screen lights shimmering. Nor does their research end there. Their research into sonar, new developments for the graphic arts industry, improved searchlights for use by the military, transformers, arc image furnaces for research, and solar furnaces for schools all point to continual advantages and developments for these important fields.

The inquisitive nature of Harry Strong still pervades the atmosphere of the Strong Electric Corporation. (In 1959, over $380,000 was spent on research). His humanness can still be felt in his office which is maintained as a retreat for contemplation. Although there is no longer a Harry Strong, his traditions are being carried through by the men who knew him best, the men who worked with him.

It is very likely that every time a projectionist sees a lamp carrying one of the Strong Third of a Century Commemorative Medallions he will say a few words to the memory of that friend of all projectionists, who freed him from at least one of his arduous tasks and enabled his craft to do a better job.



The Strong Military Searchlight produced for the Armed Forces.



The Camera and Printing Lamp developed for the graphic arts field.



One of the last gatherings attended by Harry Strong was at a party given in his honor at the home of Harold Wendt. Pictured L to R are: Al Boudouris, Eprad Company, Bill Gedris, Ideal Seating Company, Harry Strong (seated), Fred Matthews, Motiograph, Inc., Frank Kuehnle, Wendt Advertising Agency, E. E. Wagner, Wagner Sign Service, Harold Wendt, Wendt Advertising Agency, Bert Martin, Motion Picture Exhibitor



Pictured above are some of the books prepared and distributed by the Strong Electric Corporation. The books covered various phases in the development of motion pictures.

O'Shea, Eggertsville, and James H. O'Shea, Lake Worth, Florida, and a daughter, Mrs. Patricia Ann Worthington, Louisville, Ky. . . . Sandra Dee visited Rochester as guest of the Cinema where a picture in which she is the star of the sound track will open April 8. Hers is the voice of "The Snow Queen" in the English dubbing of a Russian picture based on the Andersen fairy story. . . . Arthur Krolick, district manager, AB-PT, Buffalo and Rochester; Charles B. Taylor, director of advertising and publicity; and Francis Anderson, AB-PT city manager in Rochester, returned to their desks after attending the company's Spring drive conference at the Concord on Kiamesha Lake, N.Y. . . . It's no mystery why a portrait of Elmer F. Lux has not been hung in the City Council president's office in City Hall. The solution is simple, Rep. Thaddeus J. Dulski said the other day. It can be spelled out in one word—cash. "And we can use plenty of it," the congressman emphasized. So far a fund of $168 has been raised to pay for the $600 portrait of the former industryite, who is a former president of the Buffalo common council, former manager of the RKO-Pathe Buffalo exchange, and a theatre circuit head. Dulski says Democrats and friends of Lux are invited to contribute to the fund.

CHICAGO

Bill Margolis, chief barker, Variety Club, is chairman of the 1960 Heart Fund drive . . . Norman Pyle, chief, MGM press relations, who has been with the organization for 35 years, resigned. He will continue as a consultant. His successor is Irving Tombach . . . The Censor Board had a setback when Federal Judge Michael Igoe ruled after a private screening that the public was entitled to see "The Mating Urge" . . . An "All Fun Playboy Party" was held by Variety Club . . . Mrs. Charles Beninati took over the management of the Ritz and Car-Breeze Drive-In, Carlyle, Ill., owned by her husband. Beninati manages the Bond, Greenville, Ill., for Frisina Circuit . . . Publication of the death of Jack Hess, former Paramount publicist, was exaggerated to say the least. He turned up hale and hearty to deny the reports . . . John Brothman purchased 60 acres in the west Touhy Boulevard district for a new drive-in which will be called the Oasis and have accommodations for 1500 cars . . . The Daily Tribune advanced movie ad rates five per cent . . . Ken Edgerly, veteran B & K manager, is now handling the Valencia, suburban Evanston, succeeding the late John Thoma . . . The IATSE will hold its 45th convention at the Conrad Hilton Hotel starting August 1 . . . Don Graham, former radio news commentator, has been named midwest division merchandising representative, Paramount, replacing Everett Olson, transferred to Dallas . . . Milton Lewis, Great States Toledo, Ohio, city manager, passed away . . . Allen B. Fisk, 72, retired operator, Court, Auburn, Ind., died at Kendalville, Ind. . . . Mrs. Kennth Law, 48, died in South Bend, Ind. She and her husband operated the Argos, Argos, Ind. . . . Ross U. Scaggs, 68, who had operated theatres in Vincennes, Ind., died in Veterans Home, Marion, Ill.

CINCINNATI

With movie attendance affected considerably during the winter basketball season, especially whenever the University of Cincinnati team played, local exhibitors are expecting better box office now that the tournament games have been concluded. . . . An American Cancer Society film was screened for morning audiences of women at 11 local



Henri Storck, left, producer, 20th-Fox's "Masters Of The Congo Jungle," is seen here at a New York luncheon to discuss the film with Nat Weiss, 20th-Fox publicity manager.

houses. . . . The 60-year-old Roosevelt, formerly the Lyceum, near the downtown business district, is being demolished to make way for a new expressway. Formerly housing top stage attractions, it has been a movie house during the last 30 years. . . . Opening of MGM's "Ben-Hur" at the downtown Capitol was a gala occasion, with the ceremonies being aired over three television and three radio stations. A white-tie audience that filled the 1,300 seats appeared well satisfied with the screen drama, as were the local newspaper reviewers. J. J. Maloney, MGM divisional sales manager, was in for the opening. . . . Officials of Tent 3, Variety Clubs, have announced eight parties for the remainder of this year, with the first being a dinner dance for prospective members and their wives on March 26 in the Hotel Metropole clubrooms. . . . Paramount Theatre building, Hamilton, O., has been sold by Midham Corp. to the Citizens Bank of that city for replacement with a parking lot. The Paramount has been operated by United Detroit Theatres, which also owns the Court in that city, which will continue as a first-run house. . . . Al Lidman, new Chakeres Circuit film buyer, was introduced to local film executives at a luncheon in Hotel Metropole. Lidman, with Melvin Fox Theatres, Philadelphia, for 15 years, succeeds Jack Haynes, now general manager, Shor Theatre Circuit here. . . . Mike Chakeres, general manager, Chakeres Circuit, Springfield, O., presided at an annual drive-in managers' meeting in that city.

COLUMBUS, O. NEWS—C. G. "Dutch" Littler, former manager, RKO Grand, and a number of other theatres in the area, has been appointed manager of the In-Town Auto Theatre, suburban Whitehall. He succeeds Lou Holleb, who has been reassigned to the home office of Monarch Theatres in Chicago, owners of the local drive-in. . . . Rosemary Pearson has been named secretary to Ken Prickett, executive secretary, Independent Theatre Owners of Ohio. . . . Mr. and Mrs. Milton Yassenoff, Mr. and Mrs. Ken Prickett, and Fred Oestreicher were among Columbus theatre representatives who attended an invitational preview of "Ben-Hur" at the Capitol, Cincinnati.

CLEVELAND

Mrs. Claire H. Brewer, review chairman of the Motion Picture Council of Greater Cleveland, urges member chairmen, via the Council's monthly bulletin, The Cinenma-Scoop "to promote exceptional films for the family and for adults and young people in conversation with friends. Movie producers will not respect our criticism of films with objectionable content if we fail to support really splendid films." Mrs. Brewer has always been an advocate of constructive criticism rather than the militant approach. . . . If, as, and when Paramount rejoins the family of exchanges on Film Row, it will be prepared to operate with a crew now composed of Gordon Bugie, resident branch manager; Marvin Lapidus, salesman; and Ken Reuter, booker. Bookkeeping and physical operations will continue to be handled out of Pittsburgh. When Paramount closed its Cleveland branch in July, 1959, it was without local representation until November of that year when Gordon Bugie, who had been salesman, was upped to branch manager. He was the company's sole area representative until the first of the year when Marvin Lapidus joined him as salesman. This week Bugie was introducing Ken Reuter to theatre owners as the resident booker. All of this give credence to the rumors that Paramount will establish a new exchange on Film Row as soon as the industry strike is settled. . . . Sick Notes: Fred Holzworth, manager, Beech Cliff, is in Lakewood Hospital for observation; Walter Schmelter, manager, Madison, Cleveland, in the Berea Hospital; Jack Gutilla, Attica, Attica and the Roxy, DeGraff, in Cleveland Clinic. . . . Robert Blitz, Warner Bros. has been elected president of the Salesmen's Club of Cleveland to succeed Jerry Lipow of United Artists. Justin Spiegle of National Screen Service is the new vice-president and Sam Lichter of 20th-Fox continues as secretary-treasurer. The Salesmen's Club's functions are both social and charity. . . . Ed Ramsey set March 25 as opening date for his Plymouth Drive-In, Plymouth, O. . . . Paul Vogel of Wellsville has just completed the Communist Strategy course at the State Department's Foreign Service Institute in Washington, D. C., as one of his regular active Army reserve assignments. Now he is readying the Salem Drive-In, Salem, for an April 7 opening. . . . More exhibitors in this territory are participating in the Academy Awards than ever before, according to NSS branch manager Nat Barach who reports he has sold, to date, 151 Awards kits as against last year's total of 90 kits.

DALLAS

A weekly "Trading Post for Trading Stamps," designed for the convenience of moviegoers in the Dallas area, will be inaugurated at the Wilshire. The stamp trading post will be operated from 6:30 to 8 p.m. each Wednesday at the Wilshire. Patrons desiring to trade stamps will be given distinctive tags to help other trading stamp holders identify them. A trading post will be set up in the Wilshire lobby as headquarters for the stamp traders. The trading post idea has been born of rapid increase in different kinds of trading stamps available at Dallas stores. Any stamp trader desiring to see the screen attraction on "Swap Night" may do so by presenting a full book of stamps to the cashier. Any brand is acceptable, and cash will be returned for the difference. . . . With the approach of Academy Awards time, the Dallas News, Interstate Theatres, Isley Theatres, and Rowley United Theatres have announced another in an annual series of Academy Awards Sweepstakes. The contest will afford theatre patrons an opportunity to pick their Oscar winners again this season. Prizes range from $500 in cash, which may be used for a trip to Hollywood, to season passes at the participating theatres. Some 20,000 ballots will be distributed in the lobbies of the following Dallas theatres: Avenue, Beverly Hills, Circle, Crest, Esquire, Granada Heights, Inwood, Lakewood, Ma-

jestic, Major, Palace, Rosewin, Texas, Tower, Village, Vogue, Wilshire, and Wynnewood. . . . The newest Bridgette Bardot film, banned recently in Fort Worth, Tex., **may now be** shown there. Empire Pictures, which released the film through Kingsley Distributors, has won a suit which will enable release of the picture in that city. . . . Bob Williams, head booker for Paramount, has left the local exchange for a post at the Kansas City exchange where he will serve as a salesman. He was presented with a brief case by his fellow employees and a check to purchase necessary clothes to live in Kansas City. . . . Forest Baker, former booker at Warner Bros. film exchange, is now the shorts booker at the Paramount exchange. He replaces James Stelle, who has been transferred to the feature booking department.

HOUSTON

A pair of Hollywood veterans, Rex Allen and Jesse B. Kirkpatrick, have been signed for the picture, "The Tomboy and the Grand Champ," which is to be filmed in the Houston area, it was announced by Tom A. Reynolds producer, and director Francos Lyon. Actual shooting of the dramatic story is not scheduled to start until late this month, but background shots of the Houston Fat Stock Show and Rodeo have been filmed during the recent run of the show. Allen will play himself, as a guest star of the rodeo, while Kirkpatrick will have the important dramatic role of the circuit rider. For weeks, Reynolds and Lyon have been auditioning young actresses for the title role of the tomboy, but to date no one has been found for the role. . . . Sharon Petty, cashier at the Alabama, was the heroine of the week. She witnessed a woman shopping next to the theatre being robbed of her purse, hastily thought to write down the license number of the car of the snatcher who was caught the following day. . . . Interstate Theatres passed out $100 in prizes and 50 pairs of tickets to winners in a "Last Voyage" Oscar contest. The top prize was $25. The contest called for contestants to list the category and year of Academy Award nominations of Robert Stack, Dorothy Malone, George Sanders, and Edmond O'Brien, the films involved, and whether or not each player won the award. . . . Ellis Ford, manager, Delman, outbid competitors to book "Operation Petticoat," which had previously set a record for the longest run of any film at Loew's State. . . . The three Crosby Brothers, Lindsay, Phillip and Dennis will appear in a concert at the Music Hall. It was understood that Bing Crosby and his wife, Kathy Grant would also be here. Miss Grant's parents reside near here.

JACKSONVILLE

The Victoria, New Smyrna Beach, has been shuttered. . . . Dave Roper, formerly an outside salesman for Warner Bros., has opened a new business firm here, the Enterprise Booking Service, which is handling booking for independent drive-in and indoor theatres in Boynton Beach, Gainesville, Kissimmee, Naples, Perry, and St. Cloud. . . . Fred Mathis, Paramount manager, and his staff have moved from the old quarters they occupied for many years on the second floor of the Florida Theatre Building to new offices on the third floor of the same building. . . . Gleena Adams, former second vice-president of WOMPI, has resigned from the industry. Betty Healey, United Artists staffer, has been appointed to the vacated WOMPI post. . . . Mary Hart, local WOMPI president, announced that during March a new service will be performed here by WOMPI to better public relations between opinion-makers of the city and film distributors and exhibitors. Patterned after a similar service already being performed by WOMPI members in Dallas, the local group will sponsor a private screening each month of an outstanding new film scheduled for early release. . . . An April wedding date has been set by Ann Easters, United Artists office worker, and Richard Hiers. . . . Wedding bells recently rang for two WOMPI members. They are Mrs. Vern Butler, the former Bonnie Stroud of Florida State Theatres, and Mrs. Bruce Adams, Metro staffer who changed her name from Faye Wheeler. . . . Another WOMPI member, Mary Wagner, is wearing an engagement ring given her by John Zeitlinger, son of Dorothy Zeitlinger, also a

Film Exchange and Dealer Listing for the SEATTLE FILM TERRITORY

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• *Film Distributors*

ALLIED ARTISTS, 2418 Second Ave.—MUtual 2-2460
Br. Mgr.: Edmond D. Cruea. Sales: Robert Parnell, Bud Hamilton. Office Mgr. and Booker: Gordon Wallinger. Cashier: Verna Walcott. Emerg. Phone: EAst 2-0889.

BEVERLY, MAYFAIR, 7720 Greenwood Ave.—SUnset 2-7337
N.W. Agt.: James N. Selvidge. Emerg. Phone: SUnset 4-8946.

BUENA VISTA (Disney), 2330 Second Ave.—MAin 4-0186
Br. Mgr.: Ernie Piro. Booker: Kay Clonts. Emerg. Phone: EAst 5-4465.

COLUMBIA, 2415 Second Ave.—MAin 3-5349
Br. Mgr.: J. R. Beale. Office Mgr.: Homer J. Schmitt. Sales: W. R. Seale. Booker: Darlene De Maria. Cashier: Jacqueline Choat. Field Exp.: Sammy Siegel. Emerg. Phone: EMerson 3-1689.

FAVORITE FILMS OF CALIF., 2316 Second Ave.—MAin 4-6234
Br. Mgr.: C. L. Robinett. Office Mgr. and Booker: L. C. Tomlinsan. Cashier: Bliss Stansbery. Emerg. Phone: PRospect 8-2782.

METRO-GOLDWYN-MAYER, 2405 Second Ave.—MAin 3-4056
Br. Mgr.: Sam S. Davis. Office Mgr.: W. R. Vose. Sales: Arney Eichenlaub. Bookers: W R. Vose, Kenneth Snyder. Cashier: Irene Mills. Emerg. Phone: LIncoln 2-4097.

NORTHWEST RELEASING, Moore Theatre, 2nd and Virginia—MAin 4-4787, 2-6210
Br. Mgrs.: Jack J. Engerman, Zallie M. Volchok. Office Mgr. and Booker: Louise Welle. Field Exps.: Jack J. Engerman, Zollie M. Volchok. Emerg. Phones: ATwater 2-2347, EAst 3-9343.

PARAMOUNT, 2312 Second Ave.—MAin 2-4287
Br. Mgr.: H. W. Haustein. Office Mgr.: Craig Turner. Sales: John Kent, Jim French. Bookers: Craig Turner, Gary Dupen. Cashier: Hannah Trager. Emerg. Phone: SUnset 4-0043.

SAFFLE'S THEATRE SERVICE, 2421 Second Ave.—MAin 3-5177
Owner-Mgr.: Maurice Saffle. Booker: Bud Saffle. Cashier: Helen Reynolds. Emerg. Phone: ATwater 3-6866.

20TH CENTURY-FOX, 2421 Second Ave.—MAin 3-7815
Br. Mgr.: Mark Sheridan. Office Mgr.: James W. Brooks: Sales: Glenn Haviland, Mike Pawers. Bookers: James W. Broaks, Celia Blatt. Cashier: Mary Carey. Field Exp.: Warren Slee. Emerg. Phone: SHerwood 6-0317.

UNITED ARTISTS, 2403 Second Ave.—MAin 2-3788
Br. Mgr.: Robert Hazard. Office Mgr.: Harold Harden. Sales: Butch Leonard. Boaker: Lou Cobbs. Cashier: Roberta Messenger. Field Exp.: Earl Keate. Emerg. Phone: CHerry 2-3391.

UNIVERSAL, 2401 Second Ave.—MAin 2-3245
Sls. Mgr.: James B. Mooney. Office Mgr. and Booker: S. A. Madsen. Sales H. A. P. Frederick. Emerg. Phone: WEst 5-9369.

U. S. NAVY DIST. BOOKING OFFICE, 13th Naval Dist.—LAkeview 3-0550, Ext. 577

WARNER BROS., 2704 Second Ave.—MAin 2-0046
Br. Mgr.: J. W. Spear. Office Mgr.: Ed Hinchey. Sales: Richard Rockey. Booker: Lou Kahn. Cashier: Jane Bernardini. Emerg. Phone: SUnset 4-7822.

• *Supply Dealers*

AMERICAN THEATRE SUPPLY CO., 2300 First Ave.
B. F. SHEARER COMPANY, 2318 Second Ave.—MAin 3-8247
DISPLAY & STAGE LIGHTING, INC., 2410 First Ave.—MAin 2-7850
GLASER BROS., 3031 Western Ave.—MAin 4-8220
HARLAN FAIRBANKS CO., 116 Elliot Ave.—ATwater 4-7420
MODERN THEATRE SUPPLY (S. F. Burns, Inc.), 2319 Second Ave.—MAin 4-2515
NATIONAL THEATRE SUPPLY CO., 2330 Second Ave.—MAin 2-3421
THEATRE DRAPERY SUPPLY, INC., 2416 First Ave.—MAin 4-1770
W. A. SLATER CO., 2321 Second Ave.—MUtual 2-0155

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 2413 Second Ave.—MAin 4-2882
Br. Mgr.: Kenneth Friedman. Office Mgr.: A. B. McGlinchey. Sales: Anthony Hartfard. Booker: Georgeen Angeles. Cashier: Vera K. Kalasoff. Emerg. Phone: SHerwaad 2-3776.

• *Signs, Advertising and Printing*

ELECTRICAL PRODUCTS CONS., 1275 Mercer St.—MAin 3-3100
NATIONAL SCREEN SERVICE, 2413 Second Ave.—MAin 4-2882

• *Film Delivery Services*

INLAND NORTHWEST FILM SERVICE, INC., 1717 6th Ave. S.—MAin 2-0223
Owners and Mgrs.: Don Hoidale, Frank Whiting. Emerg. Phane: EMersan 3-2949.

LOCAL FILM DELIVERY, 2330 Third Ave.—MAin 4-0241
Owner: Chas. D. Lawsan. Mgr.: Chas. C. Lawson. Emerg. Phane: EMerson 2-0348.

NORTHWEST FILM SERVICE, INC., 2330 Third Ave.—MAin 4-0241
Owner: Paul Grunewald. Mgr.: Irene Marcy. Emerg. Phane: VAndyke 2-5806.

• *Service Companies*

ALTEC SERVICE CORP., Jones Bldg.—MAin 3-8221
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Salt Lake City Territory
Issue of April 20
Milwaukee Territory
Issue of April 27

Save Them!

WOMPI member, with plans for a church wedding in May. . . . Margaret Haynes, wife of Arnold Haynes, immediate past president of the Motion Picture Exhibitors of Florida and owner of the Naples Theatre, Naples, is the new manager, Trail Drive-In. . . . Monica Taylor, Universal staffer, is engaged to marry Everett McCormick, a University of Florida medical student. . . . Phil Keogh, former midwesterner, has joined the FST home office advertising staff. . . . John Harlan is the new office manager of the FST home office.

MIAMI, FLA., NEWS—Winners in Wometco's managerial contest to sell the most books of Thrif-Tik-Its were Mary Lawrence, Sunset; Sydney Levine, Mayfair; and Mike Rosenkranz, Cameo. Each of these had organizations selling over 100 Thrif-Tik-It books during the month of February. . . . Mitchell Wolfson, owner, Wometco Theatres, was honored by residents of Key West, Fla., during their "Old Island Days" celebration. Wolfson, a native of the island city, restored and made into a museum the house in which John James Audubon painted many of his famous paintings. The two day celebration found many Wometco employees traveling down from Miami as a gesture to their "boss," attending the formal opening of Audobon House and other festivities. . . . The Center discontinued weekday matinees and instituted an Early Bird price of 50 cents for adults and students from 6:00 to 7:00 p.m. . . . Managerial changes include David Blum to be manager, Circle, Miami Springs, Fla.; Marilyn Hunter, promoted from cashier to assistant manager, Normandy, Miami Beach; and Gus Riddell, assistant, Hollywood, Hollywood, Fla. . . . Variety Club's Show of Shows earned its top take—some $25,000—from 3,500 benefactors, when Bob Hope made an appearance at the show. Others who appeared for the benefit of Variety Children's Hospital were the Ink Spots, appearing as a trio, after the fourth member was missing and presumed drowned following a boating accident.

MEMPHIS

William Kendall, employee of the Guild, local art theatre, for two years, has succeeded Nelson R. McNaughton, Jr., as manager. McNaughton has taken over the management of the Peacock, a New Orleans art film house. The house has been completely renovated. McNaughton is president of a corporation which has leased the New Orleans theatre and a parking lot across the street. The operation is not connected with the Art Theatre Guild which operates the Memphis Guild and 10 other art theatres. McNaughton has been manager of the local house since 1957, and is a graduate of the University of Alabama. . . . Gem, Amory, Miss., is now owned by Charles Boren, Jr., and K. R. Roberts. . . . Mrs. Eunice Mitchell is now manager, Gem, Dumas, Ark. . . . Reopenings include Wilmot, Wilmot, Ark., Sundays only, and New Manila, Ark. Reopenings for drive-ins include Tommies, Kennett, Mo.; Pines, Pine Bluff, Ark.; Starlite, Henderson, Ky.; Skylark, Newport, Ark.; and Skylark, Clarksdale, Miss. . . . Plaza, Fort Smith, Ark., has closed.

NEW HAVEN

Robert Mortensen has been named manager, Rialto, Windsor Locks, Conn., succeeding Daniel Legasse, resigned. The theatre is owned by the Windsor Locks Rialto Corporation. . . . Maurice H. Bailey, head of the Bailey Theatres Circuit, operating the Whalley, Whitney, and Westville, suburban New Haven film houses, and the Yorkhaven Enterprises, operating the Shubert, New Haven's sole legitimate theatre, has signed a new 20-year lease with the Taft Realty Corporation for the Shubert. . . . M. J. (Mickey) Daly, president, Daly Theatre Corporation, has dropped Monday-through-Thursday schedule at the 1800-seat Daly, Hartford's first-run outlet for Spanish-language films. . . . Eastern States Farmer Exchange, Inc., whose main office adjoins the Majestic, West Springfield, Mass., has purchased the theatre building from local interests. It is understood that Murray Lipson will continue a motion picture policy at the Majestic, West Springfield's sole four-wall film outlet, under a lease from Eastern States. . . . David Jacobson, president of Jason Theatrical Enterprises, operators of first-run outlets in Willimantic, Bristol, and Torrington, Conn., has announced purchase of the State Theatre building, Torrington, from Morris Jacobson, southern Connecticut theatre owner, no relative of the buyer. In announcing the acquisition, David Jacobson said he does not plan to use the building for theatrical purposes, but that store and loft space will be available to business firms. . . . Mrs. Meyer (Marion T.) Bailey, 58, wife of the Bailey Theatres Circuit, New Haven, executive, died suddenly aboard a ship returning from a Caribbean cruise.

NEW ORLEANS

M. A. Connett, operating theatres in Mississippi and Texas with home offices in Newton, Miss., has taken over the buying and booking for Fred T. McLendon Circuit of Alabama Theatres in Foley, Bay Minnette, and Monroeville; and the Milton Florida Theatres. Assisting him with booking is Marijo James . . . MGM staffers Estelle Schilferth, Seattle, Wash., exchange, and Florence Herrman, Cincinnati exchange, while visiting here were tendered a luncheon by the local WOMPI . . . Gulf States Theatres announced the reopening of eight of their drive-ins on April 1, the Vicksburg, Vicksburg, Miss.; Joy Twin, Alexandria, La.; Barksdale, Bossier City, La.; Varia and 51, Jackson, Miss.; Anne, Leland, Miss.; Warrington, Warrington, Fla.; Palafox, Pensacola, Fla. . . . H. M. Wise announced that his open-air Pop's, Jena, La., will reopen April 1 . . . W. D. Conrad closed the Nila, New Iberia, La., indefinitely . . . Claude Bourgeois reopened the Hiway Drive-In, St. Louis, Miss. . . . Sammy Wright, co-owner, Lakeview, Fox and Algiers Drive-In, is back home from the hospital recuperating from spasms of the heart. He will have to take it easy for awhile . . . Shaffer Film Service moved into a new location at 1409 Cleveland Avenue, formerly occupied by Mike Heck's By-Heck Popcorn and Supplies and Concession ware distributors. Heck's new place is now at 354 S. Rampart Street.

PHILADELPHIA

Mike Levinson, now connected with United Producers Releasing Organization, was in in the interest of "Nature Girl and The Slaver," "Geisha Playmates" and some 20 other forthcoming pictures . . . Bill Moclair, Fox managing director, is now at Loew's Penn, Pittsburgh, Pa. . . . Milgram Booking and Buying Service is now handling the Oak, Oxford, Pa.; Laura, Montoursville, Pa.; and 19th Street, Allentown, Pa. . . . A. J. Vanni, SW district manager, collapsed in the office and was rushed to Hahnemann Hospital . . . Charlie Kaselman is back from the south and is now with Fan Fare . . . William Goldman, head, Goldman Theatres, returned from the West Coast . . . Variety Club Tent 13 will hold a gala Cabaret Night at the clubrooms on April 23 . . . Burt Stanley, old-time theatre manager confined to the Charles Johnson Home in Royersford, Pa., is bedridden and unable to send out any of the Easter cards he usually sends each year. He is lonely and anxious to hear from his industry friends. . . . Dave Rosen has several new Filmgroup releases.

PITTSBURGH

Gabe Rubin announced an April 25 opening for his Nixon road-show engagement of 20th Century-Fox's "Can-Can," in Todd-AO. . . . Harold Cohen, Post-Gazette movie and drama editor, was off with his family for a west-coast and Reno vacation, with assistant Win Fanning filling in. . . . Nearly 100 turned out for the farewell luncheon to Stanley Warner booking executive Marvin Samuelson, who is now affiliated with the Dipson Circuit. . . . Fred Kunkel, who is slated to leave his post as Penn manager to become assistant to United Artists circuit vice-president Salah Hassanein, introduced his successor, Bill Moclair, to the local film colony. Moclair was formerly at the Roxy, New York, and Fox, Philadelphia. . . . Aged father of Sylvia Goldman, of Stanley Warner accounting staff, fell and suffered a fractured pelvis. . . . Instead of Sandra Dee, it will be Patti McCormick (the brat of "Bad Seed") who will make a personal promotional appearance here on behalf of Universal's "The Snow Queen," Easter attraction at the Fulton. Both Miss Dee and Miss McCormick are "voices" in the cartoon feature from the Hans Christian Andersen fairy tale. . . . Lou Fordan, manager, Memorial, McKeesport, Pa., and his wife celebrated their 48th wedding anniversary. . . . Vet legit press agent Al Butler was here ahead of Nixon-bound "My Fair Lady." So insistent were would-be "Fair Lady" ticket buyers that Nixon owner Gabe Rubin had to have his home phone taken out! And ditto at the box-office, where treasurers had their hands full filling orders, without time to answer phones. . . . Dave Kane, Universal exploiteer, garnered newspaper space with a search for a Pittsburgh girl to be "Miss Snow Queen." Winner was to be crowned by Variety Club officials at a special Fulton Saturday morning premiere of the Universal picture. Attending the showing as guests of Variety were to be underprivileged children who have been campers at V. C.'s Camp O'Connell. . . . United Artists, cultivating the "forward look," sent copies of Allen Drury's best-seller, "Advise and Consent," to Pittsburgh movie critics even though the film version won't be ready for a year and a half. . . . Henry Burger, Stanley Warner zone ad manager and district manager, was off to New York for an advertising meet with Harry Goldberg and ad chiefs from other SW zones.

PORTLAND

Jules Gerlick, west coast manager for Lopert Films, was in conferring with exhibitors. . . . Warren Slee, 20th Century-Fox representative, staged a special showing of "Dog of Flanders" for the press and civic leaders at the 21st Avenue . . . Martin Foster, Guild and Fine Arts, flew in from San Francisco to confer with Nancy Welch, who manages both art houses. . . . Guests aboard United Air Lines new DC-8 jet included exhibitors in this area. The new jet makes Seattle a 30 minute trip. More time is consumed getting to either the Portland or Seattle airport from downtown than making the actual trip. San Francisco and Los Angeles are but a few hours flying time away.

ST. LOUIS

"Oscar" chairman Ed Borgan and Jerry Berger, 20th-Fox publicist for this territory, met with Missouri-Illinois Theatre Owners officers and directors and other theatre owners of the area on this year's plan, which includes an "Oscar Dinner" at which large screen TV presentation of the Academy Awards will be included. The dinner held last year proved highly successful. The St. Louis Globe-Democrat again plans to salute the motion picture industry by a special tabloid supplement on April 22 . . . Homer Hisey, Warners salesmen, died of a heart attack at his home. He had been in the industry for some 35 years . . . Ella S'Renco, mother of the late Ruby S'Renco, veteran projectionist and owner for many years of the Art theatre and trade screening room, died . . . The record-breaking cold wave accompanied by snow, sleet and ice hit the area business hard. In Paducah, Ky., the Broadway, headquarters of the Columbia Amusement Company, was the only business enterprise operating downtown. The South Twin Drive-In there was closed for the first time since its opening. In metropolitan St. Louis many drive-ins were forced to close and a number of others set back their contemplated opening dates. Some film salesmen were snowed in at various spots for as much as 24 hours. . . . The local premiere of "Power Among Men," Apollo Art, attracted over 600 persons. The benefit raised over $3,000 for the Jane Addams Centennial Committee to help build an apartment house in Spittal, Austria, for World War II refugees . . . Frances Hoffman, MGM booker, is in Incarnate Word Hospital for a checkup . . . Terry Hynes, Warners booker, resigned to take a post outside of the industry . . . Allied Artists moved its local bookkeeping to Kansas City . . . Mildred Skinner, formerly with Allied Artists, is now with National Theatres Mid-West division office . . . Teete Carle, 20th-Fox studio publicity department, was in for confabs at the local branch with district exploiteer Jerry Berger and others . . . Joseph Pedrucci, manager, the Roxy, Springfield, Ill., won the first prize of $500 in the 13-week Managers Opportunity Drive conducted by the Frisina Amusement Company.

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SALT LAKE CITY

The local Buena Vista exchange has moved to 139 South Second East Street. . . . Buena Vista booker and office manager Stephanie Hall has replaced Grace Barry. . . . Warren Butler, manager, Rialto, for Fox, is recovering nicely from illness and should be leaving the hospital soon. . . . MGM's "Ben-Hur" had its Intermountain invitational premiere at the Centre. . . . The Southeast, a Fox house here, featured a "Men's Leap Year Nite" on Feb. 29 with all men admitted free when accompanied by a paying lady.

SAN ANTONIO

The Azteca film exchange will alternate with Clasa-Mohme in supplying first-run Spanish language films each week for the State, downtown theatre recently converted by Interstate Theatres to handle Spanish language product. . . . Mrs. Gaston Philippi, 81, widow of one of San Antonio's first film and theatre supply house owners, died here. . . . Andrew and Virginia Stone, producers of "The Last Voyage," were in the city for a round of press conferences to publicize their picture. . . . Arnulfo Arias Roa, assistant booker at the Azteca film exchange, is back at work after full recovery following a minor operation. . . . The Plaza, Boerne, Texas, which has been shuttered for some time has been reopened for business. . . . An attempted robbery of the Colon at El Paso, Tex., by two knife wielding bandits was foiled by the cashier ignoring their demands for the money and the manager's timely appearance with a club. The pair was apprehended after robbing a local hotel and a parking lot attendant, on a bus 10 minutes out of the city. . . . The American Cancer Association sponsored a 10 a.m. movie for women only at the Ellanay, El Paso, Tex. The movie explained the process of self examination in detecting the early stages of cancer. The use of the theatre and the services of all employes were donated by Bill Bohling, manager, to the very worthy cause. Bohling also held a fund raising showing for the El Paso Police Athletic Fund with "The Big Circus" and added attractions at $1 per person with good attendance reported. Bohling was cited by KELP in its "Be Kind to (name of selected person) Week". The week accentuated various luncheons, dinners, telephone calls of good wishes, as well as candy and flowers for Mrs. Bohling. . . . The Fiesta Drive In, El Paso, Tex., is in the process of returning to a full schedule after operating on weekends only basis since last fall. . . . A two million peso structure is being built at Nuevo Laredo, Mexico, across the border from Laredo, Tex. This will replace the city's largest theatre, Teatro de las Americas, which was destroyed by a spectacular fire. The building is expected to be completed within four months. The theatre will feature a glass screen and provide seating for 3,500 patrons. . . . Antitrust action brought by S. G. Fry, operator of the Liberty, Tyler, Tex., against the operators of the Tyler and Arcadia and a group of distributors has been settled and dismissed in Federal District Court in Tyler. Fry has been granted an opportunity to bid competitively for first-run films at Tyler for a trial period of one year, and has been paid attorney's fees and court costs. Settlement was announced by John Q. Adams, executive vice-president of Texas Consolidated Theatres, Inc. . . . Thomas J. Wade, 43, manager, Bronco Drive-In, El Paso, Tex., died there. For a time he was with the Dollison Circuit as general manager. . . . Hence Thaxton, doorman at the Plaza, El Paso, Tex., has been moved to the Trans-Texas Ellanay as assistant manager, according to Bill Bohling, manager.

Foster H. Ramsey, Jr. has been recently appointed manager, Paramount, Abilene, Tex., by W. E. Mitchell, general manager of Texas Consolidated Theatres. Ramsey succeeds Bill Ellis, who resigned. . . . Arthur Hale has opened the LaGunga, Amarillo, Tex. . . . Roy Moore, Atlanta, has added the Joy, Mount Vernon, Tex., to his circuit. . . . Ed Green, Texas Theatre Service, has taken over the Lancaster, Lancaster, Tex. from V. H. Post, long time owner of the theatre.

SEATTLE

Warren Slee, 20th-Fox publicist, attended a meeting in Los Angeles called by Rodney Bush, head of exploitation. . . . Foster Blake spent several days at the Seattle exchange of Favorite Films, and went to Portland accompanied by C. L. Robinett, Seattle branch manager. . . . The local Variety Club received nearly $1,500 from a benefit for the Heart Fund of the recent Shelley Berman show. . . . Arnold Mills, well-known former Northwest exhibitor now living in Los Angeles, was married to Charlene Reval. He was formerly associated with Fox-Evergreen and is now in personnel management. . . . John Cummins, formerly associated with Favorite Films in Seattle, and subsequently branch manager of the Portland exchange, resigned. . . . Agnes Joseph, secretary to Paramount branch manager left her position to live in Calgary. She has been replaced by Jessie Weis. . . . Verna Estabrook, cashier at Allied Artists, was married to Leland Walcott, U. of W. student, at the Laurelhurst United Presbyterian Church.

WASHINGTON, D. C.

Area reopenings included the General Pulaski Drive-In, White Marsh, Md.; Sidney Lust Drive-In, Newport News, Va.; Keysville Drive-In, Keysville, Va.; Farmville Drive-In, Farmville, Va.; 235 Drive-In, Lexington Park, Md.; Hager Drive-In, Williamsport, Md.; Super 29 Drive-In, Fairfax, Va.; Hiway Drive-In, Mt. Lena, Md.; West Point Drive-In, West Point, Va.; Harford Drive-In, Aberdeen, Md.; 219 Drive-In, Deer Park, Md.; 301 Drive-In, Waldorf, Md.; Sunset Drive-In, Alexandria, Va.; Ruckersville Drive-In, Ruckersville, Va.; and Ridge Drive-In, Charlottesville, Va.

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SECTION TWO
VOL. 63 NO. 21
APRIL 13, 1960

COLUMBIA

Killers Of Kilimanjaro

MELODRAMA
91M.

Columbia
(CinemaScope)
(Eastman Color)

ESTIMATE: Colorful jungle yarn for program.

CAST: Robert Taylor, Anthony Newley, Anne Aubrey, Gregoire Aslan, Allan Cuthbertson, Martin Benson, Orlando Martins, Donald Pleasence, John Dimech, Martin Boddey, Earl Cameron, Harry Baird, Anthony Jacobs. Produced by Irving Allen and Albert R. Broccoli; directed by Richard Thorpe.

STORY: Engineer Robert Taylor plans to build the first East African railway although others sent by his company never returned. Befriended by young Arab Martin Benson, son of slave trader Gregoire Aslan, he sets out with aide Anthony Newley and Anne Aubrey, who seeks her father and fiance, members of the last surveying party. Aslan is working with a rival railway firm, who have promised support for his slaving activity, and Taylor's crew is attacked by them on numerous occasions. Aubrey finds her fiance, completely broken mentally and physically, in the jungle. Her father is dead. Taylor and his band push on, conquering wild beasts and befriending hostile tribesmen. In a pitched battle between slavers and Taylor's band, Aslan is killed and his followers routed. He will build the railroad with Aubrey by his side.

X-RAY: Darkest Africa is still an interesting locale, and fine color photography add to this familiar story of jungle dangers. Performances are adequate, with Taylor a rugged hero and Newley providing comedy relief. There is enough action to satisfy, and this shapes up as an okay addition to the program. African jungle scenes and native rituals provide additional exploitation material. Screen play by John Gilling and Earl Felton.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Thousand Thrilling African Adventures"; "Trapped By Marauding Slave Traders . . . Besieged By Barbaric Savages . . . Stampeded By Man-Eating Beasts . . . They Bent Africa To Their Will"; "Africa As You've Never Seen It . . . More Savage Than Ever Before."

Man On A String

MELODRAMA
92M

Columbia

ESTIMATE: Good spy yarn.

CAST: Ernest Borgnine, Kerwin Mathews, Colleen Dewhurst, Alexander Scourby, Glenn Corbett, Vladimir Sokoloff, Friedrich Joloff, Richard Kendrick, Ed Prentiss. Directed by Andre de Toth; produced by Louis de Rochemont; associate producers, Louis de Rochemont III and Lothar Wolff.

STORY: Hollywood film producer Ernest Borgnine has been gradually sucked deeper and deeper into the Soviet espionage net. When his father, Vladimir Sokoloff, is freed from behind the Iron Curtain, Borgnine is especially grateful to chief agent Alexander Scourby, who hints that they are working on freeing his brothers as well. Borgnine's work amounted to introducing agents to people of influence. Working with Scourby are Ed Prentiss, an American millionaire turned Communist, and his wife, Colleen Dewhurst, who has been having an affair with Scourby. It turns out that a government agency, the Central Bureau of Intelligence, is aware of what has been going on and has kept everyone under surveillance. Borgnine's assistant, Kerwin Mathews, turns out to be a government agent. When faced with exposure and reproach from his father, who is convinced the brothers are dead, he works with the government and becomes a double-agent to learn what he can from the Russians. He is sent to West Berlin to make a government-sponsored film, and from there he goes to Moscow at the invitation of the Russians. Convinced of his loyalty to them, he is shown much of their espionage system. Prentiss reveals Borgnine's identity, and the Russians try to prevent his return to West Berlin. He manages to escape and is able to provide the U.S. with valuable information to combat the Russian espionage system.

X-RAY: Suspense and intrigue go hand-in-hand in this exciting meller about espionage and counter-espionage. Interest is well maintained throughout the running time. Characterizations are effective, and the direction and production are good. This story, based on the revelations by film producer Boris Morros is bolstered by authentic footage taken in Russia which gives it an authentic ring. The workings of U.S. intelligence agents are quite impressive. It should do okay as part of the show and better where some extra effort is involved. The screenplay is by John Kafka and Virginia Shaler, adapted in part from "Ten Years As A Counterspy," by Morros in collaboration with Charles Samuels.

TIP ON BIDDING: Higher program rates.

AD LINES: "Inside Top Secret Russia"; "A Double Agent Means Double Danger."

PARAMOUNT

Five Branded Women

MELODRAMA
106M

Paramount
(Filmed in Italy and Austria)

ESTIMATE: Interesting meller.

CAST: Van Heflin, Silvano Mangano, Vera Miles, Barbara Bel Geddes, Jeanne Moreau, Richard Basehart, Harry Guardino, Carla Gravina, Alex Nicol, Steve Forrest, Romolo Valli, Sid Clute. Produced by Dino de Laurentiis; directed by Martin Ritt.

STORY: Five Jugoslav girls, Silvano Mangano, Vera Miles, Barbara Bel Geddes, Jeanne Moreau, and Carla Gravina, have their hair shorn off by partisans for having love affairs with Nazi sergeant Steve Forrest. The latter is attacked and seriously wounded by partisan Harry Guardino. The girls are driven out of town by the German commandant. They get guns and clothes from Germans they are able to kill. The partisans, led by Van Heflin, who supervised the removal of Mangano's hair, come across the girls attacking a convoy. The Heflin force helps to route the enemy. Jeanne Moreau manages to capture Captain Richard Basehart. The girls are allowed to join the partisans but are warned of the rules which prohibit sex and romance. Guardino makes a play for Vera Miles and fondness develops between Moreau and Basehart although he is still her prisoner. Gravina is to have a baby as a result of her relations with Forrest. Guardino seduces Miles while they are on duty, permitting a German patrol to infiltrate. The pair are court martialed and executed. Partisans plan a successful attack on the town which kills many of the officers. Basehart, left behind, makes a dash to escape, and Moreau kills him. The Germans discover their hideout and they are forced to move out. They go over the mountains and come to a pass which could be held with a machine-gun to give the others a chance to get away. Heflin volunteers to remain behind, and Mangano insists on staying with him.

X-RAY: Action, brutal situations, earthy language, and oppression, plus what happens to women in war, are to be found in this tale of Jugoslav guerrillas in action. It is interest-holding throughout, performances are good, and direction and production are effective. Given a campaign, it could show up okay as part of the program. Exploitation of the women's angle can spark audience attention. The cast has enough to offer in the way of talent and "names" to give the entry added interest.

TIP ON BIDDING: Higher program rates.

AD LINES: "They Had To Kill To Stay Alive"; "No One Would Have Anything To Do With The 'Five Branded Women'."

In The Wake Of A Stranger

MELODRAMA
69M.

Paramount
(English-made)

ESTIMATES: Satisfactory prgram fare.

CAST: Tony Wright, Shirley Eaton, Danny Green, Harry H. Corbett, Willoughby Goddard, Barbara Archer, Vanda Godsell, Tom Bowman, Alun Owen, James Ottaway, Peter Sinclair, Peter Carver, Frank Pemberton, Patricia Dean, David Hemmings, Jemma Hyde, Vera Lennox, Betty Anderson. Produced by John Pennington; directed by David Eady.

STORY: Seaman Tony Wright gets drunk ashore and wakes up the next morning remembering carrying an unconscious man somewhere. He finds blood on his raincoat and a briefcase belonging to teacher Shirley Eaton, whom he seeks for aid and information. Actually, two thugs, Harry H. Corbett and Danny Green, have murdered a bookmaker. They become worried when the body stays missing, and fear reprisals from the bookmaker's partner, Willoughby Goddard. Wright meets the murderers and tells his story. They pretend to aid him, but really plan to let him take the blame for the murder. They turn him over to Goddard. Wright remembers where the body is, and the real murderers are unmasked in a showdown. Wright will remain ashore with Eaton.

X-RAY: This unpretentious adventure yarn will fit into the program despite a lack of names that mean anything. Like most English films, it contains some interesting character types. It lags at times, but holds interest fairly well. Shirley Eaton makes an excellent impression and is deserving of roles in more impressive films. The short running time makes it an acceptable companion piece for some of today's longer shows. Screenplay is by John Tully.

AD LINES: "His Last Shore Leave Turned Into A Nightmare Of Fear And Violence"; "Was He A Murderer . . . Only A Frightened Girl Knew For Certain."

20th-FOX

Flame Over India

MELODRAMA
134M

20th-Fox
(CinemaScope) (DeLuxe Color)
(Rank) (English-made)

ESTIMATE: Exciting, suspenseful meller.

CAST: Kenneth More, Lauren Becall, Herbert Lom, I. S. Johar, Ian Hunter, Wilfrid Hyde White, Eugene Deckers, Govind Raja Ross, Ursula Jeans. Produced by Marcel Hellman; directed by J. Lee Thompson.

STORY: At the turn of the century in the Northwest frontier of India, career soldier Kenneth More is assigned by the British to rescue Hindu Prince Govind Raja Ross, his American governess Lauren Bacall, and others when a rebellion breaks out among Moslem tribesmen. With the aid of engineer I. S. Johar, an antiquated train is pressed into service for the 300-mile trouble-torn journey. Others aboard are Wilfrid Hyde White, pacifist secretary to the Governor, who is swept by continuous attacks on the train by rebels into a fury that gives no quarter or mercy; Eugene Deckers, armament salesman; Ursula Jeans, the Governor's wife; and Herbert Lom, half-breed reporter, who shows his true light late in the journey. More surmounts all odds and gets the ancient train and its human cargo through to safety.

X-RAY: Produced on actual location in India, and with considerable dash and sweep through the CinemaScope and DeLuxe Color mediums, this is thrilling, exciting, and suspenseful film fare, although the happy ending is obvious from the start. The film is featured with outstanding and natural performances by the entire cast, with Lom and Johar outstanding. In the battle scene there are literally thousands of hard riding and battling tribesmen. Many sequences of the train's long, long journey are compelling, with the massacre shots of the remains of an earlier refugee train sure to be long remembered. Bacall, of course, is a potent American name, and she will be of help in the U.S. selling. It's a fine film of its type Screen play is by Robin Estridge.

TIP ON BIDDING: Better program rates, depending on situation.

AD LINES: "A Memorable Suspense Drama Of Human Strife In India"; "Attack From Outside And Within—A Real Thriller!"

UNITED ARTISTS

The Fugitive Kind

DRAMA
119M.

United Artists
(Jurow-Shepherd-Pennebaker)

ESTIMATE: Tennessee Williams' drama has shock appeal, top names.

CAST: Marlon Brando, Anna Magnani, Joanne Woodward, Maureen Stapleton, Victor Jory, R. G. Armstrong, Emory Richardson, Spivy, Sally Gracie, Lucille Benson, John Baragrey, Ben Yaffee, Joe Brown, Jr., Virgilia Chew, Frank Borgman, Janice Mars, Debbie Lynch. Produced by Martin Jurow and Richard A. Shepherd; directed by Sidney Lumet.

STORY: Marlon Brando, guitar playing hobo determined to change his way of life, is stranded in a small southern town where Maureen Stapleton, wife of the brutal sheriff, tells him of a job available in the general store run by Anna Magnani. Magnani is lonely, married to bitter Victor Jory, who is dying of cancer, and is attracted to strange-talking Brando. He is also desired by Joanne Woodward, outcast daughter of the town's leading family. Magnani and Brando are drawn together and she tells him of her past. A wine garden owned by her father was burned and destroyed and her father was killed for selling to Negroes. She is determined that the town's narrow attitudes won't destroy her and plans to make the spirit of the wine garden come alive again by opening a confectionery. Brando feels himself drawn into a relationship that can only bring him grief and decides to run away. Magnani learns she is carrying Brando's child, and they plan to run away together. Jory cruelly tells Magnani he was one of the men that destroyed her father. Brando is falsely accused of molesting Stapleton and warned to get out of town. As he is about to leave, Jory sets fire to the confectionery and kills Magnani when she tries to stop him. Brando, trying to help Magnani, is killed by an angry mob. Woodward finds his snakeskin jacket in the ruins. Wild things leave their skins behind, she says, so the fugitive kind can follow its kind.

X-RAY: The dramatic fireworks in Tennessee Williams' work may not be pleasant, but it is always powerful. Here, a top cast of proven name power delivers virtuoso performances of real power. The strange drives of Williams' characters make for shadowy meanings at times, but boxoffice results of his past screen efforts show a ready and sizable audience. It's strictly adult entertainment, of course, and likely to find its best reception among more sophisticated and discriminating theatregoers. Some of the scenes are sexually explicit, and the dialogue is frank and sizzling. It is based on the play, "Orpheus Descending," which was not a commercial success, and probably is not as familiar to theatregoers as was "Cat on a Hot Tin Roof," for instance. This certainly won't be everybody's cup of tea, but it will surely stir up plenty of pro and con discussion. The talk won't hurt boxoffice potential a bit, particularly in metropolitan situations. The professional moralist will no doubt see it as ammunition for his anti-movie propaganda guns, but it is another indication that the screen can provide potent, shock-filled drama no less impressive than the legitimate stage. Screenplay is by Tennessee Williams and Meade Roberts.

TIP ON BIDDING: Better rates, depending on situation.

AD LINES: "Three Academy Award Winners —The Most Explosive Star Combination Of The Year In Tennessee Williams' Most Shattering Drama"; "With A Guitar And A Snakeskin Jacket He Drifted Out Of The Rain . . . Into The Lives Of These Two Women"; "And Now The Screen Is Struck By Lightning."

Noose For A Gunman

WESTERN
70M.

United Artists
(Premium)

ESTIMATE: Satisfactory western for duallers.

CAST: Jim Davis, Lyn Thomas, Ted de Corsia, Leo Gordon, Walter Sande, Barton MacLane, Harry Carey, Jr., Lane Chandler. Produced by Robert E. Kent; directed by Edward L. Cahn.

STORY: Jim Davis returns to his home town where he receives anything but an enthusiastic welcome as he is a known killer. Marshal Walter Sande permits him to stay, however, when he reveals he returned to warn the town that bandit Ted de Corsia intends to rob the stage passing through. Davis also proves that Barton MacLane and his henchmen are in league with de Corsia, and that MacLane is guilty of the old crime for which Davis was accused. De Corsia and his gang are routed, MacLane and others killed, and Davis proceeds with wedding plans with Lyn Thomas.

X-RAY: Satisfactorily produced, directed, and enacted, this western holds interest and unfolds with sufficient action to please its type of devotees. The story is by Robert B. Gordon.

AD LINES: "Nothing Ever Held You As Taut As 'Noose For A Gunman' "; "Only One Man And Two Guns Could Save The Town From Dread Raiders!"

UNIVERSAL-INT.

The Cossacks

MELODRAMA
113M.

U-I
(Totalscope)
(Eastman Color)
(Italian-made)
(Dubbed in English)

ESTIMATE: Spectacle has lots to offer.

CAST: Edmund Purdom, John Drew Barrymore, Georgia Moll, Pierre Brice, Elena Zareschi, Erno Crisa, Maria Grazia Spina, Massimo Girotti, Mario Pisu, Laura Carli. Produced by W. Toyrjansky; directed by Giorgio Rivalta.

STORY: Circassian chief Edmund Purdom wages a religious war against Russian Czar Alexander II from 1850 to 1860, but the huge armies eventually smash him. Purdom is forced to surrender his young son as a hostage into Russian custody. The lad informs him that he will return to be at his side. Ten years later, the son, John Drew Barrymore, is a cadet at the Russian officer's school where his closest friend is Pierre Brice. He has fallen in love with Georgia Moll, daughter of a high-ranking officer, Mario Pisu. One day they are close to the Czar when an attempt is made on his life. The cadets thwart the killer. They are decorated for their deed. When the news reaches Purdom, he accuses his son of being a turncoat and is no longer concerned about his being a hostage. He starts another war. Pisu is named to head the opposing Russian forces. The Czar sends Barrymore home to persuade Purdom of his folly. He is unsuccessful. Moll decides to try and reach him, hiding in an ammunition train led by Brice. The column is attacked by Purdom's forces, and Moll and Brice are taken prisoner. Purdom sends Pisu word to surrender a vital bridge or his daughter dies. Pisu refuses to accede and the fighting resumes. Barrymore joins Purdom to convince him of the folly of fighting the Russians, but Purdom refuses to listen even as his troops are massacred. When Barrymore tries to surrender, Purdom mortally wounds him, after which he realizes the futility of it all and offers to surrender.

X-RAY: If viewers won't mind the dubbing, they are in for quite a treat from a spectacle viewpoint. This has thousands involved in combat, scenic splendors, and a fairly interesting yarn. The acting is okay, and direction is adequate. The only "names" familiar to American audiences are those of Edmund Purdom and John Drew Barrymore, and if these, plus the spectacle, are sold and plugged, results could be satisfactory.

TIP ON BIDDING: Fair program rates.

AD LINES: " 'The Cossacks' Ride To Glory And Adventure"; "Thrills From Yesteryear".

WARNERS

Sergeant Rutledge

DRAMA
111M

Warners
(Technicolor)

ESTIMATE: Highly interesting adventure drama.

CAST: Jeffrey Hunter, Constance Towers, Billie Burke, Woody Stroke, Juano Hernandez, Willis Bouchey, Carleton Young, Judson Pratt, Bill Henry, Walter Reed, Chuck

Hayward, Mae Marsh, Toby Richards, Fred Libby, Charles Seel, Cliff Lyons, Jan Stine. Produced by Willis Goldbeck and Patrick Ford; directed by John Ford.

STORY: First Sergeant Woody Strode, former slave and a proud Cavalry soldier, is accused of rape and murder of the post commander's young daughter and slaying of the commander. Post-Civil War feelings run high at the court martial, and Jeffrey Hunter, Strode's superior officer, defends the accused. Strode explains that he ran away after the post commander's death because no one would believe the innocence of a Negro soldier following a white girl's rape and murder. Constance Towers explains how Strode saved her life from Apache attack while he was escaping. Hunter tells of finding the body of young Jan Stine on the trail with a charm locket always worn by the dead girl in his jacket pocket. He contends that the boy was guilty and that Strode came on the scene, was confronted by the girl's father, and killed him in self defense. Questioning of Stine's father reveals that it was his jacket. He is prepared to let his dead son assume the guilt, but Hunter forces a confession. Strode is cleared of all charges and proudly returns to his crack Negro outfit.

X-RAY: John Ford is a master of the outdoor drama, and his talents shine again here, both in scenic wonders and in the very human and highly interesting story he tells. Woody Strode, so impressive in "The Last Voyage," clinches his place here as one of the finest new talents on the screen. His proud Negro sergeant is a tower of strength and always believable. The courtroom scenes build considerable tension, lightened by Ford's injection of some comedy here and there. Excellent use of the flashback technique spins out the yarn with building tension, and the climax, which should surprise many, is highly satisfying dramatically. Performances by all are fine, but it is master director Ford and the powerful Strode who lift this far above the ordinary adventure yarn of the west. Written by James Warner Bellah and Willis Goldbeck.

TIP ON BIDDING: Better program rates.

AD LINES: "A Proud Soldier Accused Of A Shocking Crime . . . A Tense Courtroom About To Explode Into Violence"; "The Bitterness That Followed The Civil War . . . And A Man With The Courage To Battle For The Truth"; "John Ford's Master Hand Spins A Tale Of Deep Drama And High Adventure."

FOREIGN

Charley Moon

COMEDY MUSICAL
92M

British-Lion
(English-made)
(Eastman Color)

ESTIMATE: Lightweight, entertaining import.

CAST: Max Bygraves, Dennis Price, Michael Medwin, Florence Desmond, Shirley Eaton, Patricia Driscoll, Charles Victor, Reginald Beckwith, Cyril Raymond, Peter Jones, Newton Blick, Vic Wise, Lou Jacobi, Eric Sykes, Bill Fraser, Brian Oulton, Stuart Saunders, Harold Goodwin, Michael Dear, Jane Asher, Anthony Bygraves. Produced by Colin Lesslie and Aubrey Baring; directed by Guy Hamilton.

STORY: Farm lad Max Bygraves, who has singing talent and has appeared in many church theatricals, goes off to war. In camp he meets up with Dennis Price, "ham" actor, and joins him in camp shows. Price, recognizing Bygraves' talent, assumes the post of manager, and they enter upon a theatrical career when they get out of service. Bygraves shoots up to the top, finally parting from Price when a theatrical manager points out he will do better by himself. Success does not go to his head, and Bygraves remains pretty much himself, despising the lavish living of his agent and the phony adulation of hangers-on. He tries to help the career of a pretty ingenue, whose debut in a new musical is beset with accidents and audience derision. Bygraves commits the unpardonable sin of temperamentally haranguing the audience, and for his efforts the girl blames her flop upon him. He leaves the theatre and returns home to the girl he left behind, after briefly travelling with a carnival.

X-RAY: This is charming, entertaining, wholesome film fare, although it is a bit old-fashioned in construction with the story merely a thread to hold the musical numbers together and to exhibit the considerable talent of personable and likeable Max Bygraves. Production and direction are first rate, and the color an added asset. Support is fine, especially that of Dennis Price. The songs are listenable. This is based on a novel by Reginald Arkell.

AD LINES: "It's Funny; It's Romantic; It's Great!"; "You'll Be Happy You Met 'Charley Moon'."

The Chasers

DRAMA
75M

Hakim
(French-made)
(English titles)

ESTIMATE: Interesting import for art and specialty spots.

CAST: Jacques Charrier, Charles Aznavour, Dany Robin, Dany Carrel, Estella Blain, Veronique Nordey, Margit Saad, Inge Shoener, Anouk Aimee, Nicole Berger, Belinda Lee. Directed by Jean-Pierre Mocky; produced by Lisbon Films.

STORY: It's Saturday night in Paris, the time when young men seek out young women for a good time. Experienced young Jacques Charrier has no difficulty finding girls, but he is seeking the "ideal" woman. On the other hand, timid bank clerk Charles Aznavour is after any girl but can't seem to get anywhere. Charrier takes pity on him and invites him along as he goes searching. Their first encounter is with Dany Robin, who is an easy mark, and Charrier decides that the set-up is not for them. Another encounter with a pair of girls in a cafe almost comes off but not quite. Their next contact is with Swedish girls Margit Saad and Inge Schoener, and all wind up at a wild party in Montmarte. Charrier thinks he has found someone special in Belinda Lee, but he is disappointed again and leaves. Aznavour meanwhile meets a girl, and the two, seemingly interested in each other, walk off into what is left of the night discussing many things, the future included. Charrier is on his own seeking "the girl" once again.

X-RAY: Always interesting and at times unusually absorbing is this import that deals in the search of men for women and sometimes vice versa. What results is a film of frankness. Some of the situations are typically continental in manner and execution and may cause eyebrow raising here, but art and specialty house audiences are accustomed to this sort of thing and it shouldn't come as too much of a surprise to them. The cast performs well and direction and production are good.

AD LINES: "They Wanted Girls, Girls, Girls"; "Romance On A Summer Night In Paris."

Expresso Bongo

COMEDY DRAMA
108M.

Continental
(English-made)

ESTIMATE: Very good, adult comedy drama with music.

CAST: Laurence Harvey, Cliff Richard, Sylvia Syms, Yolande Donlan, Meier Tzelniker, Ambrosine Phillpotts, Eric Pohlmann, Gilbert Harding, Hermione Baddeley, Reginald Beckwith, Wilfrid Lawson, Martin Miller, Avis Bunnage, Barry Lowe, Kenneth Griffith, Susan Hampshire, Peter Myers, Susan Burnet, Patricia Lewis, Lisa Peake. Produced and directed by Val Guest.

STORY: Laurence Harvey, likeable but unscrupulous actor-agent, lives in Soho with strip-teaser girl friend Sylvia Syms. He shamelessly exploits rock 'n roll singer Cliff Richard, whom he finds in a coffee bar. Relentlessly the "big shots" of show business take away his protege and squeeze out the luckless and protesting agent. Yolande Donlan, fading American musical star, who collects husbands and handsome singers, adds the final insult by capturing Richard, and Harvey returns to Soho to bounce back with yet another "discovery," his long suffering girl friend, Syms.

X-RAY: With a wealth of genuine atmosphere of Soho, its strip joints, drinking dens, coffee bars, bright lights and shadows, and sterling performances by the entire cast, this screen version of Wolf Mankowitz's stage success emerges as fast, funny, adult musical entertainment. The songs from the original show have been retained and have been augmented with other songs. They all fit right in with the action. There is plenty of double entendre, all good for laughs, and plenty of spice and sophistication which should limit this for adult audiences. There is also quite a bit of profanity and some nudity in the strip and back stage scenes. Exhibitors must decide on the basis of their situations what their patron's reaction will be to the adult proceedings.

AD LINES: "He Was A Heel—But A Lovable One!"; "London's Top Musical On The Screen With A Cast Of Favorites."

MISCELLANEOUS

The Incredible Petrified World

MELODRAMA
70M

Governor

ESTIMATE: Lower half filler.

CAST: John Carradine, Phyllis Coates, Robert Clarke, others. Produced and directed by Jerry Warren.

STORY: Scientist John Carradine invents a diving bell, in which colleagues attempt to reach new ocean depths. The bell fails, but his skin diver associates escape and come up in caverns in the lower depths. His brother has a duplicate bell, and Carradine, never giving up hope, makes a deal for further exploration. His fellow scientists finally make it to the surface after an earthquake in the caverns shows the way back to earth. They encounter an aged mole-man, etc.

X-RAY: With some interesting underwater footage of fish, etc., and of the caverns, this will do okay as lower half filler. There isn't much acting, despite the presence of several lesser-known names. Production and direction are fair.

AD LINES: "Thrills In The Hidden Ocean Depths"; "An Exciting Scientific Adventure."

Pollyanna

DRAMA
134M.

Buena Vista
(Technicolor)

ESTIMATE: High rating family entry.

CAST: Jane Wyman, Richard Egan, Hayley Mills, Karl Malden, Nancy Olson, Adolph Menjou, Donald Crisp, Agnes Moorehead, Kevin Corcoran, James Drury, Leora Dana, Ed Platt, Anne Seymour, Reta Shaw, Mary Grace Canfield, Jenny Egan. Directed by David Swift; associate producer, George Golitzin; a Walt Disney presentation.

STORY: In 1912, Hayley Mills arrives at the home of aunt Jane Wyman after being orphaned by the death of her missionary father and mother. She is met by Nancy Olson, Wyman's first maid. Another arrival is Dr. Richard Egan, a successful surgeon and one-time fiance of Wyman, who is returning for the first time in five years. Mills is greatly impressed with the obvious wealth of Wyman, and she can't help but continually refer to it. Others in the household are cook Reta Shaw and second maid Mary Canfield. Mills gets to meet others in town, including Olson's boy friend, James Drury, for whom Wyman has little regard. Shortly afterwards, a fire occurs in the old orphanage, and Mayor Donald Crisp thinks it time a new building was put

(*Continued on page 4696*)

ALPHABETICAL GUIDE TO 227 Features Reviewed

This Index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A

Anatomy Of A Murder—160m.—Col. 4633
Angry Island—90m.—For 4687
Angry Red Planet, The—83m.—A-I 4685
Aren't We Wonderful—120m.—For. 4667
Atomic Submarine, The—72m.—AA 4685

B

Babette Goes Ta War—103m.—Col. 4681
Back To The Wall—94m.—For 4635
Battle Of The Coral Sea—80m.—Col. 4645
Beatniks, The—79m.—Misc. 4668
Beast From Haunted Cave—65m.—Misc. 4651
Because They're Young—102m.—Col. 4685
Behind The Great Wall—98m.—Misc. 4663
Beloved Infidel—123m.—Fox 4658
Ben-Hur—212m.—MGM 4657
Best Of Everything, The—121m.—Fox 4646
Big Night, The—74m.—Par. 4677
black Orpheus—107m.—For 4679
Blitzkrieg—91m.—For 4687
Blood And Steel—63m.—Fax 4662
Blue Angel, The—107m.—Fox 4634
Bobbikins—89m.—Fox 4674
Boy And The Laughing Dog, The—95m.—RE.—WB. 4650
Boy And The Pirates, The—82m.—UA 4690
Bramble Bush, The—105m.—WB 4670
Breakout—98m.—For 4687
Bridal Path, The—95m.—For (Mating Game) 4667
Bridges At Toko-Ri, The—103m.—Par.—RE. 4646
Brink Of Life—82m.—For. 4667
Broth Of A Boy—77m.—Far 4679
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C

Can-Can—131m.—Fox 4686
Career—105m.—Par. 4641
Carry On Sergeant—84m.—For 4657
Cash McCall—102m.—WB 4663
Chance Meeting—96m.—Par. 4674
Charley Moon—92m.—For 4695
Chasers, The—85m.—For 4695
Circus Stars—61m.—Par. 4681
Comanche Station—74m.—Col. 4681
Conspiracy Of Hearts—116m.—Par. 4686
Cossacks, The—113m.—U-I 4694
Counterplot—77m.—UA 4642
Country Girl, The—104m.—Par.—RE 4646
Cousins, The—112m.—For. 4682
Cranes Are Flying, The—94m.—WB 4663
Crimson Kimona, The—82m.—Cal. 4637

D

Defend My Love—88m.—For. 4651
Diary Of A High School Bride—72m.—A-I 4633
Dog's Best Friend, A—70m.—UA 4670
Dog Of Flanders, A—96m.—Fox 4666
Drunken Angel—102m.—For. 4682

E

Edge of Eternity—80m.—Col. 4649
Expresso Bongo—108m.—For 4695

F

FBI Story, The—149m.—WB 4635
Five Bold Women—82m.—Misc. 4691
Five Branded Women—106m.—Par. 4693
Five Gates To Hell—98m.—Fox 4638
Flame Over India—134m.—Fox 4694
Flying Fontaines, The—84m.—Cal. 4661
For The First Time—97m.—MGM 4634
Four Fast Guns—72m.—U-I 4658
Fugitive Kind, The—119m.—UA 4694
4D Man—85m.—UI 4642
400 Blows, The—98m.—Far 4643

G

Gazebo, The—102m.—MGM 4661
Gangster Story—68m.—Misc. 4691
Gene Krupa Story, The—101m.—Col. 4665
Ghost Of Dragstrip Hollaw—65m.—A-I 4633
Giant Gila Monster, The—73m.—A-I 4644
Giant Leeches, The—62m.—A-I 4657
Girls Town—90m.—MGM 4641
Glenn Miller Story, The—116m.—U-I-RE 4686
Goliath And The Barbarians—88m.—A-I 4665
Gunfighters af Abilene 67m.—UA 4670
Guns Of The Timberland—91m.—WB 4675

H

Happy Anniversary—81m.—UA 4650
Hatikvah (The Hope)—90m.—For. 4653
Have Rocket, Will Travel—76m.—Col. 4633
Hell Bent For Leather—82m.—U-I 4670
Heller In Pink Tights—100m.—Par. 4686
Hidden Fortress, The—126m.—For. 4671
Holiday Island—105m.—For 4643
Human Condition, The—138m.—For 4691
Home From The Hill—150m.—MGM 4677
Hound-Dog Man—87m.—Fox 4650
House Of Intrigue, The—94m.—AA 4657
House Of The Seven Hawks, The—92m.—MGM 4649
House On The Waterfront, The—79m.—For 4659
Human Condition, The—138m.—For 4691
Hypnotic Eye, The—77m.—AA 4673

I

IL Generale Della Rovere—85m.—For. 4671
I'm All Right, Jack—104m.—For. 4682
In The Wake Of A Stranger—69m.—Par. 4693
Incredible Petrified World, The—70m.—Misc. 4695
Inside The Mafia—72m.—UA 4638
I Passed For White—93m.—AA 4685
It Started With A Kiss—104m.—MGM 4634
Ivan The Terrible Part II—87m.—For. 4682

J

Jack The Ripper—85m.—Par. 4677
Jayhawkers, The—100m.—Par. 4646
Jet Over The Atlantic—95m.—Misc. 4668
Journey To The Center Of The Earth—132m.—Fox 4662
Just My Luck—87m.—For 4659
Justice And Caryl Chessman—45m.—Misc. 4687

K

Kidnapped—97m.—Misc. 4683
Killer Shrews, The—72m.—Misc. 4644
Killers Of Kilimanjaro—91m.—Col. 4693
King Creole—116m.—Par.—RE 4634

L

Last Angry Man, The—100m.—Cal. 4645
Last Voyage, The—91m.—MGM 4669
Legend Of Tom Dooley—79m.—Cal. 4633
Lesson In Love, A—95m.—Far. 4683
Libel—100m.—MGM 4645
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Look Back In Anger—99m.—WB 4635
Lotna—95m.—For. 4672
Lovers, The—90m.—For. 4651
Loving You—101m.—Par.—RE 4634
Lowest Crime, The—88m.—For 4659

M

Magician, The—102m.—For. 4639
Man On A String—92m.—Col. 4693
Man Who Died Twice, The—70m.—Misc. 4651
Man Wha Understood Women, The—105m.—Fox 4638
Mating Game—See Bridal Path
Mating Urge, The—76m.—Misc. 4647
Masters Of The Congo Jungle—88m.—Fox 4666
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Miracle In Soho—98m.—For. 4647
Miracle, The—121m.—WB 4642
Mountain Road, The—102m.—Col. 4689
Mouse That Roared, The—83m.—Col. 4641

N

Naked Venus, The—84m.—Misc. 4639
Nature's Paradise—64m.—Far 4679
Never So Few—124m.—MGM 4662
Non-Scheduled Train, A—121m.—For. 4672
Noose For A Gunman—70m.—UA. 4694
Nude In A White Car—87m.—For 4687

O

Odds Against Tomorrow—95m.—UA 4642
Oklahoma Territory—67m.—UA 4678
On The Beach—133m.—UA 4658
Once More, With Feeling—92m.—Col. 4677
Operation Amsterdam—105m.—Fox 4681
Operation Petticoat—120m.—U-I 4647
Othello—108m.—U-I 4690
Our Man In Havana—107m.—Col. 4673

P

Paris Hotel—90m.—For 4643
Pillow Talk—102m.—U-I 4638
Please Don't Eat The Daisies—111m.—MGM 4689
Poacher's Daughter, The—74m.—For. 4683
Pollyanna—134m.—Misc. 4695
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Pretty Boy Floyd—96m.—Misc. 4674
Purple Gang, The—83m.—AA 4669
Pusher, The—81m.—UA 4666

R

Race For Space, The—55m.—Misc. 4683
Rape af Malaya, The—72m.—For. 4653
Rosemary—105m.—For 4687
Rebel Set, The—72m.—AA 4633
Rise And Fall Of Legs Diamond, The—101m.—WB 4674
Road To Hell, The—67m.—Misc. 4680
Rookie, The—85m.—Fox 4662

S

Samson And Delilah—128m.—Par.—RE 4634
Sans Famille—100m.—For 4643
Scavengers, The—79m.—Misc. 4674
Scent of Mystery—130m.—Misc. 4671
Sergeant Rutledge—111m.—WB. 4694
Seven Thieves—102m.—Fox 4669
Sign Of The Gladiator—85m.—A-I 4645
This Man Is Dangerous—80m.—For 4691
Thirteen Fighting Men—69m.—Fox 4689
Three Came To Kill—72m.—UA 4690
Sink The Bismarck—97m.—Fox 4673
Sins of Youth—82m.—For. 4653
Snow Queen, The—70m.—U-I 4658
Solomon And Sheba—139m.—UA 4666
Speaking of Murder—80m.—For. 4655
Suddenly, Last Summer—114m.—Col. 4661
Summer Place, A—130m.—WB 4639
Summer Wind Blows, The—80m.—For. 4655
Square Peg, The—87m.—For 4635
Story On Page One, The—123m.—Fox 4666
Subway In The Sky—86m.—UA 4634
Swan Lake—81m.—Col. 4673
Sword And The Cross, The—87m.—For 4691

T

Take A Giant Step—100m.—UA 4663
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1001 Arabian Nights—76m.—Cal. 4661
Tarzan The Ape Man—82m.—MGM 4646
Terror Is A Man—89m.—Misc. 4674
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—30—96m.—WB 4650
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Thirteen Fighting Men—69m.—Fox 4689
Three Came To Kill—72m.—UA 4690
This Rebel Breed—90m.—WB 4679
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Threat, The—66m.—WB 4681
Tiger Bay—105m.—For 4679
Toby Tyler—96m.—Misc. 4671
Too Soon To Love—85m.—U-I 4678
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U

Ulysses—88m.—Par.—RE 4646
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V

Vice Raid—71m.—UA 4667
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Virtuous Bigamist, The—90m.—For. 4656
Visit To A Small Planet—85m.—Par. 4673

W

Wake Me When It's Over—126m.—Fox 4689
Warrior And The Slave Girl, The—89m.—Col. 4649
Wasp Woman, The—60m.—Misc. 4651
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When Comedy Was King—81m.—Fax. 4686
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Wanderful Country, The—96m.—UA 4642
World of Apu, The—100m.—For. 4671
Wreck Of The Mary Deare, The—106m.—MGM 4649

Y

Yellowstone Kelly—91m.—WB 4635
Yesterday's Enemy—95m.—Col. 4637
Young Girls Beware—80m.—For 4636
Young Have Na Time, The—95m.—For 4660

POLLYANNA

(*Continued from page 4695*)

up. Wyman wants to have the old one redone because it was given to the town by her father. Mills is shocked by preacher Karl Malden continually preaching hell and damnation at the behest of Wyman. She makes the acquaintance of orphan Kevin Corcoran, and together they make friends with wealthy old recluse Adolph Menjou. She also wins over snappish old hypochondriac Agnes Moorehead. Crisp sparks a move to put on a bazaar to raise funds for the new orphanage, which again is opposed by Wyman. When it seems as though her pressure may doom the venture, Mills suggests they get the approval of Malden. The latter refuses until he realizes he has been taking orders from Wyman instead of God. He changes his sermon technique so that he praises the good in life, and he also endorses the bazaar. He makes it a success, and Mills defies her aunt and sneaks out to attend, where she wins her first doll. When she tries to return to her room by climbing a tall tree, she falls and is badly injured. Egan finds she is paralyzed from the waist down. Wyman is inconsolable, feeling responsible. Egan plans on removing her to his clinic where he feels an operation will have her walking again. Mills is downcast, and he feels she must be in a better frame of mind if the operation is to succeed. The girl's faith is restored by the hundreds of townspeople who have come to wish her well. Egan and Wyman resume their romance, Menjou adopts Corcoran, and all are happy.

X-Ray: A wonderfully simple story is naturally played by a fine cast, and what emerges is very good entertainment for the entire family. The yarn is interesting, touching, heart-warming, and stirs the emotions of all viewers, whether they be six, or sixty, or in-between. Word-of-mouth should be a big factor in the success of this release. Making it all possible are the superior talents of youngster Hayley Mills, who causes Pollyanna to come alive on the screen. She is greatly aided by the all-star cast and by the excellent direction and production. The use of Technicolor further enhances the production. David Swift wrote the screenplay, based on the novel by Eleanor H. Porter. The film should be a winner at the boxoffice.

Tip On Bidding: Higher rates.

Ad Lines: "A Wonderful Experience In Entertainment For The Entire Family"; "A Walt Disney Treat For The Family."

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APRIL 13, 1960 SECTION THREE
VOL. 63 NO. 21

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

A | CIVIC-CLUBS

NUMBER A23

A Blood Bank Premiere

THEATRE: **Schine's Auburn,**
ADDRESS: **Auburn, N.Y.**
MANAGER: **Lou Hart**

In planning our campaign on "Never So Few" recently we were aware of the fact that selling Frank Sinatra and Gina Lollobrigida as a team would mean little in this situation. We had to find a gimmick that would get us the publicity and the kind of promotion befitting a big picture.

We hit upon the idea of a blood bank premiere which would involve a great number of people and give us the opportunity to crack the papers and other media.

With this decision we then planned the routine type of promotions as an added means of getting to those people who would not be reached otherwise.

We enlisted the aid of four of the disc jockeys in the two radio stations. Four of them, two each from WMBO and WAUB, started in 10 days in advance with plugs with every record they played of Sinatra. As an added fillip they urged listeners to send in their pledges for a pint of blood. They were competing with one another, and the disc jockey from WMBO won by getting a total of 156 pledges.

The town's leading music store, Cram's Record Shop, located on the most important four corners of the city, gave us a beautiful window display tying in the Sinatra records with the picture and playdate.

The total number of radio exposures of Sinatra records used during the period, with attendant plugs, was 347 over the entire period by both radio stations.

We got all of the books available from the local news dealer; and these were displayed in the theatre two weeks in advance as a back bar setup on our concessions stand. Rack cards were set up in the retailers and one excellent spot on the four corners gave us a neat little window.

Two displays were set up in the lobby of the theatre. One featured the six-sheet, set up in an arrangement that attracted much attention. Additionally there were displays tying in the Blood Bank Premiere and the usual posters.

We tied in with the City Veteran's Council, the Red Cross, the radio stations and the newspapers for the blood bank premiere on the day we opened with the picture. Since the quota for blood donors was down considerably, we tied in the title of the picture, "Never So Few," to illustrate the amount of pints that were available in case of an emergency.

We had the Mayor issue a proclamation urging everyone to participate in the Blood Bank Premiere, and each donor coming to the theatre on the day we opened would be the guest of the theatre and the Red Cross to see the film.



This eye-catching reproduction of the Eiffel Tower, 44 feet high and smack in the center of Wilshire Boulevard and San Vincente Boulevard, Los Angeles, Cal., is a great atmospheric plug for 20th-Fox's "Can-Can", Cathay Circle. Lit up at night by eight spotlights, this is right in front of the theatre.

A list of veterans' names was obtained from the various vet organizations and the Red Cross wrote letters giving them full details of the Blood Bank Premiere. We had the radio stations, both of them, start a week in advance with gratis announcements about the premiere. A personal inerview with myself over WAUB ran about 15 minutes during which I plugged the picture, the premiere and the need for blood.

We ran a contest to select a double for Gina Lollobrigida. She appeared in the lobby on opening night to assist in getting pledges for blood donors.

Stories and pictures on the stunt appeared in six newspapers which cover the city and the county.

The premiere was also plugged in the Holy Family Church since the bloodmobile visited their hall during our campaign.

Announcements over our public address system were made about the premiere after each evening showing of our trailers.

NUMBER A24

Cashes in on Football Fever

THEATRE: **Savoy,**
ADDRESS: **Luton, England**
MANAGER: **John E. Lake**

I doubt if any theatre has obtained so much publicity from the English Football Association Cup as we did recently.

Luton Town, the local team, reached the final, but only after a hard fight and the re-playing of several rounds which had ended in draws. Associated British Pathe featured these matches prominently in the newsreel and I was able to get the necessary clips for presentation to the local team on our stage on the eve of the Cup Final, when excitement was at fever pitch.

Sid Owen, voted footballer of the year, and seven international players went on stage for the ceremony. In accepting the films, Owen paid tribute to ABP and said how useful the reels would be to inspire Luton footballers of the future.

Though the BBC had the exclusive rights to film the Cup Final at Wembley, they gave AB Pathe permission to film this match provided it was only shown in Luton and Nottingham, which provided the winning team.

Practically every shop in Luton and district was sniped with posters reading: "See the Cup Film at the Savoy, Luton" and the reel was shown for a whole week instead of the usual three days.

I am chairman of the Luton and District Wednesday Football League and was honored to be one of Luton Town's official guests at the Cup Final.

Even though Luton lost, we got an enormous press coverage for the theatre, which paid off with packed houses at, I should add, a nil cost.

C | MASS MEDIA

NUMBER C23

"Queen Of Sheba" Beauty Contest for "Solomon"

THEATRE: **Rialto,**
ADDRESS: **Peoria, Ill.**
MANAGER: **Howard A. Young**

In connection with our recent showing of United Artists' "Solomon and Sheba" we promoted a "Queen of Sheba" beauty contest with WMBD-TV, whose studios are across the street from the theatre.

The clincher for the TV co-op was a $600 mink stole promoted from C. R. Cook Furs, which was used for the grand prize. Second and third prizes were season passes to the theatre.

The TV station gave us 25 promotional (free) spots devoted to the contest and to the film. We received three spots daily during a Family Theatre Program consisting of a series of half hour film programs m.c.'d by a local personality, John Mason, plus two spots daily in the late movie m.c.'d by Jim Jensen. These two announcers along with the head of the sports department were our judges.

The girls, 18 years or over, married or single, had to send a photograph to "Sheba", WMBD-TV. From these pictures 10 finalists were chosen and these finalists had to appear on "Nightwatch", the late movie show, at which time the "Queen" was judged. As the entries began to pour in the station became more enthusiastic and gave it additional promotion; and on the night of the finals rescheduled seven of their paid spots out of the "Nightwatch" program in order to give adequate time to the judging—all free. We

ordered costumes for that night and had ourselves a ball.

A screen trailer was used to promote the contest plugging the furrier and the TV station; and we played the contest up in all newspaper ads. Of course, the news photographer of the TV station covered the contest pictorially and this was used on their news telecasts.

Over 325 entries made the elimination down to 10 a very difficult job. The 10 finalists all showed up and when the winner was judged, I had the honor of presenting her with the mink stole. Comment in the following days was very favorable and manifold.

Like many other cities in the midwest, we had snow practicllly every day for the entire two-week run, coupled with below zero weather. My estimate is that our business was double that which it normally would have been.

The same television station also has a Street Scene program at noon each day bringing a camera onto the sidewalk across from the theatre. On this program they interview passers-by and give each one interviewed two passes to our theatre, in return for which they keep panning the camera on our front, and mention the name of our feature as they give away our passes. To take full advantage of this, we built a front across the theatre under the marquee using a 24-sheet and two three-sheets. This puts the title and cast big enough that it can be readily seen even if they don't zoom in on it.

NUMBER C24

"Third Voice" Contest

THEATRE: **Plaza,**
ADDRESS: **Oklahoma City, Okla.**
MANAGER: **Farris Shanbour**

We worked out a promotion with WKY radio on 20th-Fox's "The Third Voice" six days before opening called "The Third Voice Contest."

This station broadcasts 24 hours a day, and we received a number of good one-minute spots gratis. The contest worked as



In cooperation with WMBD-TV, Harold Young, Rialto, Peoria, Ill., arranged a "Queen Of Sheba" beauty contest in conjunction with his showing of United Artists' "Solomon and Sheba." A $600 mink stole was promoted from a furrier for first prize. Atmospherically turbaned judges are seen awarding prize to the winner as manager Young looks on in the TV studio.

follows: On tape WKY picked up three voices of different people, one of a disc jockey, etc. These voices were broadcast and contestants wrote in and guessed to whom the voices belonged.

The first prize was $93 in cash, second prize was a $50 radio given by WKY Radio, and the third prize was $30 worth of groceries. The first 50 entries received two passes to see the film. All entries were addressed to WKY Radio's "Third Voice Contest." As this contest was handled completely by them, it was called a station promotion. All of the prizes were promoted, with the exception of the $93, which was a co-op between the theatre and the film company.

We wrote new copy for spots, which we think had more selling power, and WKY cut them. During our intermissions, prior to opening with this picture, we played the radio disc, with proper changes of course, which told about the film and then announced: "Here are a few scenes from this picture." After the trailer, the record continued, "Be sure not to miss this picture, etc." This attracted a great deal of attention in the theatre audience.

Our biggest selling point in the newspapers was the caption in bold type: "Caution! No one will be seated during the last 10 minutes of 'The third Voice'".

H | LOBBY DISPLAYS

NUMBER H29

Unique Lobby Display

THEATRE: **Ritz,**
ADDRESS: **Romford, England**
MANAGER: **Stan Harvey**

Being conscious of the difficulties hospitals are experiencing through shortages of nurses I put forward to the Harold Wood Hospital a scheme to recruit student nurses while playing Eros' "Life In Emergency Ward 10", the film based on the popular British TV series.



Stan Harvey, Ritz, Romford, England, borrowed equipment from the local hospital and persuaded usherettes to appear as patient and nurse for this foyer display to plug Eros' "Life In Emergency Ward 10."

The outcome was that the matron supplied me with ward equipment for an attractive foyer display and had my showcard hung on the staff notice boards. During peak periods an attractive usherette agreed to play the part of a patient in bed and another the "nurse" who at other times showed patrons to their seats. The stunt gained outstanding word of mouth publicity.

The hospital also cooperated in a street stunt that proved a real winner. The matron loaned crutches and bandages; and a member of the theatre staff was "dressed" as a casualty. Escorted by the "nurse" from the previous stunt and carrying suitable credits, he hobbled around our busiest intersection causing much comment.

As much for public relations as for exploitation I invited the matron of the Old-church Hospital if she would like her student nurses to inspect the theatre's ventilation and hygiene as part of their studies in these subjects. The invitation was accepted. Escorted by my chief projectionist and myself 44 student nurses toured the theatre one morning inspecting the newly installed oil burning system, plenum plant, intake and extract grills and trunking and the means taken by cleaners to maintain the proud boast that we have the cleanest and most pleasant toilets for miles. The tour took an hour and the students showed their interest by asking numerous questions.

I | INSTITUTIONAL

NUMBER 1-76

Organ Music Comes Back

THEATRE: **Victory,**
ADDRESS: **Holyoke, Mass.**
MANAGER: **John H. Havens**

I recently completed a tie-up with a local Wurlitzer dealer for eight weeks of organ intermission interludes every Friday, Saturday and Sunday on our stage at about eight p.m., at absolutely no cost to the theatre as the dealer provided the various organists from week to week, and the organ.

The beautiful console organ was permanently set on one wing of our stage, while the sound chamber was placed on the other. At intermission time we closed in our curtains and made a public address announcement introduction and credits for the apperance, at which time the colored rotary spot-light from the booth picked the organist up, and colors were changed for the mood of each offering. At the finale, we hit the still closed traveler with the store credits and the invitation for the audience to encore with us the following week.

The innovation was very well received, took the dullness out of the intermission period, and added a certain amount of prestige and color to our whole program. It did not hurt our concession business one bit, either.

I might add that the dealer gave us off the theatre page mention in his ads concerning the program and ran large ads for the premiere of the organ music at the theatre. Needless to say this activity was very advantageous to the dealer and his enthusiasm was very favorable throughout the run of the engagement.

I am now completing a tie-up with a local dealer for installation of a $1400 Stereo Hi-Fi for the same purpose on a four weeks experimental basis, with a tie-up to award a Stereo after that period to the person submitting the best letter from our audience as to why they would like to own a Stereo for their own home. Similarly this promotion is at no cost to the theatre.

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FOR A PERMANENT RECORD

THE NEW 1960

"Showman-of-the-Year"

CONTEST

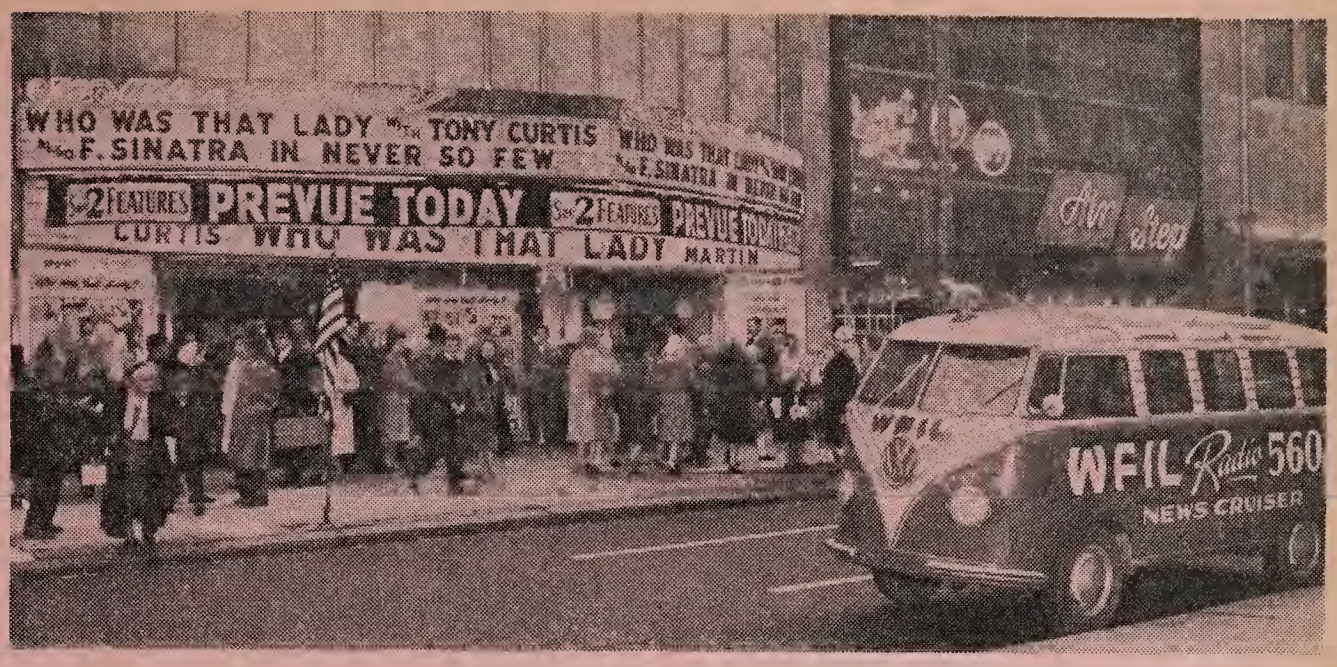
Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.







EXPLOITEER—Man on the Go

A BUSY WEEK in the life of a veteran field exploiteer is illustrated on this page, showing the efforts of Columbia's Milt Young on behalf of some recent openings in Philadelphia.

At the top, WFIL Radio's 'News Cruiser' is seen parked in front of the Randolph at the opening of "Who Was That Lady", while Earle Gill, the station's roving reporter, was inside getting interviews from patrons; while on the left, Gill is shown getting an interview with Danny Aherne, relief manager at the theatre. Who contacted Gill? Young, of course!

Next on the left, in a tie-up with the Hoover vacuum cleaner people, Mrs. Lillian Kessler won a cleaner at a special morning show of "Our Man In Havana" at the Arcadia for customers of Hoover dealers. She is shown with Allen D'Arcy, office manager of the Hoover Company; and, left, Larry Leopold, assistant manager of the theatre. This was one phase of the promotion set up for the film with the Hoover Company. And who did the local setting up? Young—well, not quite. With three Columbia films in first run at the same time, Harry Freeman, another veteran film publicist, came in to take over this assignment.

Also on the left, Young while escorting Julie Marr, seated, around town during her visit as part of her nation wide tour in behalf of "Once More With Feeling", took her to the Moore Institute of Design. Four seniors are seen examing the original sketches which Givenchy, famous French designer, drew in making up the clothes worn by Kay Kendall in the film. The Columbia tub-thumper arranged seven different radio and press interviews for Miss Marr.

Left, bottom, when Barbara Hines, the "who" of "Who Was That Lady" came to town on a cross-country tour in behalf of the film, it was Young who arranged for her interview appearance with Frank Ford on the famous nighttime WPEN radio program.

And, who do you suppose it was who arranged the stunt illustrated below? Columbia representative Young, naturally. Mrs. Faye Rose, representing her ailing husband, is seen as she received word that he had submitted the winning entry in radio station WRCV's "Once More With Feeling" Favorite Big Band recording contest conducted on the station in conjunction with the showing of the picture at the Midtown. Disc jockey Pat Landon, seated, left, hands Mrs. Rose a handful of long playing platters as an additional prize, while Young, looks on. The winning entry makes Rose eligible to win a trip to Paris on Air France with a full week's vacation in the French city.

And who do you suppose "stole" this page for Columbia? You couldn't be more than 100 per cent correct if you said—Milt Young.







COMPANY ASSISTS

THE MGM-Quaker Oats tie-in campaign on "Please Don't Eat The Daisies" will be featured in full-page ads promoting the tie-up in the April 18 issue of "Life," the April 3 issue of "This Week" and the April 10 issue of "Parade." Additionally, four color ads in 50 leading markets and color comic ads in the Puck group of Sunday Comic Supplements have been set. The Quaker Oats Company has allocated a $500,000 budget for the tie-in. In addition to a radio spot program to be developed on the local level, a national network TV campaign has been set to break in April in conjunction with the release of the film. Four top-rated TV shows will participate, "Ozzie and Harriet," "As The World Turns," "Love of Life" and "Bronco." The tie-in, one of the most extensive ever staged by a food corporation for a Hollywood film, will offer a free admission ticket to "Please Don't Eat The Daisies" for a child under 12, when accompanied by a paying adult. The ticket is enclosed in the Quaker Oats cereal package. Point-of-sale promotion in 25,000 retail stores will include 250,000 advertising pieces, with 27-million packages of Quaker Oats bearing "Daisies" imprint plugs on the top and front labels.

UNITED ARTISTS has set six national merchandising promotions blanketing more than 100,000 outlets in every major market of the country for "The Fugitive Kind." Participating in the advance exploitation drive are Novo Greeting Cards, the New American Library, Rolex Watch Company, Scheduled Airlines, Necchi Sewing Machine and the Kay Guitar Company. In addition, UA is launching a national music promotion pegged to the UA Records sound track album and a radio and television saturation timed with key regional openings. The American Library is distributing 350,000 copies of its Signet edition of "The Fugitive Kind" to 15,000 outlets. Eight pages of scenes from the picture appear in the paperback. The Necchi Sewing Machine Company is offering free Necchi sewing machines as prizes in an essay contest conducted by local theatres and promoted via some 20,000 dealers throughout the country.

COLUMBIA has enlisted the aid of over 600 major travel agencies throughout the U.S. to promote "Song Without End"—The Story Of Franz Liszt. The Franz Liszt Sesquicentennial Committee has asked the travel agencies to develop tours to "The Land Of Liszt" as a highlight of the international celebration of the 150th birthday of the 19th Century virtuoso-composer. The cooperating travel agencies will receive special posters featuring Dirk Bogarde and co-star Capucine for use in windows and interior display. The "Land of Liszt" Tours and Pilgrimages are being arranged with the cooperation of the Austrian Government Tourist Bureau and are expected to continue throughout the Liszt Sesquicentennial Year, 1960-61. Other special activities scheduled under the auspieces of the Susquicentennial Committee include a national Franz Liszt piano competition, the finals of which will be held in Town Hall, New York City, on April 25; a Franz Liszt Memorabilia Exhibition planned to tour leading cities throughout the country; and many other events designed to increase nation-wide awareness of the life and accomplishments of Liszt.



In promoting Paramount's "Li'l Abner" at the Stanley, Jersey City, N. J., star Julie Newmar made personal appearances in Jersey City, Newark, Paterson and Passaic. She is seen with, left to right, J. Daniels, manager, Stanley, Jersey City; A. Williams, assistant SW zone manager, New Jersey zone; John Stanek, manager, Branford, Newark, N. J.; and Edgar Goth, director of publicity, Stanley Warner Newark zone.

PARAMOUNT and Stern Brothers set one of the most extensive department store promotions on a motion picture heralding the city-wide opening in New York on April 13 of "Visit To A Small Planet." A major coop campaign on the film and Stern's bid for young shoppers included full-page display ads in the Times, World-Telegram-Sun, Herald-Tribune, Daily News, Mirror and Journal American. Selected as the perfect holiday treat for young people, the picture has been tied-in for a period of six weeks with the opening of Stern's Young Shops, which cater to children and teen-agers. A special contest for these age groups, centered on Stern's colorful Penny Candy Store, offers a free trip to Hollywood for the winner and his parents. A "tots-to-teeners" theatre preview of "Visit" just prior to its New York opening will be held with free tickets distributed through the various departments of Stern's Young Shops, which will also feature in-store and window displays, as well as through a direct mailing to thousands of members of the store's Sub-Teen Clubs.

20TH CENTURY-FOX's "Flame Over India" will be pre-sold to the national audience by a proven triangulation TV campaign that was one of the dominant factors in the successful "Sink The Bismarck", "Dog Of Flanders", and "Journey To The Center Of The Earth" campaigns. The TV spots stress that "only on the motion picture screen" can you see, in its entirety, the full-color, wide-screen drama.

SW Phila. Houses Get Miss Universe Trials

PHILADELPHIA—It was jointly announced by the management of Stanley Warner Theatres and the franchise holders of the "Miss Greater Philadelphia" contests that semi-finals and finals of all eliminations to find the ultimate "Miss Greater Philadelphia" this year will be held on the stages of local SW theatres.

Participating houses are the Logan, Benn, 69th Street, Midway, Orpheum and Broadway.

The "Miss Greater Philadelphia" winner will be eligible to enter the Miss Pennsylvania contest and as a state winner will be eligible to compete for the "Miss U.S.A." title, and the winner of that event will compete with the beauties of the world at Miami Beach, Fla., during June, where "Miss Universe" will be crowned.

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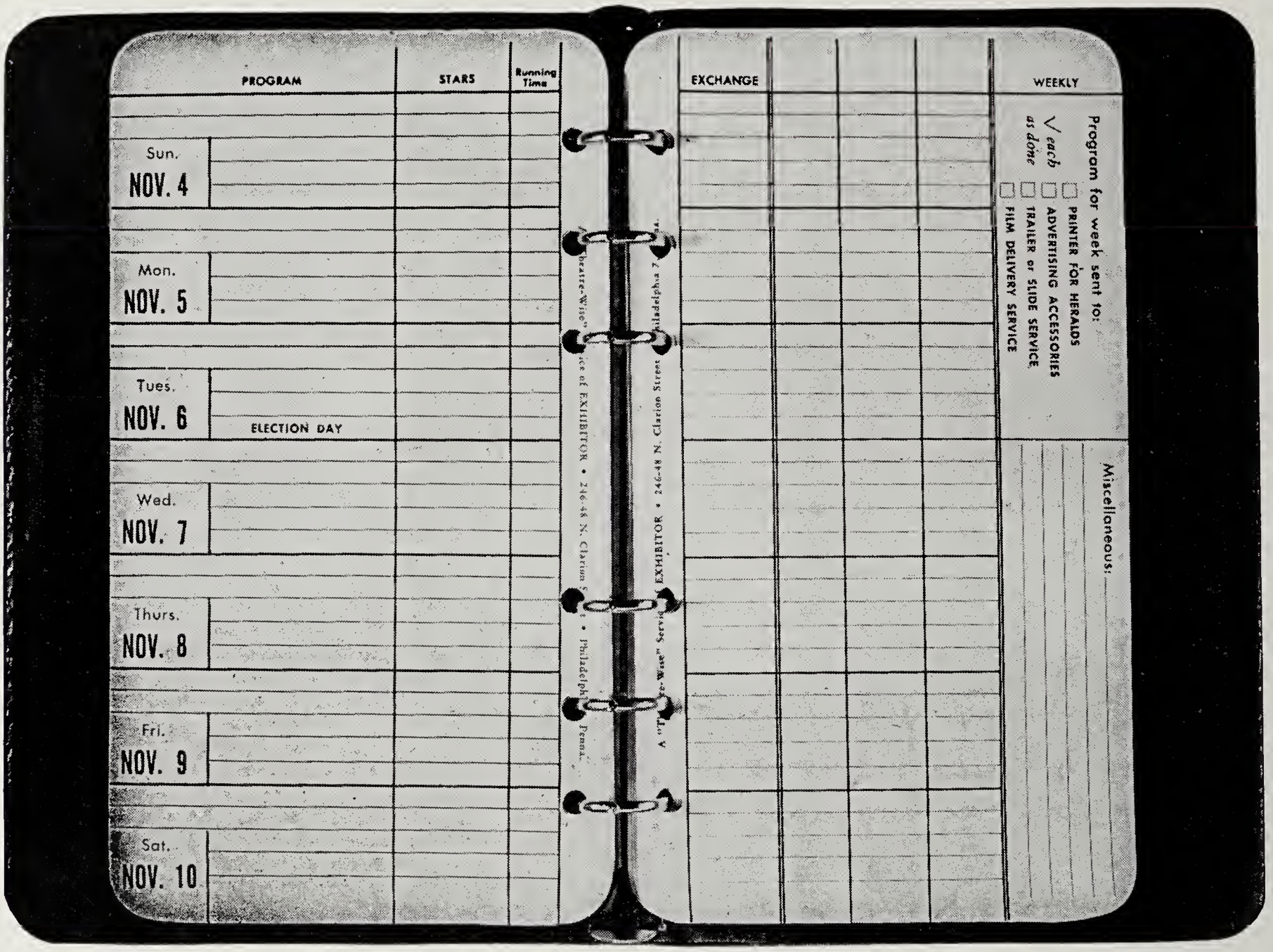
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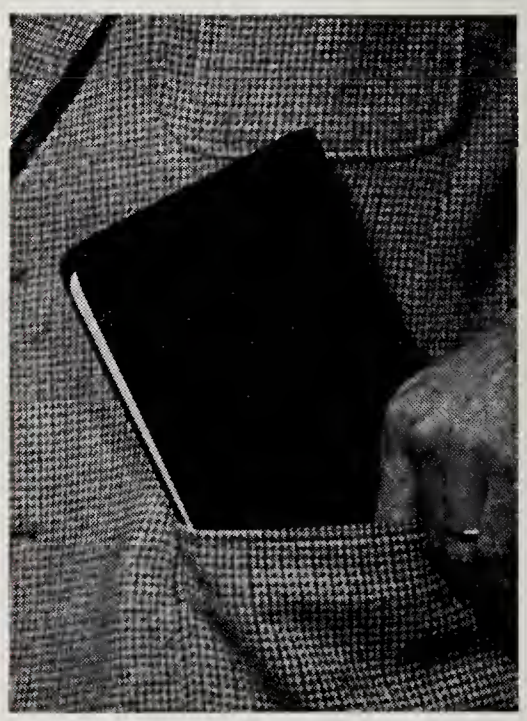
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Founded in 1933 by
CHARLES E. "Chick" LEWIS

APRIL 20, 1960 | Volume 63 | Number 22

IN TWO SECTIONS • THIS IS SECTION ONE



Arthur Rosen, above, son of Samuel Rosen, and Thomas Rodgers, son of the late William F. Rodgers, are currently serving as co-chairmen of the special activities committee of the Will Rogers Hospital, an example of the increased importance of this industry's "second generation."

Griffing Reenters Pay-TV Telemeter

(See Page 12)

Settlement Averts Publicists' Strike

(See Page 13)

editorial: View From An Ivory Tower . . . See Page 5

HECHT-HILL-LANCASTER PRESENT

BURT LANCASTER • AUDRE

"The Unforgiven"



Directed by

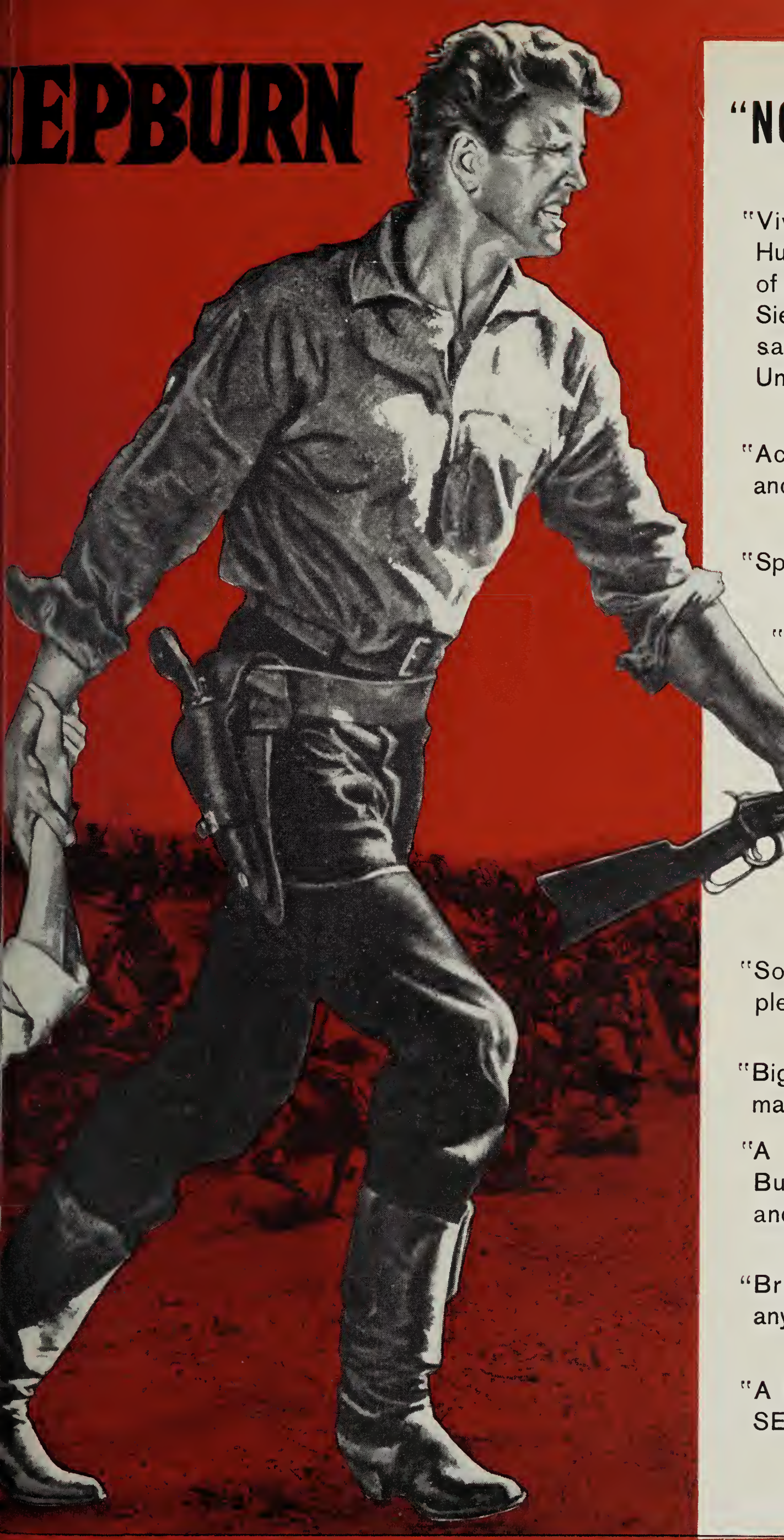
JOHN HUSTON

Co-starring

AUDIE MURPHY | JOHN SAXON | CHARLES BICKFO

Music composed and conducted by DIMITRI TIOMKIN | Photographic Lenses by PANAVI

EPBURN



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– Cook, N. Y. World-Telegram

"Actively paced...fine performances, exceptional photography!"

– Masters, N. Y. Daily News

"Special Merit Medal Award!"

– Parents'

"DIRECTOR JOHN HUSTON IS AT THE TOP OF HIS FORM!" *– Time*

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– Film Daily

"Big B. O. potential! Top marquee bait!" *– Variety*

"A major boxoffice attraction! Bursting with action, mystery and romance!"

– Hollywood Reporter

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– M. P. Daily

"A BLOCKBUSTER IN EVERY SENSE OF THE WORD!"

– Boxoffice

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JANE WYMAN · RICHARD EGAN · KARL MALDEN · NANCY OLSON · ADOLPHE MENJOU · DONALD CRISP · AGNES MOOREHEAD · KEVIN CORCORAN · ...and Presenting HAYLEY MILLS as "POLLYANNA"

Written for the Screen and Directed by DAVID SWIFT · Based on the novel by ELEANOR H. PORTER · Associate Producer GEORGE GOLITZIN

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APRIL 20, 1960

VIEW FROM THE IVORY TOWER

THE IVORY TOWER has come to symbolize withdrawal from the real world, and observation leads to a belief that many of the men most directly involved in the selling of film have taken up residence there.

The increase in independent production has brought about a healthy competition among picture-makers and an accompanying rise in picture quality. The creative manpower of the business is turning out superlative entertainment to satisfy an ever increasing public hunger. Somewhere between the production of this entertainment and its consumption, however, intrude the ivory tower dwellers, and then the whole merchandising process makes little sense.

The nation's film exchanges are staffed with managers, bookers, and salesmen who hold their jobs because they know their territories. More important, they know the theatres in their territories—their seating capacity, their potential gross, their value to their communities. They even know what their competitors get for their film.

So who makes the deal? That's right, the man in the ivory tower. Sometimes he carries the title of producer representative; sometimes he is called "New York." In either case, his word is law and his decisions often seem to have been arrived at through a mysterious mental process in a never-never land of 50 per cent floors, double weekends, and red ink. He would be embarrassed to quote such stiff deals—but working behind recognized successful sales forces, he keeps pushing for unfair terms.

The view from the ivory tower is a lovely one. The land it surveys is truly one of milk and honey from distribution's point of view. Theatres from the largest first-run to the smallest sub-run cheerfully pay the same high rental terms, and a film never loses its freshness regardless of how long it takes to complete its playoff.

We live in a real world, however, and if the ivory tower dweller would descend, he would find too often that his land of milk and honey is a desert. The terms quoted from his ivory tower shrivel playdates, and the films involved stumble through a hit and miss playoff that robs both producer and public.

From our vantage point (somewhere between the ivory tower and the desert below) it would seem that the ideal arrangement would be for a picture to play all possible engagements at realistically graduated terms or sliding scale. Maybe that's too simple.

There is no doubt that certain motion pictures require special handling. Yet in the soft light and through the brightly colored glasses provided every resident in the ivory tower they all start to look a little bit like "Ben-Hur."

Sales terms for the average motion picture (and we don't mean the clinkers) must reflect a theatre's ability to pay. Every potential playdate is important, both from the profit point of view and because every theatre sells films as the best form of entertainment to audiences that must be kept if this industry is to survive.

It is unfortunate but true that each time a theatre screen darkens permanently, a piece of our audience disappears.

The producer's representative or that vague law-maker "New York" can't be expected to understand the peculiar problems of each theatre customer. This understanding can only come from direct contact, and direct contact is shunned by those who would live in ivory towers. At least we do know they don't expect these unrealistic terms from certain top circuits.

If the picture-makers could shift their attention from today's record-breaking high-term contract to the future of a proud and important business, this local consideration would take place. If the seller could understand the position of the buyer, both would benefit.

Yes, the view from the ivory tower is a lovely one. Too bad exhibitors can't book space there as well.

EVERYONE'S A LOSER

HOLLYWOOD'S CAMERAS are turning again and the strike that never should have happened is over, at least as far as the screen actors are concerned. As could have been forecast by any observer quite early in the proceedings, everybody lost.

The producers lost time, perhaps their most expensive commodity. The actors lost paychecks it will take quite some time to recover. The exhibitors, an innocent third-party, will feel the pinch of an interrupted production momentum. The studio employees, pink-slipped at the beginning of the strike with which they had nothing to do, lost their jobs. Many of them will never be recalled.

The issue uppermost in the minds of both warring factions, disposition of the monies received through the sale to TV of post-48 films, remains in shadow. The film companies, it is hoped, realize the crippling blow dealt the industry by the wholesale dumping of film on TV, and will not be quick to repeat the error.

As negotiations continue with writers and directors, it appears that shortly labor peace will return, and Hollywood can turn its attention to increased production of quality films.

NO TIME FOR TIME

TIME MAGAZINE has never been known for objective reporting. Indeed, it is amazing how political candidates favored by the publication seem always to be smiling from its pages, while their less fortunate opponents are always captured photographically with their eyes crossed or their shoelaces untied or looking like they just hid a bomb under their coat.

What does this have to do with the movie business? Well, Time also reviews motion pictures (or perhaps the word should be reviles), and in a mood of self-punishment we happened to read a few of their more precious entries.

This publication better than most illustrates the school of criticism that would rather turn a clever phrase than honestly appraise a creative effort.

In the future, we will have no time for Time.



A FAMILIAR SIGHT IN MIAMI BEACH

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From FITCHBURG, MASS.

Thank you very much for the six issues of MOTION PICTURE EXHIBITOR issue of April 6. Needless to say, I am overwhelmed. Words have always been in plentiful supply with me whether to be written down or to spout but I can't think of anything quite adequate for this honor you have conferred upon me unless it's plain, unadorned, but warmly felt, "Thank you." With that magazine in my hand I have some idea of how the stars feel clutching their Oscar on Academy Award Night.

I am eagerly awaiting reaction to the letter as I feel strongly that the industry must stop cringing before its critics and strike back hard. After all, most of the detractors have done nothing but talk while the industry has spent millions of dollars for better motion pictures over the years with damned little encouragement at the box office and particularly from those screaming the loudest.

Before I get all riled up and rip off another three or four pages, I'll close by saying that it's a fortunate industry that has an organ like MOTION PICTURE EXHIBITOR that provides a chance for the humbler members to be heard, too.

FRANK BOYLE
Fitchburg Theatre

EDITOR'S NOTE: Mr. Boyle is the gentleman whose long letter answering the industry's detractors was printed in full in our April 6 issue. The response to his views has been excellent, and it seems that he has provided his fellow exhibitors with a treatise that can be of real value in all areas. There's nothing "humble" about that. Running the article, a highly readable and interesting analysis of the exhibitor's side of the story, was our pleasure.

From PORT HENRY, N. Y.

Don't make any changes in MOTION PICTURE EXHIBITOR. Stay as you are in every department. It is absolutely tops.

JOHN A. ROSSI, Partner, Manager
Essex Theatre

From———, WIS.

In looking through MOTION PICTURE EXHIBITOR and other trade journals, it is easy to see that one of the major topics of discussion about the film industry is censorship. Time after time we read about churches, civic leaders, and even a governor complaining about lewd and filthy minded films. The exhibitor must play the pictures that are made or go out of business.

Is there a middle road he can take? One in which he can appease the critics and still keep the majority of his patrons happy. Well, I think so. In fact this theatre has proved it.

Our town is over 50 percent Catholic. We have three Catholic churches here. The people were thoroughly propagandized as to the corruption which would occur if they attended class B and C movies. In fact, one of the churches printed the movie ratings in the Sunday news bulletin. This was given to each member. As far as theatre business was concerned, things went from bad to worse.

Then quite voluntarily and on our own, we changed our picture policy. We began playing only class A-1, 2, or 3 pictures. We played absolutely no B's or C's.

At first it seemed fruitless. We got no response from the churches, the people, or the boxoffice. But we stuck to our guns. Much to the woe of film salesmen.

Then one day one of the priests made an announcement in church to this effect. "The picture policy at the local theatre has been very good of late. I think that we should show our appreciation by attending our local theatre."

A few months later we received a quite unexpected letter from an officer of the Knights of Columbus. It stated that at their last meeting one of the Fathers brought up the subject of our theatre's picture policy, commending us for our voluntary rejection of class B and C movies. Also that our theatre would be recommended to parents of other districts. All in all, it took in about 87,000 people.

But last week we received a very high honor. One that could not be accepted without tears of gratitude. A large book was presented us from all the school children of one of the Catholic schools. The first page of this book went as follows: "To Mr. and Mrs. ———— in appreciation for the protecting service rendered to us and the entire city of ———— by the showing of only class A pictures in their theatres. This was followed with pages for every class in which each student had signed their name. These pages contained beautiful art work depicting their good feelings towards the theatre. It is truly a beautiful thing and must be seen to be appreciated.

The side of the story that would interest the exhibitors most would be the business end of it. We have stuck to our picture policy for more than a year now. And we are proud to say that business has more than tripled. I am in hopes that this might help some other theatre which might be faced with the same situation.

I am sure that no hard working theatre man wants to see his livelihood turned into a medium of sex, crime, and violence. If we would unite and refuse to play such pictures, maybe then we could bring the family back to our theatres.

Name Withheld By Request

EDITOR'S NOTE: The above letter came from a female projectionist who can well take pride in her theatre's accomplishment. Unfortunately, such religious and community support seems to be the exception rather than the rule. In a climate of mutual respect, all things are possible.

From FRANKLIN, IND.

Congratulations on your fine editorial, "THE BATTLE NOBODY WINS."

May I suggest one more pertinent point? Okay? Thanks. The exhibitor who accepts the 40-50-60 percent terms with the intent to make underhanded and under-reporting the means of bringing the terms in line does a terrible disservice to honest exhibitors. How? By assisting and encouraging the distributor in establishing these 40-50-60 percent demands and precedents for all other small exhibitors.

TRUEMAN T. REMBUSCH

EDITOR'S NOTE: An industry-wise son of an industry-wise father, Mr. Rembusch has contributed much to this business. He currently heads Allied's Emergency Defense Committee and has always battled to better the condition of the independent exhibitor.

From BROOMALL, PA.

What do you say to a "memorial column" dedicated to movie greats who've passed on? For instance: A column each week containing a photo, birth date and place, early background, movie career, Academy Awards and year, if any, rundown of all pictures starred in, with the year, location of final resting place, interesting highlights of career, etc. An example of subjects which would be eligible are The Barrymores, Will Rogers, Carole Lombard, Mike Todd, Ty Power, Humphrey Bogart, Al Jolson, Norma Talmadge, etc. etc.

KENNARD L. SPIKER
Projectionist

EDITOR'S NOTE: It seems more the job of a fan publication than a trade journal, but we could be wrong. If the demand is there, perhaps we'll give it a whirl. Or perhaps some reader who is also a "filmaddict" will surprise us by preparing something of the kind. If he does, we'll find the space for it.

From FLORENCE, ALA.

I would like to thank you, most sincerely, for the Achievement Citation just awarded me for the recent promotion.

It is always a pleasure to submit promotional ideas to your fine publication, whether they be winners or not. You are performing a real service to showmen with your EXPLOITATION department.

JAMES A. DUNCAN, Manager
Wilson Drive-In Theatre

EDITOR'S NOTE: Watch for the announcement soon of EXPLOITATION awards to the world's five top showmen as selected by a panel of executive judges analyzing entries to MOTION PICTURE EXHIBITOR's popular new department.

From DELTA, COLO.

Enclosed is check for the best helping hand I have in my drive-in.

FRED CHUBKA
True Vu Drive-In Theatre

EDITOR'S NOTE: Thanks. Your subscription is the best way to let us know we're doing our job!

NEWS CAPSULES

BROADWAY GROSSES

Holiday Brings Crowds

NEW YORK—The Easter week-end found business perking in the Broadway first-runs with Radio City Music Hall and Loew's State setting new records.

"WAKE ME WHEN IT'S OVER" (20th-Fox). The second session at the Paramount hit $35,000.

"PLEASE DON'T EAT THE DAISIES" (MGM). Radio City Music Hall reported $130,000 for Thursday through Sunday with the third week sure to exceed $222,000 for a new Easter record. Stage show.

"THE UNFORGIVEN" (UA). Capitol reported $60,000 for the second session.

"BEN-HUR" (MGM). Loew's State announced a record $63,500 for the 22nd week, with extra performances.

"ON THE BEACH" (UA). Astor reported $35,000 for the 18th week.

"DOG OF FLANDERS" (20th-Fox). De Mille claimed the second week at $15,000.

"CONSPIRACY OF HEARTS" (Paramount). Victoria announced the second week as $15,000.

"OUR MAN IN HAVANA" (Columbia). Forum claimed the 12th week as $12,500.

"WHO WAS THAT LADY?" (Columbia). Criterion had a $53,000 opening week.

"CAN-CAN" (20th-Fox). Rivoli, on reserved seat basis, with extra performances, claimed $56,000 for the sixth week.

BOOK REVIEW

"Hollywood Rajah" By Bosley Crowther

Bosley Crowther, influential New York Times movie critic, has turned out a biographical work on this industry's fabulous Louis B. Mayer that is more exciting than fiction, particularly to those in the business.

Written sharply and cleanly, the book published by Henry Holt and Company, recreates the early boom days of Hollywood and the rise to power of Mayer, unquestioned leader of the largest film-making empire of them all, and at the end of his life, a deeply tragic figure.

The business and social climate in the early Hollywood that made it possible for a capable immigrant boy to rise to the position of the nation's highest paid man is vividly recreated by Crowther with a pen dipped in acid. Certainly, Mayer was a man whom power corrupted, and this biography clearly shows how. He ruined careers, shattered personalities often as a whim.

Some industry apologists will blast the work as strictly anti-Hollywood. They will be doing the book and their industry a disservice. This is a bitter picture of a man made by a free-wheeling era. When it died, so did he.

Louis B. Mayer accomplished much in his lifetime of which he could be proud. Like most business giants, he did as much or more of which he could be ashamed. His adventure is highly interesting and intensely readable. Mr. Crowther is certainly one of the most literate and knowledgeable observers of this industry's triumphs and tragedies.

"Can-Can" Injunction Denied In Phila. Suit

PHILADELPHIA—U. S. District Court Judge C. William Kraft, Jr., last week denied a preliminary injunction against 20th Century-Fox and William Goldman's Midtown asked for by David Milgram's D. W. H. Corporation, operators, Fox theatre, in connection with "Can-Can."

Counsel for Goldman and 20th-Fox then filed a motion to dismiss the $600,000 anti-trust suit which seeks damages for failure to obtain the film. The motion was taken under advisement.

Judge Kraft said the evidence offered "establishes only a threatened loss" and not the "irreparable damage" essential for such an injunction. He said if the plaintiff was successful in its suit the amount could be reasonably ascertainable when the run of the film at the Midtown is completed.

"The evidence persuades us," Judge Kraft said, "that Goldman's actual offer for 'Can-Can' was not submitted until March 14, 1960, and was accepted by 20th-Fox on March 18. We find that the plaintiff was afforded a fair opportunity to negotiate for 'Can-Can' on March 14 and did make an offer then which 20th Century-Fox did not accept."

Milgram's Fox theatre charges an unlawful conspiracy to discriminate against it. The roadshow engagement of the film is set for the Midtown opening on May 4.

Technicolor Net Down

NEW YORK—It was reported last fortnight by John R. Clark, Jr., president and general manager, that Technicolor, Inc., had a net profit of $237,160, or 12 cents a share, in 1959, compared with $558,172, or 28 cents a share in 1958.

Net sales in 1959 were $27,250,407, compared with $26,778,621 in 1958. No dividends were paid in 1959.

Net profit for the British affiliate, Technicolor, Ltd., for year ended Nov. 30, 1959, was 176,041 Pounds, compared with 72,313 Pounds in 1958.

The Italian company, Technicolor Italiana, ended 1959 with a loss of 50,862,000 lire, after charging 182,000,000 lire for depreciation.

FILM FAMILY ALBUM

Obituaries

George W. Evans, 67, former theatre and hotel operator at Brookfield, Mo., died last fortnight at Clarinda, Ia.

Harold C. Novy, 37, president, Trans-Texas Theatres, Inc., died last fortnight in a Dallas hospital after a long illness. He was also a vice-president of Texas Drive-In Association and a member of Dallas Variety Club.

E. V. Richards, Jr., 74, New Orleans business and civic leader and 50-year pioneer in the motion picture industry, died on April 12 at Ochsner Foundation Hospital following a prolonged illness. He is survived by his widow, nine children by a former marriage, and seven grandchildren. With the Saenger Brothers, he at one time operated nearly 200 wholly-owned or affiliated theatres in the southern states, with the Saenger, New Orleans, built in 1927 as flagship of the chain under his supervision as vice-president and general manager. He retired from his motion picture career in 1950 following the sale of his interests in Paramount-Richards Theatres, Inc., which he headed as president, to United Paramount, predecessors of ABC-Paramount. At the time of his death he was a voting trustee of United Theatres, Inc., which operates a group of neighborhood theatres in New Orleans and which he organized in 1929. He was also chairman of the board of Richards Center, Inc., the management corporation for the Richards family interests, having offices in the National Bank of Commerce Building, which adjoins and is jointly operated with the Richards Building as Richards Center. He held several governmental and presidential citations; was a creator and principal trustee in the E. V. Richards, Jr., Foundation at Tulane University; and was at one time a director of Paramount Pictures; a regional vice-president, Theatre Owners of America; president, Motion Picture Foundation; a member of the board of directors of Motion Picture Pioneers; and one of the founders of First National Pictures in 1920.



A further cementing of the friendly relationship between the motion picture theatres of Brooklyn, N. Y., and the club women of the area was recently accomplished by Eugene Pleshette, managing director, Brooklyn Paramount, when he arranged a symposium on motion pictures which was attended by over 200 presidents of womens civic, cultural and philanthropic organizations. Seen, left to right, are Emanuel Frisch, treasurer, Randforce Circuit; Mrs. Margaret G. Twyman, director of community relations, Motion Picture Association of America; Pleshette; Mrs. George H. Sutcliffe, president, Motion Picture Council for Brooklyn; Ernest Emerling, vice-president, Loew's Theatres; Ann Bontempo, Loew's Theatres; and Allan Grant, general manager, Century Circuit.

"How I Would Sell . . .

THE GREATEST SHOW ON EARTH

Paramount's Mighty "Big Top" Story By Producer DeMille

Paramount's mightiest of motion pictures, "THE GREATEST SHOW ON EARTH," combines two legendary entertainments—Cecil B. DeMille's motion picture and the Ringling Brothers Circus. Filmed in Technicolor, it stars Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame, and James Stewart.

This magnificent film achievement gives every showman in America, once again, the thrill of bringing the big circus to town.

"THE GREATEST SHOW ON EARTH" was actually filmed under the big top and is the last chance for children of all ages to see the greatest show under an old-time big top. It is the only film that has ever captured the true spirit of the drama, labor, and tragedy of the circus world.

Every theatre manager will have a chance to become a showman and every showman a chance to become a better showman.

As soon as playdates of "THE GREATEST SHOW" are set in your theatre, you should immediately order a special trailer —with circus music—plugging the date the circus will arrive.

Use copy, such as: *"Cecil B. DeMille's mightiest of all pictures, 'The Greatest Show On Earth.' Color by Technicolor —Packed with laughter, glamor, excitement and top stars— Coming to this theatre."*

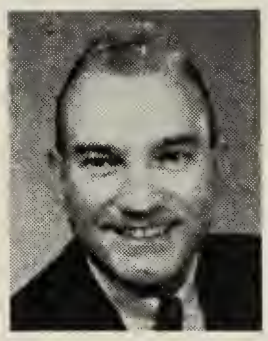
Post 24 sheets around town several weeks in advance, with as many one and three sheets as needed to give full coverage.

"Circus up the town" with posters, window cards, and banners. Special lithographed posters, with animal illustrations and the word "circus" could be used to complete posting.

BELOW, the theatre lobby can be turned into a circus by dressing up attendants, adding some carnival atmosphere via sawdust, cotton candy, and similar items, and generally creating an aura of excitement.

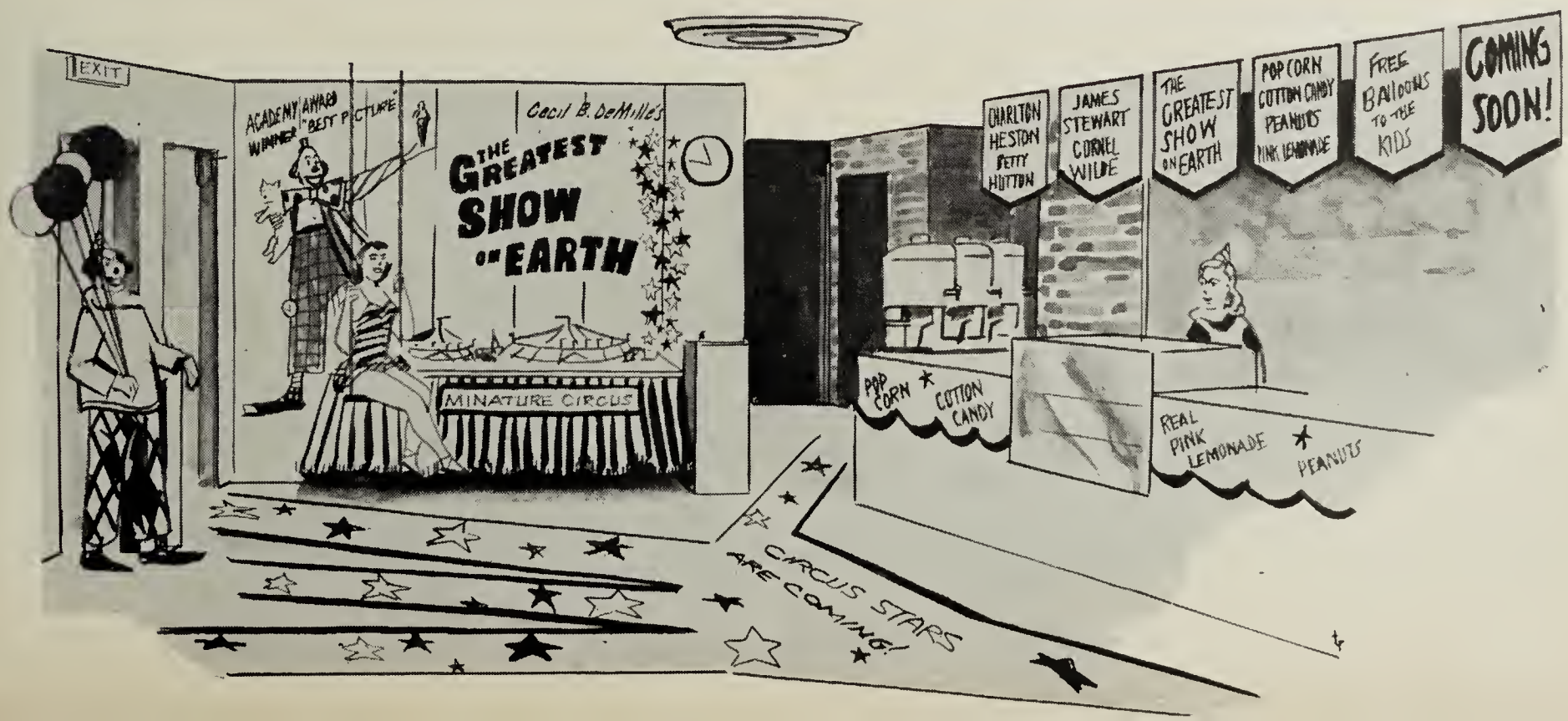
An Exclusive SHOWMANALYSIS Prepared by—

PHILIP N. NANCE, Division Manager
Consolidated Theatres, Inc., Charlotte, N. C.



NANCE

ABOUT THE AUTHOR • Phil Nance, manager of the Village Theatre at Raleigh, was recently appointed division manager for Consolidated Theatres by F. H. Beddingfield, president. Nance started his theatre career 14 years ago when he became an usher at the State Theatre in Raleigh in 1942 for North Carolina Theatres, Inc. In a short time he became a manager, and had been at several of the company's houses when he resigned to join General Outdoor Advertising Co. in 1946. The next year, in 1947, he went to Consolidated, becoming manager of the Colony Theatre in Raleigh. While there he also managed the Uptown in Durham and the Cameo in Rocky Mount. When the Cameron Village shopping center was constructed at Raleigh, Nance was selected to manage the Village Theatre, the new theatre in the center, which has become one of the most successful in the southeast. In announcing the promotion of Nance to division manager, Beddingfield said: "Nance has been in the Village for the past nine years, where a house of only 650 seats has set record after record in boxoffice grosses. The exchange people have been amazed at the number of top boxoffice grosses this house has reached in first-run operation. Phil has received many awards and recognition for his showmanship ability." Consolidated has held a showmanship drive for the past five years and Nance has come out in first place four of the five years. He is married and has one child.





ABOVE, dress up the front of the theatre as well via circus posters, musicians, clowns, and other colorful stunts. Such activity before playdate will guarantee an audience for the popular screen classic.

Two weeks in advance start planning your front entrance. It should be dressed as the main-top entrance to a circus, with tent flaps, pennants and flags. You must decide which is the best type of front entrance for your theatre but emphasize the feeling of directly entering a big tent.

In advance, and also during the entire run, use sawdust on the lobby floor and have a circus clown give away free balloons, with playdates on them, and a discount coupon toward the purchase of pink lemonade at the concession stand.

Place extra counters out front to sell cotton candy, peanuts, etc.

The box office should be dressed in circus manner—with the cashier in clown hat and circus dress. This should be done in advance, along with a display in the box office telling when the circus will arrive.

Opening night should be one that will attract the attention of the entire town. There is no better way to do this than by using a giant searchlight. Everyone will follow the light and ask: "Where is it coming from?"

As they approach your theatre, a circus band concert should be featured. This will create a lot of excitement and draw crowds. The band could be used several times during the engagement. Circus music, of course, should be played at all times.

Locate a calliope—to be featured with a parade—several days before the opening. Use it downtown at peak hours, playing Ringling Brothers—Barnum & Bailey favorites. Include in this stunt a girl bareback rider and a clown, on foot, who will give away balloons bearing the playdates and containing free tickets. In front of the theatre, the calliope can alternate with a band throughout the engagement.

Contact a riding academy in your town and promote the use of one or several horses to be used on the afternoon of opening day in a parade in front of the theatre and to give free rides to children.

You could invite children to bring their horses and give a prize for the horse that most resembles a circus horse.

We also suggest using a large helium balloon, mounted with a rope, from the canopy or marquee. The balloon should extend about 75 feet in the air and a huge banner should be tied directly underneath, with copy reading: "*'Greatest Shown On Earth' Now Playing.*"

Underneath the banner, a life-size clown dummy should be displayed to add color and attract more attention to this stunt. The display could be seen for miles around and everyone would try ot find out where the balloon was located.

Arrange for someone to walk around town on stilts, with a sign reading: *"You haven't seen anything until you see 'The Greatest Show On Earth' at ——————Theatre."*

All ushers and doormen should wear clown dress one week prior to the opening and also badges plugging the playdates. Have a clown urge patrons to try their luck by throwing soft balls through a large clown cutout, with passes as prizes.

Advanced lobby display should include a miniature circus obtained from your local hobby shop. The miniature should comprise clows, animals, trains, tents, circus people, wagons and, of course, Merle Evans' world famous circus music.

Circus wagons, clowns, and the title, "GREATEST SHOW ON EARTH," should provide a background display. Use the circus on a table in front. Hundreds will come to see your miniature circus.

COMING . . . in the issue of April 27
LARRY DAY, Director of Advertising
Central States Theatres, Des Moines, Iowa
tells how he would sell . . .
Columbia's
"THE MOUNTAIN ROAD"

All concession attendants should wear circus outfits before and during the engagement. Feature pink lemonade, snow cones, peanuts, and cotton candy at your concession stand. Decorate the stand with balloons, pennants, and special cut-outs.

The Village Theatre is located in Cameron Village, one of the largest shopping centers in the southeast. When we play this picture, "Circus Week" will be proclaimed throughout the entire Village, featuring "THE GREATEST SHOW ON EARTH" and "The Greatest Sale in Raleigh."

All of the Village's 60 stores will participate, decorating their windows in a circus manner and featuring special circus items for sale.

Hobby shops and the toy departments of all other stores can aid with the sale of circus merchandise, such as clown suits, cowboy and Indian outfits, guns, whips, etc.

Restaurant owners will dress all counter girls in clown hats and badges. It is suggested that the hat bands bear the name, "THE GREATEST SHOW ON EARTH," and the badges carry the playdates.

On television, we would suggest using slides with James Stewart's clown head. Copy should read as follows: *"Cecil B. DeMille's 'Greatest Show on Earth.' It was actually filmed under the big top and is the last chance for your children to see 'the greatest show on earth' under the big top. Color by Technicolor. Starring Betty Hutton, Cornel Wilde, Charlton Heston, Gloria Grahame and James Stewart."*

Prices and times of features could be listed, along with a plug for a special children's show.

Be sure to use circus music along with the slides.

Plan some entertainment or contest for children, with free passes for the winners.

Advance TV ballyhoo could include a clown who would appear on several children's TV programs for interviews and to announce the children's contest.

Use live radio transcripts or the regular spot platters which are available from your Paramount exchange. We would prefer using live one-minute spots. Suggested copy should be similar to that used for TV. Be sure to include starting dates in copy and to use circus music with the spot.

Arrange with DJ's to play circus music on all local radio stations.

Charity screenings should be held for all orphanage and handicapped school children. Try to have the press cover for news stories and pictures.

Tie-in with music stores in your city and get them to have special windows spotlighting Merle Evans' circus music or other types of march albums. Use balloons and playdates in windows.

Promote a school tie-up. See school principals and arrange for special showings at discount prices. Feature drawing contests in schools. Subjects: circus animals, trapeze artists, and the like. Offer prizes for the best in each home room. Drawings should be judged by the teacher or theatre manager.

Special window merchandise tie-ins could be featured in furniture stores and department stores. Copy could read: *"The Greatest Buy in Clothes,"* or *"The Greatest Selection of Furniture."*

Take advantage of all raves by critics and use in ads, if available.

Special "Animals USA" is booked through an agency in Sarasota, Fla. It has the Ringling elephants and many other animals. It may be possible for you to book them through your Merchants Bureau for exhibition at your opening of "THE GREATEST SHOW ON EARTH."

Cages of live animals, with attendant, could be featured in front of your theatre. Such shows are especially fine for drive-in theatres. Animals are available in this area at the wild animal zoo and museum in Wilson, N. C. You probably have a similar source if you look for it.

The newspaper ads are all effective. All ads carry copy reading "Academy Award Winner—best picture" with an Oscar outstretched in Jimmy Stewart's hand. Play up Charlton Heston's name as much as possible and use special head cut with copy, *"Academy Award Winner—Best Actor of the Year."* I would suggest using the following copy as a header or placed prominently in the ads, *"The Last Chance for your Children to see the Greatest Show on Earth under the Big Top."*

BELOW, selling aids available for showmen on the circus film provide colorful aid in spreading the circus message, as can be seen from the poster illustrated here. RIGHT, there are no limits on showmanship. Seen here is an artist's conception of highly effective street ballyhoo to herald the arrival of the DeMille entertainment treat. Music, costumes, animals, excitement, action, all are the elements of a good showmanship campaign.





Griffing Back In Pay-TV Via Telemeter

Conductor Of Bartlesville Test Plans New Operation In 36 S.W. Communities; Urges Exhibs To Follow

NEW YORK—Henry S. Griffing, president, Video Independent Theatres, Oklahoma City, revealed last fortnight that his circuit is going back into the pay-TV business via Telemeter.

At a press conference at the St. Regis Hotel, Griffing, whose circuit operates about 200 theatres in three states and 14 community television systems in five states, and holds municipal franchises for toll-TV in 36 cities and towns in the southwest, reported that Video was near to closing negotiations for a Telemeter franchise.

He said that Video will launch its Telemeter operations as soon as the pay TV meters are made available to it, and added that he hoped to have the Paramount-owned pay-TV system installed in every one of the 36 communities where it has municipal franchises for subscription-TV. These communities are in New Mexico, Kansas, Oklahoma, Texas, Mississippi and Florida.

Griffing conducted the first experiments in the pay-TV field in Bartlesville, Okla., in 1951 using a system called Telemovies. He told the press that he was "more convinced than ever that exhibitors have a great future in theatre-in-the-home telvision." He said, "We are in the business of selling entertainment, be it in a four-wall theatre, a drive-in or in the home. Our job is to deliver entertainment to the public through whatever medium they prefer."

Griffing recommended to "fellow exhibitors" that they "visit and study" Telemeter's operation in Toronto as he did before negotiating for a franchise. He assured "they will see a new world of entertainment opening up." He noted that Telemeter allows the subscriber to pay for only what he wants, a factor missing in Bartlesville. He could not understand exhibitor opposition to Pay-TV.

Dismissal Denied In Block Booking Suit

NEW YORK—Federal District Court Judge Archie O. Dawson last fortnight denied motions by the six defendants to dismiss the Government's anti-trust suit charging block booking of features sold to television. The judge ordered defendants to start presenting their case on April 18.

UA Declares Dividend

NEW YORK—The board of United Artists Corporation declared a regular quarterly dividend of 40 cents per common share, payable June 24 to stockholders of record June 10.

Toronto Prepares To Welcome Barkers

TORONTO, CANADA—This Queen City is readying a Variety Club convention fit for a king. That's the assurance of J. J. (Jack) Fitzgibbons, Jr., hard-working general chairman for Variety's 33rd annual conclave which will get under way at the Royal York Hotel on May 31.

The host, Tent 28, says the general chairman is taking its responsibility very seriously and it is determined to provide barkers from all over the world with as much atmosphere, color, entertainment, interest, and enthusiasm as they have ever enjoyed at any of the previous conventions of VCI.

Associated with Fitzgibbons in key committee posts are Dan Krendel, registration; George Altman, transportation; R. W. Bolstad, finance; Jack Arthur, entertainment; Joe Bermack, luncheons and dinners; James Nairn, convention journal; Nat Taylor, convention journal advertising; Phil Stone, publicity; William Summerville, greeting and welcome; and Mrs. Sylvia Laurie, women's activities.

Texas Theatres Sold

FREDERICKSBURG, TEX.—The sale of the Palace and the 87 Drive-In to the Bel-Pad Corporation was announced by Herbert and Carl Durst, owners for the past 10 years.



St. Louis Wars On "Indecent" Posters

ST. LOUIS—The St. Louis police are cracking down on the exhibition of indecent films and posters and the strip teasers in night spots.

Among those caught in the mesh was Eric Ten, operator of the Ivanhoe Art, who was arrested for the exhibition of alleged indecent posters in the lobby of the theatre, where they could be seen by minors. A warrant charging Ten with exhibiting indecent posters was issued the next day by the Prosecuting Attorney's office.

The police acted after they had received complaints that posters and photographs of semi-nude women were displayed in the theatre lobby and were attracting the attention of children from two nearby schools. Detectives who went to the theatre reported they found juveniles gazing at the posters and photos.

Lodge Fetes Dickstein

NEW YORK — Abe Dickstein, 20th-Fox branch manager, will be inducted as incoming president of Cinema Lodge B'nai B'rith at a luncheon to be held tomorrow (April 21) in the Hotel Astor, it was announced by Harry Brandt, chairman of the Presidents' Luncheon Committee. Alfred W. Schwalberg will be honored as retiring president of the organization.

Sydney A. Hellenbrand, president of District Grand Lodge #1 will officiate.

11th Hour Settlement Ends Strike Threat As Publicists Win Pay Hike

NEW YORK—The Screen Publicists Guild has reached agreement with Warner Bros. and 20th-Fox on one-year contracts, providing increases in wages and minimums and other benefits for the New York advertising and publicity employes of the two motion picture companies.

The Guild membership ratified the agreements at an 11th-hour meeting immediately prior to contract expirations that would have resulted in the first SPG strike in history. The 20-year-old Guild is a local of District 65, AFL-CIO Retail, Wholesale and Department Store Union.

The new one-year contracts will bring about common SPG contract-expiration dates for Warner Bros., 20th-Fox and the other film companies. The Guild's contracts with Columbia Pictures, Universal-International, and Metro-Goldwyn-Mayer run until next year.

The agreement with Warner Bros. provides for a minimum salary for senior publicists of $155 weekly with an automatic increase to $160 after six months of employment.

Warner publicists also will receive an immediate across-the-board increase of $6 weekly and an additional average increase of $5 with the impending resumption of feature-film production in Hollywood. Three-week vacations will be granted after 12 years' service, rather than after 14 years, and some modifications have been made in the so-called "tolerance" provisions of the contract.

At 20th-Fox, the minimum salaries are senior publicist $155; publicist, $110; associate publicist, $80; and apprentice, $58.50, with an automatic increase to $68.50 after six months. The agreement provides that all present senior publicists now earning $155 weekly will receive an increase to $160 on Oct. 10, 1960, at which time the company will review the minimum with a view possibly to increasing it to $160.

In addition to similar changes in the vacation and "tolerance" provisions, the 20th-Fox employees in classifications other than senior publicist will receive wage increases of $4 weekly or to the new classification minimums.

Iowa-Neb. Sets Fall Meet

DES MOINES—The annual convention of Iowa-Nebraska Allied will be held at Sioux City, Ia., sometime this fall, it was announced by Harrison D. Wolcott, secretary of the association. Earlier, the officers of the association had been attempting to set up the convention for this spring but it now has been definitely determined to hold the convention in the fall.



Product Category, Not Seating Key In New Washington Wage Agreement

WASHINGTON, D.C.—A new wage agreement that virtually eliminates "featherbedding" in the projection booth and takes account of exhibition's new competitive patterns is spelled out in the five-year contract recently signed between the Metropolitan Theatre Owners of Greater Washington and Local 242, IATSE, Motion Picture Operators Union, covering 70 theatres of the District of Columbia and suburban Maryland towns.

Concluded after nine months of negotiation, the contract sets what is expected to become a new pattern for metropolitan exhibition nationally in several respects. It eliminates seating capacity as the basis for determining wage scales and working conditions, and substitutes product bid and exhibited as the scaling categories, thus equalizing wage costs as a factor in the competition between big theatres featuring first-run films and smaller theatres playing foreign films. It also eliminates the rule under which 11 1000 seat houses were forced to continue employment of two projectionists and, excepting the case of road-shows, puts the big houses on the same basis as the smaller, frequently competitive houses which, since 1952, have had to employ but one.

The contract provides a small hourly, graduated wage increase, part of which Local 242 will apply to a welfare fund for the benefit of operators forced into earlier than expected retirement.

The new contract, retroactive to last Sept. 1, and carrying through to Aug. 30, 1964, provides for no change in work-rules until next Sept. 1, at which time the two-man rule is abolished for all theatres save the Warner, presently playing "Ben-Hur," and the Uptown, which also features road-shows. In those theatres and in any others which might play road-shows the rate after next Sept. 1 will be $6.36 per hour for two men in a booth, not one.

As to all other theatres, the existing scales continue in effect until Sept. 1, 1962, with a five cent an hour increase then, increased by 10 cents on Sept. 1, 1963; and another five cents in 1964, half of the total to go into the welfare fund of the union.

In some higher-scale theatres, also, the local is reducing the work-week.

The most sweeping change is the substitution of product categories for seating capacity as the criterion for variants in the wage-scale.

Negotiating the new contract for the owners was Orville Crouch, Loew's; Ellis Shipman, Stanley Warner; Jerome Baker, RKO Keith's; Lloyd Wineland, Jr., Wineland Theatres; and Marvin Goldman, K-D Theatres.

Film Exchange and Dealer Listing for the SALT LAKE CITY FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTISTS, 254 E. First South St.—ELgin 9-7651
Br. Mgr.: Don V. Tibbs. Office Mgr. and Booker: Frank Smith, Jr. Sales: Graham Susman. Cashier: Betty Thornwall. Sectys.: Marion Draper, Judith Anderson. Emerg. Phone AXtel 5-2706.

AMERICAN INTERNATIONAL, 252 E. First South St.—DAvis 2-3601
Br. Mgr.: Fred C. Poloski. Asst.: Grace McIntosh. Emerg. Phone: CRestwood 7-4763.

BUENA VISTA (Disney), 139 S. Second East St.—DAvis 2-1255
Br. Mgr.: Thomas A. McMahon. Office Mgr. and Booker: Stephanie Hall. Emerg. Phone: CRestwood 7-9280.

COLUMBIA, 206 E. First South St.—DAvis 2-3476
Br. Mgr.: S. S. McFadden. Office Mgr.: Dee Keener. Sales: George Berryman, John Dahl, Bob Steed. Booker: Lou Sorensen. Cashier: Arva Shiner. Emerg. Phone: INgersol 7-1637.

METRO-GOLDWYN-MAYER, 123 S. Second East St.—ELgin 5-2953
Br. Mgr.: Carl P. Nedley. Office Mgr.: George A. Derrick. Sales: Stanley Ennis, Howard Godfrey, John Moore. Booker: Robert Mandrake. Emerg. Phone: EMpire 3-2857.

PARAMOUNT, 270 E. First South St.—EMpire 4-5506
Br. Mgr.: W. D. Foster. Office Mgr. and Booker: Bob Loftis. Sales: A. L. Campbell, Harry Swanson. Booker: George Alley. Cashier: Merrilyn Storrs. Emerg. Phone: HUnter 4-7308.

20TH CENTURY-FOX, 216 E. First South St., P. O. Box 1106—EMpire 3-3908
Br. Mgr.: K. O. Lloyd. Sales: Roy Pickerell, J. L. Tidwell, Vern Fletcher. Head Booker: Al Hemingway. Cashier: Sara C. Anderson. Emerg. Phone: HUnter 4-7308.

UNITED ARTISTS, 210 E. First South St.—EMpire 3-6736
Br Mgr.: W. W. McKendrick. Office Mgr.: John C. Swonson. Sales: Joe Solomon, Glendale Larson. Field Exp.: William Pross. Emerg. Phones: HUnter 5-2585, AMhurst 6-9107, ELgin 5-4923.

UNIVERSAL-INTERNATIONAL, 208 E. First South St.—DAvis 2-3561
Br. Mgr.: C. R. Wade. Office Mgr.: Dale Haslam. Sales: Tom Philibin. Booker: Don McMurdie. Cashier: LaFern Beckstead. Emerg. Phone: EMpire 4-5179.

WARNER BROS., 214 E. First South St.—EMpire 4-1897
Br. Mgr.: Keith Pack. Office Mgr. and Head Booker: David W. Adamson. Sales: Perry B. Brown, Richard Iba. Cashier: Mrs. Girzy Ayres. Booking Clerk: Virginia Watts. Emerg. Phones: INgersol 7-4747, HUnter 6-6105.

• *Screen Trailers*

NATIONAL SCREEN SERVICE, 212 E. First South St.—ELgin 5-7482
Br. Mgr.: Kenneth Friedman. Office Mgr.: Wilma Morrissay. Sales: Clare Swanson. Booker: Juanita Snyder Despain. Emerg. Phone: ELgin 5-7482.

• *Supply Dealers*

INTERMOUNTAIN THEATRE SUPPLY, 264 E. First South St.—EMpire 4-7821
Emerg. Phone: HUnter 5-5817

NATIONAL THEATRE SUPPLY, 256 E. First South St.—DAvis 8-8515

WESTERN SOUND & EQUIP. CO., 262 E. First South St.—EMpire 3-9974
Emerg. Phone: EMpire 3-8680.

• *Signs, Advertising and Printing*

FILM SERVICE, 350 W. First South St.—EMpire 4-2713

NATIONAL SCREEN SERVICE, 212 E. First South St.—ELgin 5-7482

• *Film Delivery Services*

WYCOFF CO., 346 W. Sixth South St.—DAvis 2-1361
Mgr.: M. S. Wycoff. Bus. Mgr.: Max Young. Emerg. Phone: EMpire 4-1835.

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

SW Net Income Dips; Theatre Business Up

NEW YORK—The consolidated operating profit of Stanley Warner Corporation for the six months ended Feb. 27, 1960, amounted to $2,075,900, it was announced by S. H. Fabian, president. This is equivalent to $1.02 per share on the outstanding common stock. The consolidated operating profit for the same period last year was $2,253,700, equivalent to $1.11 per share.

During the six months ended Feb. 27, 1960 there was credited direct to earned surplus a net profit of $24,800 arising from unusual dispositions of property and other assets. For the corresponding period last year extraordinary non-operating losses of $109,500 were charged to earned surplus.

For the six months, theatre admissions merchandise sales and other income amounted to $63,521,500 as compared with similar income of $61,881,500 for the same period last year.

The consolidated operating profit for the quarter ended Feb. 27 was $865,400, equivalent to 43 cents per share on the outstanding common stock. The profit for the corresponding period one year ago was $1,074,000, equivalent to 53 cents per share on the common stock.

Fabian stated that certain non-recurring expenses were incurred in the first six months of the current fiscal year arising from the introduction of new styles of foundation garments and large promotional expenses.

Decca Elects Officers

NEW YORK — The board of directors of Decca Records, Inc., elected the following officers last week:

Milton R. Rackmil, president; Leonard W. Schneider, executive vice-president; Louis A. Buchner, vice-president and treasurer; Milton Gabler, vice-president; Martin P. Salkin, vice-president; Samuel Yamin, secretary; Isabelle Marks, assistant secretary; and Irving E. Wiener, assistant treasurer.

Stockholders earlier elected the following six members to the company's board of directors:

Albert A. Garthwaite, Rackmil, Salkin, Schneider, Harold I. Thorp, and Samuel H. Vallance.

Tenn. Trust Suit Starts

KNOXVILLE, TENN.—The $1,000,000 anti-trust suit initiated in November, 1957, by New Amusements Corporation against 14 producers, distributors, and Knoxville's Tennessee and Riviera theatres, finally got under way last fortnight in U.S. District Court here with Judge Robert L. Taylor presiding.

New charges conspiracy to deprive its two suburban houses, the Pike and Tower, of first-run product and to deprive these houses of second, third, fourth, or fifth runs for unreasonable periods.

Watch for them!

NEXT!
Milwaukee Territory
Issue of April 27
Dallas Territory
Issue of May 4

Save Them!

AN ANNOUNCEMENT OF IMPORTANCE TO YOU

from COLUMBIA...about TRAILERS, POSTERS and ACCESSORIES!

Effective September 1, Columbia Pictures will create, manufacture and distribute its own trailers, posters and accessories for all its domestic releases.

Because of the investment in and the quality of the product Columbia is now releasing, we feel it is in the best interest of our affiliated independent producers, our exhibitor customers and our company itself to assume direct control of these extremely important advertising and promotion tools.

This new move is a logical step in keeping with the "Columbia formula" of supplying independent producers with as many company services as practicable. We feel the creation and handling of such important sales aids should receive the same individual care that goes into the production and distribution of the feature films themselves.

The sales and distribution of the trailers, posters and accessories will be handled through our regular exchanges throughout the country. Please note that only trailers made and sold by Columbia will include film scenes from Columbia releases.



Your Columbia representative will shortly contact you to fill you in on the complete details covering this new Columbia operation.



Seen at the recent preliminary injunction hearing in Philadelphia in connection with 20th-Fox's "Can-Can" were, left to right, Bradley Ward and Arlin Adams, attorneys; C. Glenn Norris, 20th-Fox assistant general sales manager; Alex Harrison, general sales manager; and Sam Diamond, Philadelphia branch manager. Milgram's Fox is suing due to Goldman's Midtown being awarded the road-show engagement of the picture.

STATEMENT

In view of the reaction of my family, my friends and the American public, I have instructed my attorneys to make a settlement with Albert Maltz and to inform him that he will not write the screenplay for "The Execution of Private Slovik."

I had thought the major consideration was whether or not the resulting script would be in the best interests of the United States. Since my conversations with Mr. Maltz had indicated that he has an affirmative, pro-American approach to the story, and since I felt fully capable as producer of enforcing such standards, I have defended my hiring of Mr. Maltz.

But the American public has indicated it feels the morality of hiring Albert Maltz is the more crucial matter, and I will accept this majority opinion.

Frank Sinatra

UA Net Earnings Rise For Ninth Straight Year

NEW YORK—For the ninth consecutive year, United Artists increased its annual net earnings, establishing a new record high, it was announced by Robert S. Benjamin, chairman, and Arthur B. Krim, president.

Net earnings for 1959 climbed to $4,111,-004 after provision for taxes, as compared to $3,701,963 in 1958, an increase of 11.05 per cent.

A new high also was set in 1959 for world-wide gross revenues which reached $95,068,285 compared to $84,072,467 in 1958, showing an increase for the ninth successive year.

The 1959 earnings per share on total capital stock of 1,664,218 shares outstanding at year end were $2.47. The comparative earnings per share for 1958, adjusted to the number of shares outstanding at the close of 1959, were $2.22.

NT&T Names Franken As Advertising Chief

NEW YORK—B. Gerald Cantor, president of National Theatres & Television, Inc. (NT&T), announced the appointment of Jerry Franken as NT&T's executive director of advertising, publicity and promotion, with responsibility for all activities in these areas for the company and its subsidiaries.

Cantor also disclosed a number of other promotions in the department, stating, "The changes are in accordance with our policy of integrating NT&T's various activities into one strong, constructive working organization."

Under the new alignment, Fay S. Reeder is now director of advertising, publicity and promotion for NT&T. He was formerly public relations director for theatres only.

Martin Roberts, who was director of promotion for National Telefilm Associates, Inc. (NTA), NT&T subsidiary, has been promoted to director of advertising and promotion, television.

Pete Latsis, formerly assistant director of advertising and publicity, theatres, has been promoted to director of advertising and publicity, theatres.

Dean Hyskell, who was formerly in advertising and publicity, theatres, has been promoted to west coast director of television publicity. Hyskell succeeds Alfred E. F. Stern, who has been appointed western director of publicity for Cinemiracle Pictures Corp., NT&T subsidiary which produced and is distributing "Windjammer." Harry Algus will continue as east coast director of television publicity.

Russ Brown has been named director of special activities, including the editorship of the company's publication, NT&T Showman; and Abe Sonosky has been designated director of advertising services, theatres.

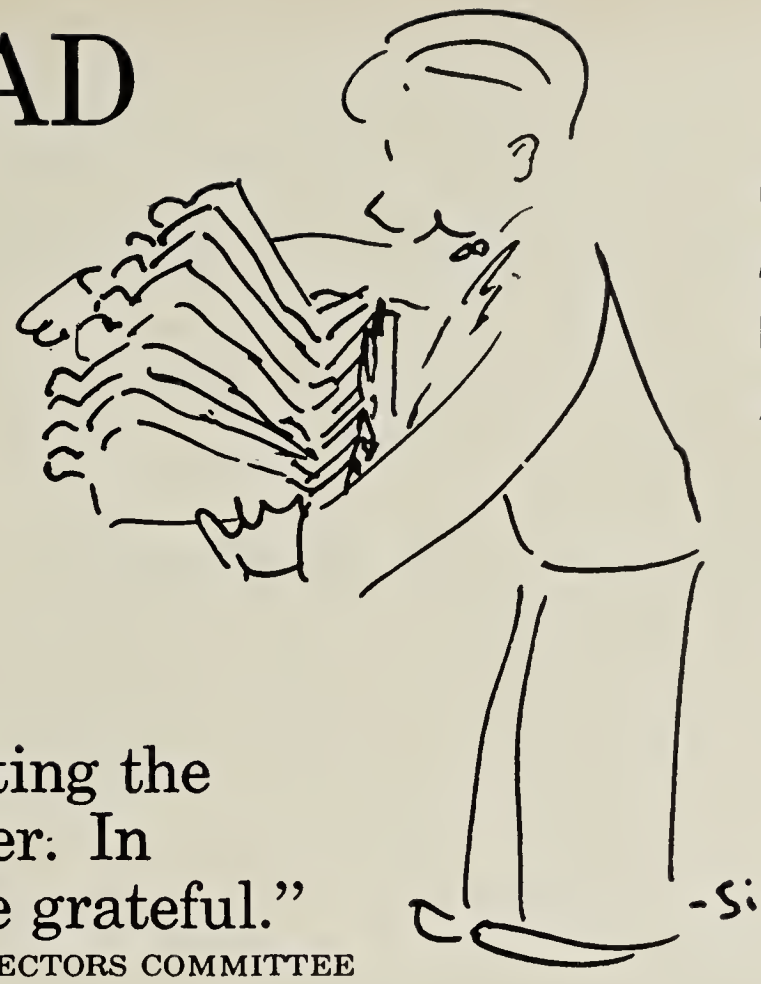
Franken until recently was executive director of advertising and publicity for NTA.

Brooks Joins Embassy

NEW YORK—Dick Brooks has joined the publicity staff of Embassy Pictures Corporation, it was announced by Eddie Solomon, vice-president in charge of advertising publicity, and exploitation.

Prior to joining Embassy, Brooks was associated with Screen Gems, Inc., television subsidiary of Columbia Pictures, and for two years worked in various publicity and exploitation capacities for 20th-Fox.

"WISH WE HAD A LOT OF OSCARS TO GIVE YOU!"



(AND THANKS M.P. EXHIBITOR FOR A BIG ASSIST!)

"You made our job of promoting the 1960 Academy Awards easier. In behalf of the industry we're grateful."
—MPAA ADVERTISING AND PUBLICITY DIRECTORS COMMITTEE

THANKS TO YOU ALL:

The 4,058 Promotion Minded Exhibitors who joined up.
Compo.
TOA.
Allied States Association.
Compo of Canada and many other Exhibitor organizations.
The MPAA Sales Managers' Committee.
The Field Exploiteers of the Industry.
NBC-TV and Radio Promotion and Publicity Staffs, (East and West).
Canadian Broadcasting Corporation TV and Radio Networks.
Academy of Motion Picture Arts and Sciences Public Relations Committee.
Advertising agencies serving the industry.
The industry newsreels.
Pepsi-Cola (Exhibitors' Contest).

COOPERATING COMMERCIAL ORGANIZATIONS:
Harshe-Rotman, Inc.
DeLuxe Laboratories.
W. J. German, Inc.
National Screen Service.
Vincent Trotta.
Fred Weidner, Inc.
Ideal Photographers and Engravers.

SPECIAL ART:
Al Hirschfeld.
Julius Kroll.
Stanley Kohn.
Avrom Winfield.
Hennegan Company.

And the nation's mass media, newspapers, magazines, television, radio, outdoor.

EACH YEAR THE MOTION PICTURE ASSOCIATES OF PHILADELPHIA CONDUCTS A DRIVE FOR FUNDS FOR ITS VARIOUS CHARITIES!

This year, the MPA is proud to announce that it is sponsoring the premiere of one of the finest motion pictures of the season, on Sunday Night, May 1, at 8:30 P.M. at the Midtown Theatre, Broad & Chestnut Streets.

Cole Porter's "CAN-CAN"

starring Frank Sinatra Shirley MacLaine

Maurice Chevalier Louis Jourdan

a 20th Century-Fox Picture — in TODD AO — Technicolor

Please help this worthy annual cause by sending your contributions to Motion Picture Associates to David Law, c/o Warner Bros. Pictures, 1225 Vine St., Philadelphia, 7, Pa.

THANK YOU

MOTION PICTURE ASSOCIATES

Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St. N.E.
Washington, D.C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

Allied EDC Attacks Warners' Sales Policy

WASHINGTON—In a bulletin issued recently by Allied's Emergency Defense Committee the sales polices of Warner Brothers were attacked, and the suggestion made that the company's stockholders might be interested in some of its distribution practices.

The EDC expressed surprise that "the stockholders and directors of Warner Brothers are not taking action to stop the unnecessary loss of millions of dollars of revenue annually by the Warners sales department's persistence in holding to antiquated policies of distribution."

Listed as remedies were that the WB sales policies be modernized; that "remuneration of lower-echelon sales personnel be put on an incentive or commission type basis to eliminate the present 'don't give a darn' attitude that is so deeply ingrained in Warners' present sales force"; that the sales department abandon "the old fashioned show-case or ethereal ego-building precedent type of selling"; that the company substitute a modern approach to distributing and selling motion pictures so that pictures move down through the market as near as is humanly possible to the point of greatest penetration; and that the terms asked for these pictures "be geared to the individual theatre's ability to pay."

Huge R.I. Suit Settled

PROVIDENCE, R. I.—The owners of the Strand last fortnight settled out of court for an undisclosed sum their $39,000,000 suit against the three other major downtown theatres and eight other firms.

The settlement came after a jury had been selected in U. S. District Court before Judge Edward W. Day to try the case.

The Strand alleged that the defendants had conspired in violation of the Sherman anti-trust act, to keep the theatre from showing a number of motion pictures it had tried to obtain. The theatre owners, National Realty Company, charged they were forced to pay excessive prices and were limited to certain Columbia and Paramount productions.

Defendants were the RKO Rhode Island Corporation, owners, RKO Albee; Loew's Theatre and Realty Corporation, owners, Loew's; C and F Theatre Company, owners, Majestic until December, 1956; Stanley Warner Theatres, present owners, Majestic; RKO Radio Pictures, Inc., Paramount Film Distributing Corporation, 20th-Fox, Warner Brothers Pictures Distributing Corporation, United Artists, Universal Film Exchange, Inc., Columbia, and Republic Pictures Corporation.

AB-PT Sets Dividends

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced that the board of directors declared the second quarterly dividend of 25 cents per share on the outstanding common stock and 25 cents per share on the outstanding preferred stock of the Corporation, payable June 15 to holders of record on May 20.

Col. Appeals Code Denial

NEW YORK—The Production Code Review Board will meet on April 21 to hear an appeal on Columbia's picture, "Never Take Candy From a Stranger."

The Production Code Administration withheld a Seal from this picture under the section of the Code that prohibits sex perversion or any inference of it.

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

***INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.*

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

BEN-HUR (MGM)
Saxon, Boston (**$10,270) 19 wks. ...231%
Loew's State, New York (**$43,175) 20 " 130%
Boyd, Philadelphia (**$12,300) 18 " 237%
Todd, Chicago (No Ave.) 15 wk. Ave. $29,400
Coronet, San Francisco ($13,200) 15 " 189%
Blue Mouse, Seattle ($6,100) 9 " 214%
United Artists, Detroit ($9,500) 7 " 300%
Cooper, Omaha ($4,500) 7 " 222%

BRAMBLE BUSH (WB)
Astor, Boston ($9,200) 7 " 119%
Chicago, Chicago ($25,800) 4 " 87%
Omaha, Omaha ($6,500) 1 " 123%
Mary Anderson, Louisville ($6,000) 4 " 89%
Ambassador, St. Louis ($8,500) 2 " 177%
St. Louis, St. Louis ($12,000) 1 " 75%
St. Francis, San Francisco ($11,200) 2 " 97%
Music Box, Seattle ($4,900) 2 " 99%
Michigan, Detroit ($18,300) 2 " 74%
Goldman, Philadelphia ($11,700) 3 " 98%

CAN-CAN (20TH-FOX)
Rivoli, New York ($9,500) 4 " 400%
Gary, Boston ($9,000) 2 " 445%

CHANCE MEETING (PAR.)
Esquire, Chicago ($11,800) 3 " 82%

DOG OF FLANDERS (20TH-FOX)
Garrick, Chicago ($8,300) 3 " 130%
Viking, Philadelphia ($8,000) 4 " 85%
Fox, Detroit ($14,900) 2 " 100%
Coliseum, Seattle ($7,000) 1 " 65%
Fox, San Francisco ($12,000) 1 " 75%
Fox, St. Louis ($13,600) 2 " 110%
Metropolitan, Boston ($16,800) 2 " 75%
Orpheum, Omaha ($5,800) 1 " 90%
De Mille, New York (No Ave.) 1 " Ave. $15,000

GAZEBO (MGM)
Roxy, New York ($48,000) 6 " 76%
Loew's, St. Louis ($8,600) 2 " 122%
Orpheum, Boston ($15,400) 2 " 91%
Adams, Detroit ($8,700) 3 " 91%
Warfield, San Francisco ($10,200) 3 " 99%
Arcadia, Philadelphia ($10,600) 3 " 64%
Music Box, Seattle ($4,900) 2 " 102%
United Artists, Louisville ($6,500) 1 " 154%
State, Omaha ($5,900) 3 " 84%
Chicago, Chicago ($25,800) 3 " 97%

GENE KRUPA STORY (COL.)
Forum, New York (**$13,920) 5 " 102%
Gary, Boston (**$11,100) 4 " 77%
Broadway-Capitol, Detroit (**$10,120) 2 " 194%
Garrick, Chicago ($8,300) 3 " 117%
Paramount, San Francisco ($13,100) 1 " 107%
Coliseum, Seattle ($7,000) 1 " 114%
Stanton, Philadelphia ($11,000) 2 " 67%
Rialto, Louisville ($6,600) 1 " 99%
Orpheum, Omaha ($5,800) 1 " 104%
Fox, St. Louis ($13,600) 1 " 110%

GUNS OF THE TIMBERLAND (WB)
Fox, St. Louis ($13,600) 1 " 90%
Paramount, San Francisco ($13,100) 1 " 76%
Omaha, Omaha ($6,500) 1 " 108%
Palms, Detroit ($15,400) 1 " 70%
Orpheum, Seattle ($4,500) 1 " 79%
Mary Anderson, Louisville ($6,000) 1 " 75%
Paramount, Boston ($12,300) 1 " 106%

HELLER IN PINK TIGHTS (PAR.)
Capitol, New York ($35,300) 3 " 69%
Golden Gate, San Francisco ($13,700) 1 " 51%
Coliseum, Seattle ($7,000) 1 " 86%
Garrick, Chicago ($8,300) 2 " 97%
Palms, Detroit ($15,400) 1 " 104%
Paramount, Boston ($12,300) 1 " 122%

HOME FROM THE HILL (MGM)
Radio City, New York ($148,700) 4 " 79%
Loew's, St. Louis ($8,600) 1 " 163%
Warfield, San Francisco ($10,200) 3 " 112%
Music Hall, Seattle ($7,000) 3 " 80%
Adams, Detroit ($8,700) 3 " 131%
Woods, Chicago ($19,700) 1 " 152%
United Artists, Louisville ($6,500) 1 " 123%
Fox, Philadelphia ($15,300) 2 " 111%
Orpheum, Boston ($15,400) 2 " 153%

LAST VOYAGE (MGM)
Capitol, New York ($35,300) 3 " 70%
Warfield, San Francisco ($10,200) 2 " 118%
Orpheum, Seattle ($4,500) 2 " 122%
Fox, Philadelphia ($15,300) 3 " 62%
Adams, Detroit ($8,700) 2 " 92%
Metropolitan, Boston ($16,800) 1 " 119%

ON THE BEACH (UA)
Astor, New York (**$18,880) 16 " 138%
State-Lake, Chicago (**$25,800) 9 " 131%
United Artists, San Fran. ($6,500) 10 " 184%
Goldman, Philadelphia ($11,700) 8 " 127%
United Artists, Louisville ($6,500) 3 " 149%
Admiral, Omaha (No Ave.) 6 " Ave. $5,000
Palms, Detroit ($15,400) 5 " 158%
Memorial, Boston ($15,400) 7 " 109%
Esquire, St. Louis (no ave.) 5 " Ave. $10,400
Music Hall, Seattle ($7,000) 5 " 151%
Music Box, Seattle ($4,900) 3 " 82%

ONCE MORE WITH FEELING (COL.)
Oriental, Chicago ($23,400) 4 " 100%
Radio City, New York ($148,700) 3 " 90%
Metropolitan, Boston ($16,800) 2 " 79%
Fifth Avenue, Seattle ($5,700) 2 " 126%
Midtown, Philadelphia ($10,600) 3 " 120%
St. Francis, San Francisco ($11,200) 3 " 90%
United Artists, Louisville ($6,500) 1 " 93%

OPERATION PETTICOAT (U-I)
Music Hall, Seattle (**$6,700) 7 " 133%
Ambassador, St. Louis (No Ave.) 4 " Ave. $14,300
Midtown, Philadelphia (**$9,000) 12 " 158%
Memorial, Boston (**$17,080) 8 " 127%
Chicago, Chicago (**$22,480) 8 " 165%
Golden Gate, San Francisco ($13,700) 6 " 141%
Orpheum, Omaha ($5,800) 3 " 251%
Michigan, Detroit ($18,300) 6 " 116%
Omaha, Omaha ($6,500) 1 " 91%
Kentucky, Louisville ($6,500) 9 " 122%
St. Louis, St. Louis ($12,000) 3 " 68%
Radio City, New York ($148,700) 7 " 122%

OUR MAN IN HAVANA (COL.)
Forum, New York ($16,700) 10 " 120%
Kenmore, Boston ($10,600) 8 " 121%
Arcadia, Philadelphia ($10,600) 5 " 100%
Stage Door, San Francisco ($5,600) 4 " 180%
Orpheum, Omaha ($5,800) 1 " 104%
United Artists, Chicago ($25,200) 2 " 91%

PLEASE DON'T EAT THE DAISIES (MGM)
Radio City, New York ($148,700) 1 " 105%

PORGY AND BESS (COL.)
Warner, New York ($23,270) 30 " 119%
McVickers, Chicago (**$13,050) 22 " 149%
Astor, Boston (**$8,370) 20 " 143%
Coronet, San Franc. (No Record) 18 " Ave. $15,800
Goldman, Philadelphia (**$10,750) 15 " 125%
Kenmore, Boston (**$9,600) 8 " 89%
Brown, Louisville (**$4,950) 6 " 102%
Mercury, Detroit (No Ave.) 4 " Ave. $18,000
Surf, Chicago (No Ave.) 6 " Ave. $6,200
Paramount, Seattle ($7,300) 5 " 85%
Esquire, St. Louis (No Ave.) 2 " Ave. $16,500
Omaha, Omaha ($6,500) 1 " 108%

PRETTY BOY FLOYD (CONT.)
Loew's, St. Louis ($8,600) 1 " 93%
Orpheum, Boston ($15,400) 1 " 91%
Warfield, San Francisco ($10,200) 1 " 88%
Woods, Chicago ($19,700) 2 " 73%
Mary Anderson, Louisville ($6,000) 1 " 84%

PURPLE GANG (AA)
Paramount, Boston ($12,300) 1 " 82%
St. Louis, St. Louis ($12,000) 1 " 108%
Coliseum, Seattle ($7,000) 1 " 100%
Victoria, New York ($12,000) 6 " 101%
Golden Gate, San Francisco ($13,700) 1 " 102%
Roosevelt, Chicago ($17,800) 2 " 141%
Stanton, Philadelphia ($11,000) 2 " 68%

RISE AND FALL OF LEGS DIAMOND (WB)
Paramount, Boston ($12,300) 2 " 94%
Palms, Detroit ($15,400) 1 " 98%
Orpheum, Seattle ($4,500) 1 " 100%
Mary Anderson, Louisville ($6,000) 1 " 75%
Roosevelt, Chicago ($17,800) 1 " 85%
Paramount, San Francisco ($13,100) 1 " 69%
Stanton, Philadelphia ($11,000) 2 " 60%

SAPPHIRE (U-I)
Beacon Hill, Boston (**$9,650) 5 " 71%
Capri, Boston (**$6,380) 2 " 137%
Todd Cinestage, Chicago (**$16,600) 3 " 71%
Stanton, Philadelphia (**12,270) 2 " 71%
Sutton, New York (**$19,150) 7 " 71%
Golden Gate, San Francisco ($13,700) 1 " 90%
Broadway-Capitol, Detroit ($14,700) 2 " 72%
Esquire, Chicago ($11,800) 3 " 82%
Pageant, St. Louis ($3,700) 1 " 81%

SEVEN THIEVES (20TH-FOX)
Fox, San Francisco ($12,000) 2 " 107%
Paramount, Boston ($12,300) 1 " 98%
Coliseum, Seattle ($7,000) 1 " 100%
Fox, Detroit ($14,900) 2 " 81%
Fox, Philadelphia ($15,300) 2 " 105%
Loop, Chicago ($8,500) 4 " 130%
Paramount, New York ($33,200) 4 " 95%
Omaha, Omaha ($6,500) 1 " 108%
Brown, Louisville ($5,700) 1 " 62%

SINK THE BISMARCK (20th-FOX)
Paramount, New York ($33,200) 4 " 117%
Fox, Detroit ($14,900) 4 " 94%
Rialto, Louisville ($6,600) 1 " 121%
Orpheum, Omaha ($5,800) 1 " 138%
Paramount, Boston ($12,300) 2 " 163%
Fox, San Francisco ($12,000) 2 " 117%
Omaha, Omaha ($6,500) 1 " 77%
St. Louis, St. Louis ($12,000) 1 " 75%
Fifth Avenue, Seattle ($5,700) 2 " 160%
Stanley, Philadelphia ($17,000) 2 " 83%
Oriental, Chicago ($23,400) 2 " 143%

STORY ON PAGE ONE (20th-FOX)
Astor, Boston (**$8,370) 6 " 109%
Fox, San Francisco ($12,000) 1 " 84%
Coliseum, Seattle ($7,000) 1 " 86%
Omaha, Omaha ($6,500) 1 " 62%
Fox, Detroit ($14,900) 1 " 101%
Stanton, Philadelphia ($11,000) 3 " 89%
Rivoli, New York ($9,500) 7 " 152%
Ambassador, St. Louis ($8,500) 2 " 130%
Brown, Louisville ($5,700) 1 " 71%
Oriental, Chicago ($23,400) 2 " 77%

SOLOMON AND SHEBA (UA)
Capitol, New York (**$24,950) 8 " 219%
Capri, Boston (**$6,380) 7 " 197%
Woods, Chicago (**$19,400) 11 " 144%
Fox, Philadelphia (**$14,580) 8 " 187%
Paramount, Seattle (**$8,040) 10 " 125%
United Artists, Detroit (**$8,810) 7 " 250%
Omaha, Omaha ($6,500) 3 " 145%
Mercury, Detroit (No Ave.) 7 " Ave. $11,100
Brown, Louisville ($5,700) 6 " 114%
St. Louis, St. Louis ($12,000) 2 " 74%
Ambassador, St. Louis ($8,500) 1 " 106%
United Artists, San Francisco ($8,300) 5 " 134%
Pilgrim, Boston ($8,100) 2 " 113%

SUDDENLY LAST SUMMER (COL.)
Criterion, New York (**$20,380) 15 " 158%
Sutton, New York ($11,700) 15 " 100%
St. Francis, San Francisco ($11,200) 7 " 135%
Stanley, Philadelphia ($17,000) 9 " 88%
United Artists, Chicago ($25,200) 9 " 98%
Gary, Boston ($9,000) 8 " 156%
Orpheum, Omaha ($5,800) 2 " 158%
Madison, Detroit ($12,900) 9 " 134%
Fifth Avenue, Seattle ($5,700) 5 " 163%
Loew's, St. Louis ($8,600) 5 " 170%
United Artists, Louisville ($6,500) 4 " 144%
Orpheum, St. Louis ($4,900) 1 " 143%

TAKE A GIANT STEP (UA)
Pilgrim, Boston ($8,100) 1 " 111%
Trans-Lux, Philadelphia ($6,300) 2 " 88%

THIRD VOICE (20TH-FOX)
Victoria, New York ($12,000) 2 " 75%
Stanton, Philadelphia ($11,000) 1 " 55%

THIS REBEL BREED (WB)
Stanton, Philadelphia ($11,000) 2 " 91%
Roosevelt, Chicago ($17,800) 2 " 69%
Paramount, Boston ($12,300) 1 " 106%
Mary Anderson, Louisville ($6,000) 1 " 67%

TOBY TYLER (BV)
Roosevelt, Chicago ($17,800) 4 " 104%
Orpheum, St. Louis ($4,900) 4 " 188%
Fox, San Francisco ($12,000) 2 " 107%
Viking, Philadelphia ($8,000) 4 " 123%
Metropolitan, Boston ($16,800) 2 " 131%
Coliseum, Seattle ($7,000) 3 " 120%
Rialto, Louisville ($6,600) 3 " 162%
State, Omaha ($5,900) 4 " 119%

TOUCH OF LARCENY (PAR.)
Esquire, Chicago ($11,800) 5 " 90%
Pageant, St. Louis ($3,700) 3 " 82%
Arcadia, Philadelphia ($10,600) 2 " 70%
T-L Krim, Detroit ($7,200) 2 " 70%
Normandie, New York ($7,300) 3 " 106%

VISIT TO A SMALL PLANET (PAR.)
Roosevelt, Chicago ($17,800) 1 " 152%
Coliseum, Seattle ($7,000) 1 " 129%

WARRIOR AND THE SLAVE GIRL (COL.)
Orpheum, St. Louis ($4,900) 1 " 133%
Rialto, Louisville ($6,600) 1 " 68%

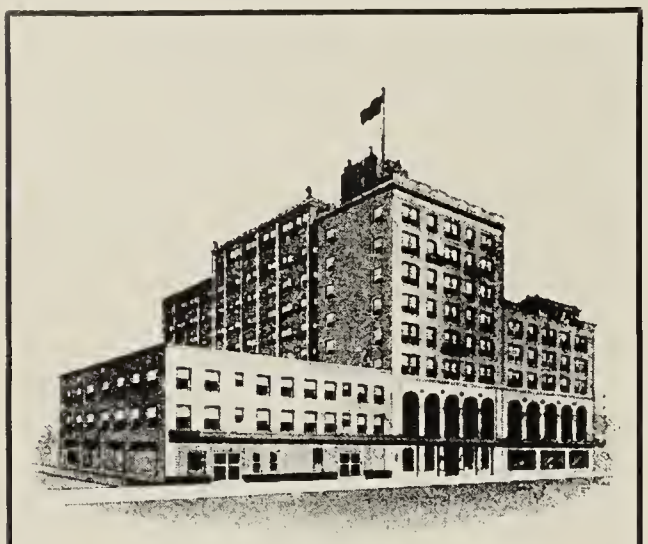
WHO WAS THAT LADY (COL.)
State-Lake, Chicago ($23,900) 7 " 90%
Orpheum, Boston ($15,400) 5 " 111%
Randolph, Philadelphia ($9,900) 6 " 138%
Ambassador, St. Louis ($8,500) 2 " 206%
Michigan, Detroit ($18,300) 4 " 126%
Paramount, San Francisco ($13,100) 3 " 125%
Orpheum, Omaha ($5,800) 2 " 138%
Rialto, Louisville ($6,600) 2 " 164%

WIND CANNOT READ (20TH-FOX)
Roxy, New York ($48,000) 1 " 50%

ITOO Meets Oct. 11

COLUMBUS, O.—Annual convention of the Independent Theatre Owners of Ohio will be held at the Deshler-Hilton hotel here Oct. 11-12-13, it was announced by Ken Prickett, ITOO executive secretary, following a meeting of the association's board of directors here. The convention will be ballyhooed under the slogan, "Come to Columbus on Columbus Day."

Marshall Fine, president of the Ohio association, reported on the National Allied board of directors' meeting in Chicago. Ohio is expected to have the 1962 National Allied convention in Cleveland, Fine said.



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Theatre Installations and Maintenance



The NEW YORK Scene

By Mel Konecoff

JONAS ROSENFIELD JR., Columbia's executive in charge of advertising and publicity, hosted a luncheon in the company's executive board room where the guest of honor was Boris Morros, producer, musical director, and U.S. counterspy. The luncheon was in connection with the latter phase of his life and with the film, "Man on a String," based on his experiences, which Columbia is releasing.

The pair covered a meeting of exhibitors in Atlanta of AB-PT Circuits and affiliates wherein Interstate, Paramount Gulf, Florida State, Wilby-Kincey, and Penn-Paramount were represented. The session turned from Morros to the exhibitor meeting, its aims, and its accomplishments. They praised the accomplishments of the session, guided by vice-president Sid Markley.

Rosenfield termed some of the plans as most startling and revolutionary, but what they are accomplishing will spread and do much for the films discussed and the industry generally.

Several project pictures are selected for the year by heads of the circuits which must have a basic merit for selling, exploitation, and satisfying customers. Prior to the meeting, the circuits see the pictures and create their own advertising and publicity campaigns.

These are basic and realistic because they're put together by theatre managers. Teams of managers are then detached from their theatres to act as field exploiteers in the territories they know best.

Rosenfield stated that any picture selected as a project picture has outgrossed the same pictures in other territories. These exhibitors are putting the glamour back in the business wherever and whenever they can, and he thought that the industry's leadership of the future would come from this group.

Rosenfield reported that Columbia likes to stimulate local exhibitors to use the best of established campaigns as well as their own innovations on same.

"Man On A String" will open the end of April thru the end of May on a pre-release basis, with these circuits ahead of the normal release in June. Some 200 to 300 prints will be used to cover 1,500 dates over this period.

Morros will participate during this period with personal appearances, radio, TV, and press interviews, etc. He was astonished at the planning and vitality at the meetings and opined that as long as we have these showmen around, the business should be in good shape.

He termed the picture "a public service" in that it alerts the public to the potential of the enemies of this country.

Incidentally, Columbia intends to package the best of the AB-PT plans and make them available to other theatres.

Morros didn't think he would be making any trips to Russia to plug the picture. Too much of a chance of being plugged himself.

* * *

FUGITIVE NOTE: Martin Jurow, co-producer of "'The Fugitive Kind," was also present at the Atlanta meeting and was tremendously impressed with it and with the people present.

He noted that author Tennessee Williams was considered a star in many of the territories covered by the circuits, and whenever one of his stories played, it drew quite impressively. The film goes out the end of April and early May.

The picture was shot in N.Y. for the most part,, and he had nothing but praise for the crews here. It was estimated it would have cost $150,000 to $200,000 more if it had been made on the coast. The negative cost came to $2,500,000. This includes extra expenses incurred by having to go to Italy to redub a part of Anna Magnani's dialogue which was unintelligible.



PHYSICAL THEATRE • EXTRA PROFITS

In This Issue:

Air Conditioning For All Theatres — *Page 23*

A New Strong 1960 Arc Lamp Hails Progress — *Page 25*

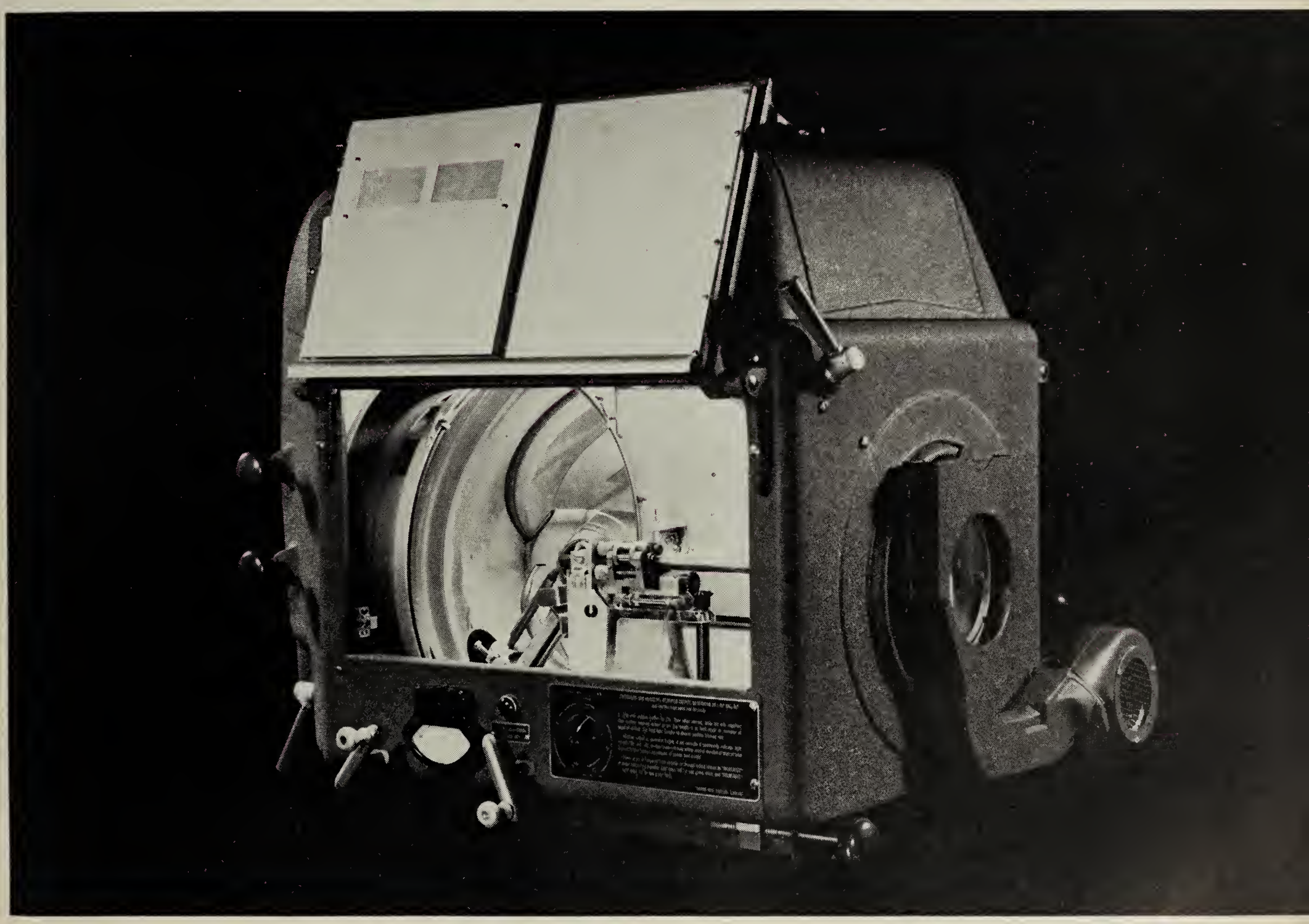
Better Beverage Business — *Page 28*

Extra Profit Tips — *Page 30*

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Promotion-Of-The-Month — *Page 31*

New Products — *Page 32*



THIRD OF A CENTURY OF PROGRESS heralds the 1960 presentation of the Strong Electric Corporation's new model U-H-I projection lamp. The new arc lamp was designed for quick adaption to either 35 or 70mm film widths. For the complete story of this outstanding new product, see page 25.

Volume 15 **Number 4**

April 20, 1960

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section devoted to theatre refreshment operations and management.

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EDITORIAL

Air Conditioning For All Theatres

Air Conditioning in the motion picture theatre has become an essential part of operation. Whether the theatre is a hard-top or a drive-in, it is important that patrons are given the maximum comfort, and air conditioning helps to do this.

As we approach the summer months, it behooves each and every theatreman to seriously consider the potential attraction of a "cool" theatre. This means immediate planning, for the process of installation or maintenance should not be rushed. Careful planning is necessary to reap the maximum benefits from all operational procedures.

If the theatre is already equipped with air conditioning units, summer preparation is necessary in the form of a complete overhaul. This should be done now, for repairs cannot be made while the unit is functioning. A competent engineer should be called in to check the entire system. All parts should be overhauled when necessary, and periodic tests should be made before the actual "cool" days begin.

If the theatre is not equipped with air conditioning, the alert theatreman should take a close look at some competitive factors which set the trends for the public's taste. With its inception, air conditioning was not readily accepted by the public. Theatre installations, however, brought this new comfort concept to the greatest amount of the public, and acceptance became a reality. It is we who have made the public comfort conscious.

When considering the installation of air conditioning, several factors should be given special attention. The first and foremost factor to consider is the type of unit that will best serve your purpose. This information can only be obtained from a qualified engineer. Do not try the "do-it-yourself" method of selection. Seek the advice of a professional, and you will be rewarded with adequate cooling at the least cost for the longest period of effective operation.

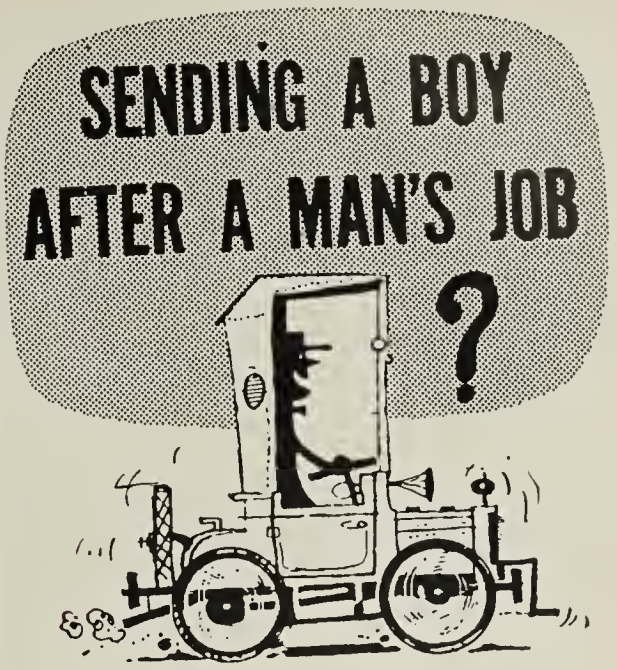
Most engineers will give free estimates and advice. Take advantage of their offer, for although the actual installation might be costly in its initial phase, continued performance at peak efficiency will eventually save great repair expenses, and the installation will pay for itself.

The second factor to be considered is the placement of the unit. In the conventional theatre the answer is apparent. The auditorium is first on the list for "cool" areas. The drive-in, however, presents a different type of decision. If the theatre has a lounge plus a concession area, as so many of the newly constructed drive-ins do, which of the two areas should be conditioned first? Most likely the concession area, for air conditioning not only de-humidifies the air, but it also eliminates most unwanted odors. Where food is concerned, frying and other odors tend to decrease sales, and air conditioning can greatly help with customer appeal. But, in the long run, the decision should be based on the idea that "the most comfort should be given to the greatest number of patrons."

The third factor to consider is the degree of need for air conditioning. Today, the store, the office building, the factory, and more and more homes have cool-air units. Each individual spends the majority of his summer day in comfort.

He will NOT seek entertainment without this type of comfort.

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Thinking the outmoded way with outdated seats in your competition with those bright, fine new houses and their pretty, comfy seats?

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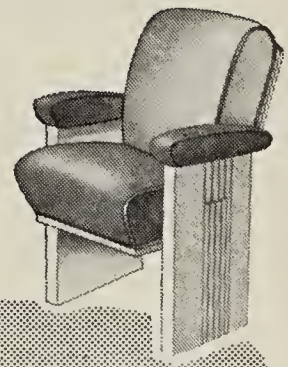
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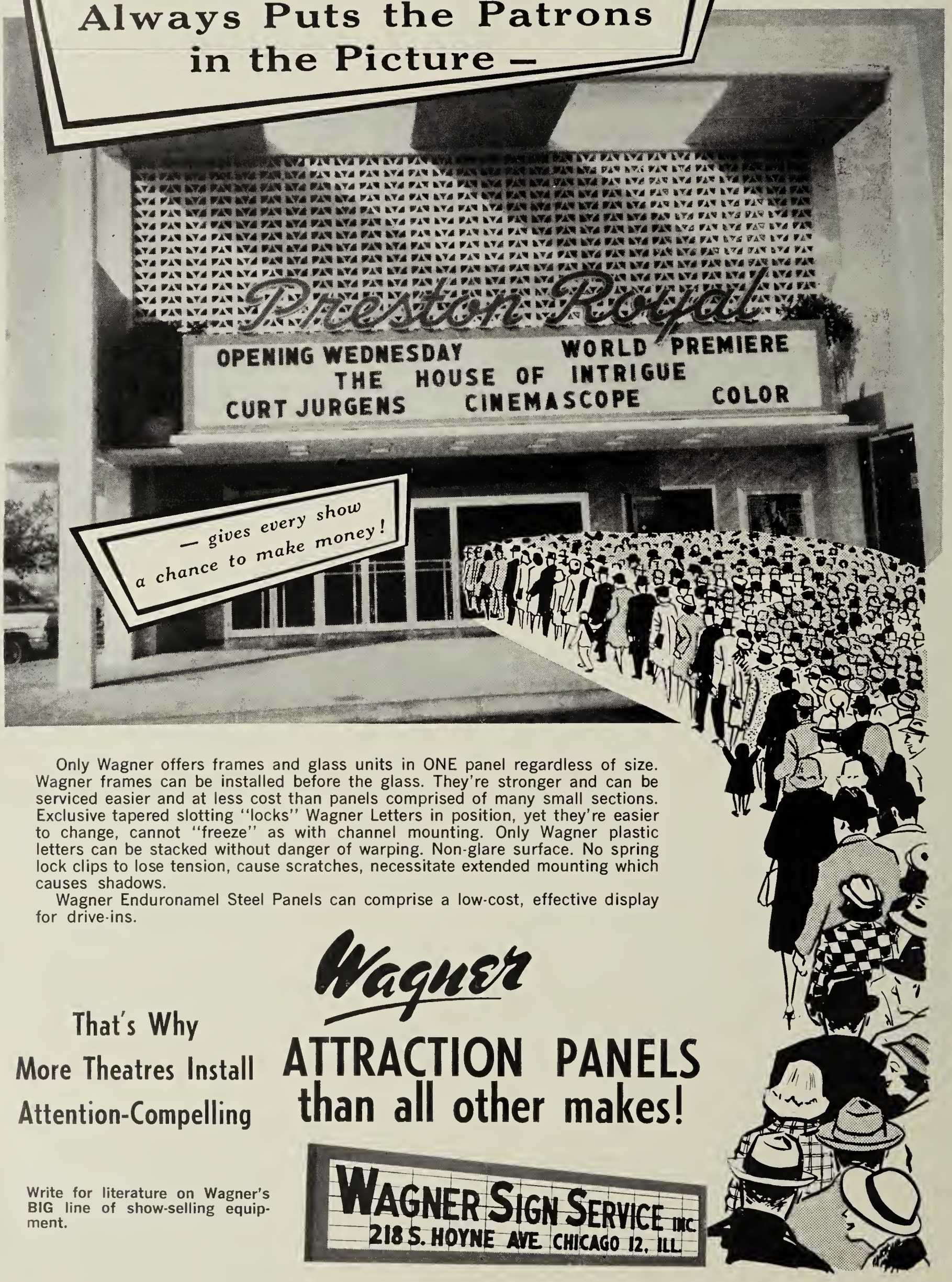
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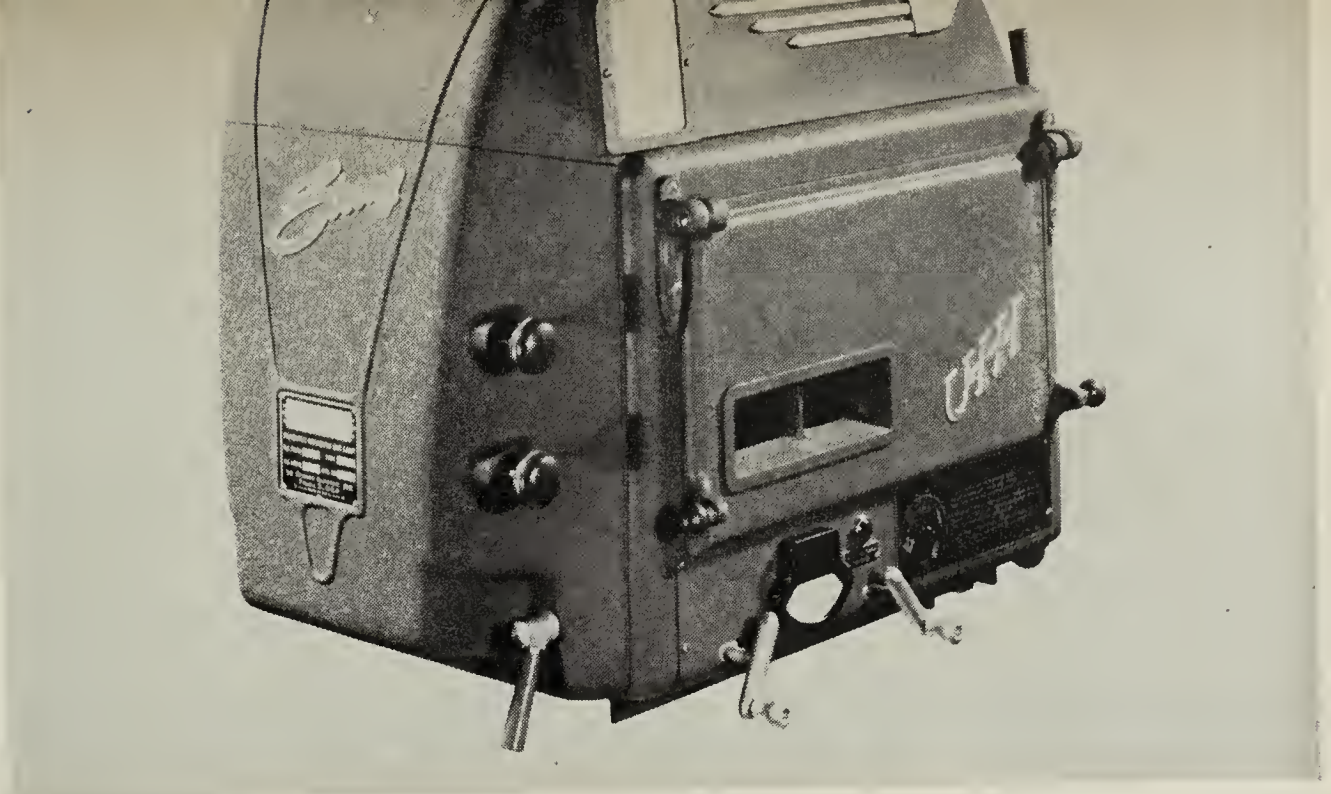
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A New Strong 1960 Arc Lamp Hails Progress



Coincidental with the observance of a third of a century of progress in arc lamp development started by Harry H. Strong, founder, The Strong Electric Corporation is announcing the development of their new 1960 model U-H-I projection lamp. Plates commemorating the event will be affixed to all these new arcs.

The new 1960 U-H-I has been designed to be quickly adaptable to efficient projection of 35 or 70mm film widths.

The totally new Airscope ventilating system, effectively using 70 per cent more air for cooling, is claimed to be more efficient than that of any previous projection lamp.

A complete change of air is effected every five seconds. Although having a capacity of 165 amperes, the lamphouse, back door assembly, and operator side door maintains a 30 degree lower operating temperature.

A constant curtain of cool air flows over both faces of the cold type reflector to result in a uniform temperature over the entire mirror, greatly reducing thermal stresses that could cause reflector failure. One hundred per cent more air is swept over the reflector in the 1960 U-H-I than in other lamps.

Smoke and soot within the lamphouse are instantly withdrawn so that any deposits which would ordinarily be deposited on the reflector is eliminated, thus retarding mirror deterioration and further reducing the liklihood of thermal stress damage.

25% Lower

The new ventilating system has made possible the design of a streamlined silhouette which is 25 per cent lower than that of other lamps of the same class, it is claimed. This dimensional change therefore permits easy installation even in projection rooms with low ceilings. Also, there is no need to revamp the prevailing booth exhaust system if it has been adequate for use with lamps operating at 90 amperes or higher.

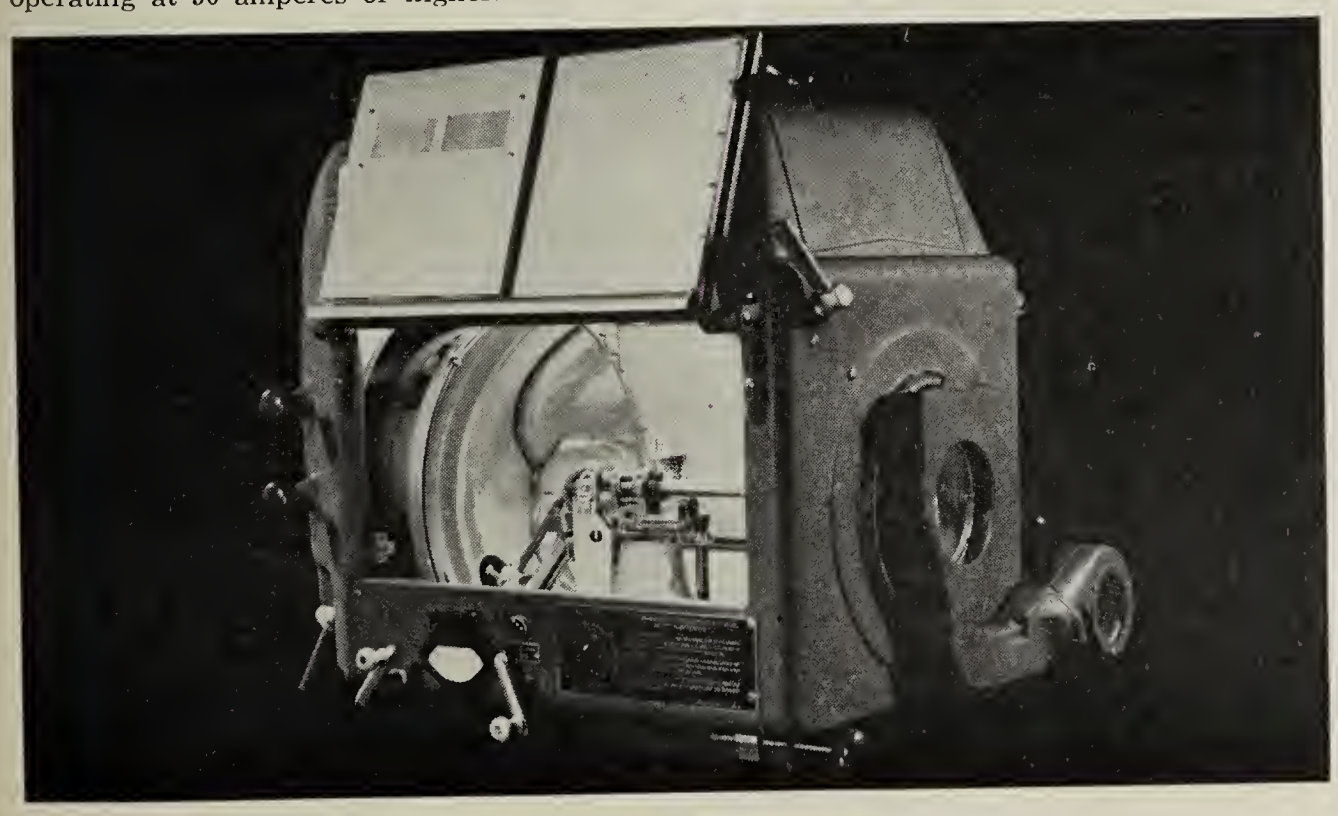
The maintenance cost of the 1960 U-H-I promises to be much lower than that of any previous high powered projection lamp. Friction in all driving parts has been reduced to a minimum, so that the working load on carbon-feeding drives has been greatly decreased, thereby adding to the reliability and further insuring freedom from unexpected failure due to overloads.

All parts, heretofore considered to be expendible, have been so improved in design and quality of construction that Strong is guaranteeing to replace without cost any non-abused parts (with the exception of reflectors which are covered by a separate warranty) for a full year period. This warranty does not include the cost of installation, which in most cases can be made by the projectionist.

PHYSICAL THEATRE

Vol. 15, No. 4 April 20, 1960

Heavy duty, long life, pure silver water cooled positive carbon contacts are standard. The new Hydro-Tite water cooled carbon contact is an ingenious development of a simple clean design that employs a one-piece water conducting tube for each contact that is fully enclosed to forego any possibility of breakage. There are no water connections at the carbon contact, no flexible tubing, or clamped or welded connections to the contact, any of which might be subject to leakage.



Beam Expander Lens

A greatly increased volume of light for the exacting requirements of 70mm projection is effected by means of a beam expander lens system which shapes the spot to exactly fit the dimensional requirements of the wider aperture. Since each frame of 70mm film is twice as wide as 35mm but of approximately the same height, this reshaping of the beam is important, for simply enlarging a round spot results in tremendous loss of otherwise useful light.

With the economical full 20-inch 13.6mm positive carbon, the 1960 U-H-I projects an extra double reel of 35 or 70mm film more than projection lamps which cannot accommodate this carbon length.

The exclusive Strong Lightronic arc control system advances the carbons as they are consumed by means of separate famous Bodine geared head-feed motors, to maintain a uniform arc-gap length and to accurately position the positive arc crater at the exact focal point of the reflector. This control system is not an accessory, but an integral part of the projection lamp. A screen light of constant intensity and color is automatically maintained without constant attenion from the projectionist. The position control system operates over the complete current range of the lamp and does not require the projectionist to reset it when changing the range of operation on when changing from 35mm to 70mm format. The function of the Strong Position Control cannot be thrown out of adjustment by accidental movement of the reflector as the control works independently of the projected beam.

Carbon Feed Control

The carbon feed control can be set to burn the desired number of inches of carbon per hour, and is adjustable to the length of reels being projected. The 13.6mm positive can be burned at from 7 to 22 inches per hour as desired.

A single adjustment controls both the positive and the negative carbon feeds.

The entire burner assembly is movable in relation to the reflector so that the position of the arc can be shifted for the quality of screen light desired without disturbing the relative carbon positions or the equilibrium of the arc.

The mirror is integral with the rear lamphouse door and swings completely out of the way to facilitate retrimming and permit easy cleaning of the lamphouse and reflector. A brilliant, twice magnified image of the burning arc is projected on a large imager screen.

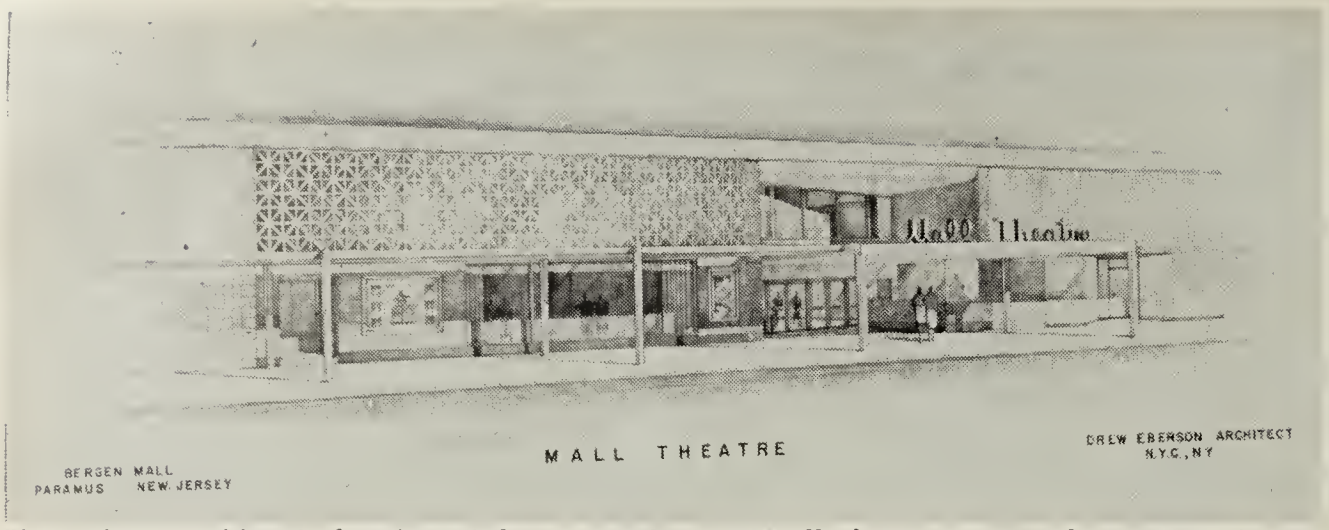


Photo shows architect's drawing of the new B. S. Moss Mall Theatre now under construction at Bergen Mall Shopping Center, Route 4, Paramus, New Jersey. Drew Eberson, New York architect, designed the structure, and A. Lowe Company of Newark, New Jersey is general contractor. Charles B. Moss, president, Moss chain, is planning a June opening for this luxury theatre.

Lighting Importance

The two theatres represented on this page show the importance of proper front lighting. The architect's drawing of the Mall (at left) shows a new conception in theatre design. The grilled front will disperse interior light, giving the theatre a warm, inviting atmosphere. Photo of Rosebank front (below) shows the final effect of the grilled front. Both pictures include spacious and attractive poster cases, an important part of any theatre that must be well lighted at all times. Alhough many architectural innovations have developed with theatre construction, the marque and front poster cases will remain prime attention getters for potential patrons. Light the cases and marque effectively and you will reap many benefits.

Moss Circuit To Complete Mall Hard-Top In Jersey

Following conferences with the nation's leading architects, acoustical engineers, and interior decorators, Charles B. Moss, president, B. S. Moss Theatre Circuit, announced the start of construction of the Mall Theatre. A gala opening is planned for June.

Bergen County's first intimate luxury theatre is being erected as part of the Bergen Mall Shopping Center on Route 4, Paramus, New Jersey, and will feature every artistic, scientific and engineering innovation developed in the last five years. Great emphasis is being placed upon giving the spectator all the advantages of the small legitimate theatre regardless of seat location. It will accommodate 600 patrons with unlimied parking adjacent.

The novel auditorium will have an unusual pitch and construction calling for the elimination of the old fashioned balcony. The latter has been replaced by a slightly elevated loge section in the rear of the orchestra.

An effect of this modernization in design is that the building height has been reduced. Picture projection from an almost eye-level booth will be clearer and brighter with no distortion because of the head-on film presentation.

The latest in construction techniques will permit the free flow of sound to seats in all parts of the auditorium with no annoying "sound-bouncing" to distract being assured. A newly-developed acoustical material make-up the walls and the ceiling of the Mall.

Not only will the specially-designed carpeting and the smartly-upholstered chairs will be pleasing to the eye and comforting to the touch but it will consist of the latest in man-made fabrics noted for durability and ease in cleaning.

Another innovation featured in the Mall will be a newly improved screen, brilliantly illuminated. The conventional old fashioned proscenium arch will be eliminated and the screen will blend into the side walls of the auditorium and ceiling, affording for the first time a freedom of concentration without distraction, thereby creating the illusion of a stage play rather than a motion picture.

Every seat will offer a perfect sight-line with no seat directly behind the other, thereby allowing an unobliterated view regardless of location. Each seat is luxuriously wider than average with a full three feet between each row eliminating the need for disturbing seated patrons on the part of later arrivals.

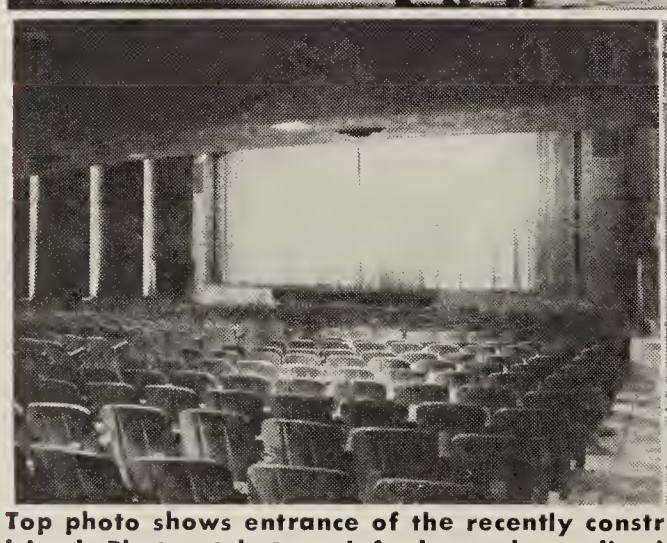
The safety of the public has not been overlooked. In addition to specially constructed exit doors that open from the inside at a light touch, there is extensive auxiliary lighting equipment energized by hundreds of batteries, which will be brought ino use at the flick of a switch should the regular power fail.

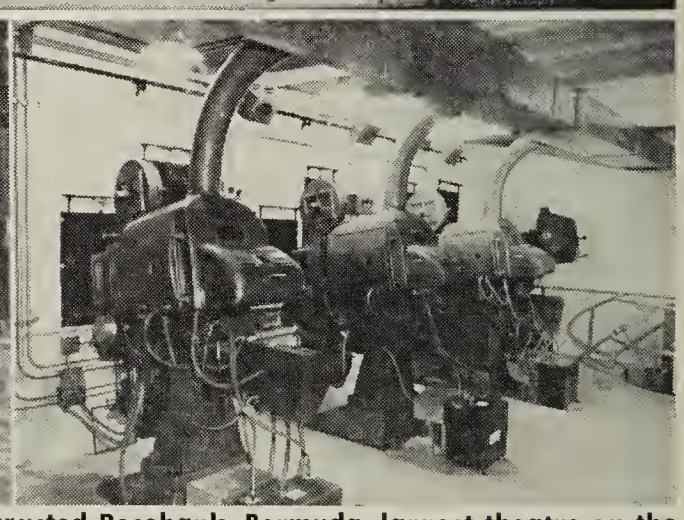
The most modern equipment will afford climate control with year-round temperature to be maintained at 70 degrees. A tone-control booth, a modern refreshment bar, a loud speaker system for music and special announcements, and a multitude of other innovations will make the Mall the dream theatre of tomorrow.

In addition to offering patrons the finest in screen entertainment from all over the world, Moss hopes that his guests will enjoy the free coffee that will be offered in the Mall's Cafe Espresso lounge.

Bermuda's Largest Theatre







Top photo shows entrance of the recently constructed Rosebank, Bermuda, largest theatre on the island. Photo at bottom left shows the auditorium, with its 930 Diplomat chairs, upholstered in Dunlopillo, and covered in blue-green leather cloth. All seats are counterweighted for automatic tipping. Photo at right shows three Gaumont Kalee 21 projectors, fitted with Mole-Richardson arc lamps. The theatre was entirely furnished and equipped by G. B-Kalee Division of Rank Precision Industries.



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EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

LEE LAPENSOHN, *Editor*

April 20, 1960

Better Beverage Business

A Detailed Discussion Of Merchandising Methods

In the booming business that theatre concessions have become in recent years, nothing plays a bigger part than the beverage. Sold ice-cold, red-hot, lukewarm . . . in cup or bottle or glass . . . indoors and outdoors, upstairs and down . . . the beverage is important to the customer and the house owner alike.

Recent surveys of the industry indicate that most theatres handle beverages for the enjoyment of their customers and the increase of their profit statements. Some of the conventional houses feature elaborate dispening sections as a part of their refreshment stand operation; some rely on automatic vending machines; many have both. In the drive-in theatre, the beverage service at the snack stand is frequently supplemented by push-cart service at the window of the automobile. Everywhere, theatre patrons show their approval by buying more . . . and more . . . and more beverages while they enjoy the movie program.

Growth And Profit

How has this situation come about? In the years before World War II, refreshment service in the average American theatre was largely limited to vending equipment which served cigarettes and candy bars . . . plus popcorn machines handled with their left-hands by ticket-takers. The public . . . and the alert exhibitor . . . have changed all that. A trip to the theatre these days is a complete entertainment experience It is expected to include not only a satisfying feature film and a selection of shorts, but a variety of quality refreshment items, readily available and attractively merchandised.

In other words, the theatre-going public wants refreshment with its entertainment. It has established this fact beyond question by making the concession operation a multi-million dollar annual business.

Beverages Popular

Following closely on the heels of popcorn in customer preference at the refreshment stand comes cold drinks. (Coffee, hot chocolate, etc., are beginning to make inroads on the beverage business, particularly in the cooler sections of the country.)

More than 80 per cent of circuit indoor houses and over 60 per cent of independent operations new sell beverages. Outdoors, the booming beverage business is a rule, with almost 100 per cent of the theatres making drinks available to their customers.

Equipment Important

As indicated earlier, the basic beverage business is done at the refreshment stand, both in the conventional theatre and the drive-in. The multiple-drink cup machine, is the most popular unit for the average indoor house, and is likely to be found in secondary locations throughout the theatre as well as being tied-in with the snack stand. At the larger stand, and in increasing numbers of drive-in operations, the self-contained unit which handles as an example Coke and root beer and one or more fruit flavors, is becoming the accepted norm.

The size and type of business done by the drive-in concession stand . . . and the refreshment center in the mammoth, first-run indoor house . . . make it desirable to use the fastest and most effective equipment available in the dispensing of beverages.

Dispensers for Coca-Cola, as an example, deliver 115 drinks of uniform quality to the gallon of sryup, returning a gross profit spread of almost four dollars at five cents per 6-ounce drink. By using a dispenser, the concessionaire gains uniform quality in the drink he serves. He gets away from the necessity for drawing from more than one tap, and he avoids the danger of flatness in the drink from over-stirring. He combines his service operation in one handsome, practical piece of equipment that even the newest employee can operate perfectly. He simplifies his dispensing operation, speeds up service, and, of course, increases his profit. Where it is not practical to use a single-drink dispenser, the multiple-beverage unit is capable of a good job, and of delivering quality drinks.

Two Trends

It goes without saying that quality equipment should be used for the dispensing of all beverages. Such equipment is usually easy to clean and maintain,and comes complete with manufacturer's instructions. They should be studied and followed closely by refreshment stand personnel for maximum service from the equipment.

Two trends within the beverage department of the concession operation have gained prominence within the past few years, and are worthy of extra mention. One is the definite move in the direction of larger unit sales (the 10, 15, 25, 30-cent cup) and the other is the increasing demand for thoroughly refrigerated beverages.

Many exhibitors report that even when placed in direct competition with smaller-priced cups, the larger drinks now appeal more to the public and result in heavier sales. This trend has brought along its own peculiar problems (such as quality-control) but should be watched.

The demand for refrigeration, on the other hand, is an old story given a compelling new twist. Beverage manufacturers have for many years urged that their products be served at 40 degrees . . . or colder . . . for maximum enjoyment but consumer preference has now given added impetus to the message. Originally made to be enjoyed ice-cold, a beverage obviously becomes more desirable when it is served ice-cold. And ice in the cup retains the coldness in the drink until it is consumed.

Merchandising

Proper merchandising of beverages also stands to increase their sale at the refreshment stand. Many of the larger suppliers furnish, free of charge, elaborate promotional material running from film intermission trailers—to display pieces—to reminder signs. Attendants add a great deal to the promotion of certain items by suggesting them to customers. And in many instances simple placement of beverage dispensing equipment in proximity to hot dog grill or popcorn machine increases the sale of both items.

Stock And Storage

Many operators order and take delivery of beverage syrups in large quantities on the theory that slight savings thus effected make the practice desirable. This is definitely not the case. Beverage syrups should be bought a week's supply at a time, on the same day every week. Like other fine food products, syrups should be protected against the natural hazards of heat and storage. For that reason, and to insure top quality drinks at all times, a week's purchase at a time is highly desirable.

When delivered to the theatre, beverage syrups should be stored in a clean, dry place away from hot-water pipes and steam lines. It is recommended that syrup bearing the oldest date of manufacture be placed to the front of the storage bins or shelves, so that it will be used first. In this way, freshness of the syrup and of the drink dispensed to the customer is guaranteed.

The Profit Story

Properly stocked, properly stored, properly priced and properly promoted, the beverage can play an important part in the financial life of the alert exhibitor.

SMPTE Exhibit Bigger Than Ever

The Equipment Exhibit at the 87th Convention of the Society of Motion Picture and Television Engineers, May 1-7 at the Ambassador Hotel, Los Angeles, will be the biggest in the history of the Society, according to Exhibit Chairman Harry Teitelbaum.

More than a million dollars worth of motion picture and television equipment for entertainment, industry, research and development and military uses will be shown during the convention week. For the first time, the Society finds itself in a position where it must arrange for additional hotel space to house the huge exhibit.

Royal Crown Elects Two To Vice-President Posts

COLUMBUS, GA. — Two new corporate vice-presidents were elected by the Board of Directors of the Royal Crown Cola Co. at their 1960 Annual Meeting here, announced W. H. Glenn, Royal Crown Cola President.

James F. Curtis was named vice-president, overseas operations, and Joseph F. Hale, vice-president, technical services.

Curtis, a veteran of more than two decades in the development of the soft drink industry throughout the world, joined the staff of the Royal Crown Cola Co. in mid-1959, Glenn said.

Hale has been associated with Royal Crown Cola since 1944, in charge of quality control and technical services for the company's 460-plus franchised bottlers. His elevation to vice-president, Glenn said, underscores the importance of Royal Crown Cola's current program of extensive expansion, improvement and updating of bottling facilities at plants all over the world.

Pepsi-Cola To Take Part In National Train Exhibit

Pepsi-Cola Company will represent the beverage industry on the Main Street U.S.A. Train which inaugurates a five year tour of more than 40 major areas per year in May.

Pepsi-Cola is one of the 26 American industrial organizations, one from each industry, invited by Main Street U.S.A. to participate in the traveling exhibition under the sponsorship of the Henry Ford Museum and Greenfield Village of Dearborn, Michigan.

Main Street U.S.A., patterned along the lines of the Freedom Train which toured the United States in the post World War II period, is designed to pay tribute to the Retail Merchant of America for his contribution to our American Economic Way.

The exhibitions of the 26 representatives of American industry will give 20th Century Americans an opportunity to "window shop 19th Century America" and see displays filled with merchandise sold in those days. The modern exhibits will display the 20th Century counterparts of the earlier years.

Pepsi-Cola Company, whose product dates back to before the turn of the century, will dramatize the changes in the soft drink industry and in the American way of life as a whole.

The traveling exhibition will be on view approximately one week in each city it visits on the tour. It is estimated that more than 5,000,000 persons will visit Main Street U.S.A. during the five year period. Main Street U.S.A. is a public service and educational project and at no time will there be a charge of admission.

Drive-In Theaters using Manley Serv-O-Ramic® equipment

Boost sales 5¢ per person!
Cut overhead ⅓!



Proved in Operation

Drive-in theater concessions using Manley Serv-O-Ramic "cafeteria style" components have been able to serve larger crowds more items in less time with one third fewer attendants. Sales were increased 5c per person.

Specific facts and figures on individual drive-in performance are available on request.

Installation Provided on a "Turn-Key" Basis if Desired

Manley will handle all details of planning, designing and supervision of installation. When the job is complete, you are "handed the key" to your new, proven profit making Serv-O-Ramic equipped concession.

Get the details on a Manley Serv-O-Ramic installation today. It will smooth out your entire refreshment operation, greatly increase impulse sales and give customers faster, better service.

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EXTRA PROFIT TIPS

This is the third installment of a series featuring noteworthy comments made by Industry leaders during the 1959 TOA-NAC Convention in Chicago, and at other important meetings throughout the country. Although the following comments do not necessarily reflect the views of this department, it is hoped that these provocative ideas will give theatremen new insight for more EXTRA PROFITS.

IMPORTANCE OF
CONCESSION PLANNING
By Lee Koken
Of RKO Theatres, Inc.

"As you know, I represent a theatre chain that believes in having professional concessionaires operate their concessions. We are happy with this type of operation and it has been quite successful.

All of our theatres had new stands built within the last six to ten years. The oldest is stil a modern stand, because it is located in the auditorium where we have taken out seats and built practically a virtual store this year. By changing it around and improving it, we have 'upped' our sales.

To give you an example, we have an Albee in Brooklyn. This is a large first-run house playing sometimes even day and date with the Broadway houses. We have a fine concession stand there. Since our convention in Miami last December, we have completely ripped out the front area. We retained the back bar, the side wall treatment, the adjoining store room and everything else, but we enlarged the canopy to the right, the only way we could go. We came out a few inches forward. We put in a complete new formica front.

We eliminated the two old popcorn warmers and installed new type units. These new units accentuate buttered popcorn. You can sell regular corn at 10 or 15 cents, but the entire display features buttered corn. There is no mention of just plain popcorn. We have not only increased our regular corn sales but have also increased our 25 cent buttered corn sales. We display and sell ice cream from two 30-inch wide, up-front ice cream merchandisers.

In the new front we also built two service counters on which we placed two brand new hot dog grills or rotisserie type of display selling units. In this theatre we have really two locations for popcorn—plain and buttered. We have two locations for our self-service or up-front ice cream unit, and we have two locations for hot dogs. This is a big volume house and as a result of the service duplication with one candy counter in the middle, it stops the girls from crisscrossing in back of the stand. At peak periods we may use six people behind this stand. This has helped our sales considerably.

Recently our company made a deal with another professional concessionaire. They purchased all new equipment for our the-

(*Continued on page 33*)

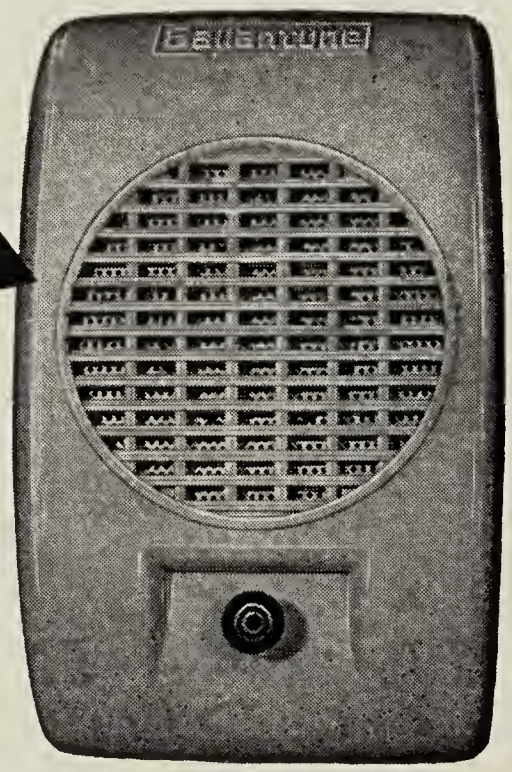
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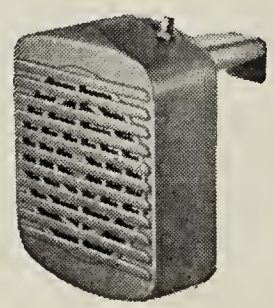
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Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.



"Z" Series



New BALLANTYNE "Z" Series DUB'L-CONE

Has drop-in auter cone and perforated aluminum speaker guard. Amazingly law price. Features simplified servicing—plug-in terminals permit past repair, twa screws to loasen, repair or replace without special toals—na saldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

Ballantyne Company

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NEWS NOTICES

NEW YORK—The 87th Convention of the Society of Motion Picture and Television Engineers is scheduled to take place May 1-7 at the Ambassador Hotel in Los Angeles. Theme of the Convention: "New Techniques for Films, Television and Video Tapes."

LOS ANGELES—Houston Fearless Corporation's directors elected three new officers. Barry J. Shillito, former executive vice-president, becomes president of the company, effective May 1. He succeeds George E. Johnson, who moves up to chairman of the executive committee. Richard Wolke, a member of the company's board, was elected vice-president, finance, and vice-chairman of the board.

NEW YORK—Frank E. Cahill, Jr., vice-president in charge of sales for Century Projector Corporation, attended the "Show-A-Rama" Convention of the Theatre Owners Association in Kansas City, March 8/10.

COLUMBUS, GA.—Royal Crown Cola Co., officials announced plans for the construction of a new flavor-ingredient manufacturing center and canning plant in Granite City, Illinois. The new plant will be a 40,000 square feet structure on a 48-acre site east of St. Louis.

NEW YORK—General Precision Equipment Corporation announced that company sales for 1959 were 215,588,430, a record high for the company and a 28 per cent rise above 1958 sales.

BEVERLY HILLS — An agreement has been signed for the exchange of 100 per cent of the outstanding stock of Western Geophysical Company of America for common stock of Litton Industries, it was reported jointly by board chairmen Charles B. Thornton of Litton and Henry Salvatori of Western Geophysical. The amount of Litton stock involved was not disclosed.

COLUMBUS, GA.—Royal Crown Cola Co. recently installed Remington Rand Univac electronic accounting machines in its international headquarters here.

ROCHESTER, N.Y.—Eastman Kodak Company plans to invest about $671 million in capital improvements during 1960, company spokesmen said. The amount is Kodak's largest budget for additions, replacements, and improvements in its U.S. facilities. About $61 million was spent in '59 for the same purposes.

CHICAGO—Bunte Brothers Chase Candy Company announced the resignation of W. A. Yantis as president and director.

Yantis resigned in order to return actively to the field of finance as Chairman of the Board of F. S. Yantis & Co., Incorporated.

NEW YORK—Frank E. Cahill, Jr., vice-president in charge of sales of Century Projector Corporation, reports the sale of the Century 70/35mm projector systems to the Deluxe, Port of Spain, Trinidad; Cine Playa Acapulco, Mexico; and the Mayfair, Baltimore, Maryland.

Cliff Knoll Wins With "Li'l Abner"

Cliff Knoll, City Manager for the Minnesota Amusement Company, is the April winner of the Promotion-of-the-Month contest.

Knoll wins the award for his excellent "Li'l Abner" promotion. The promotion was set up in the State, Sioux Falls, South Dakota. It was actually set up as an experiment to see how the merchandise that was available for the attraction would sell. The experiment turned out to be a wonderful extra profit builder.

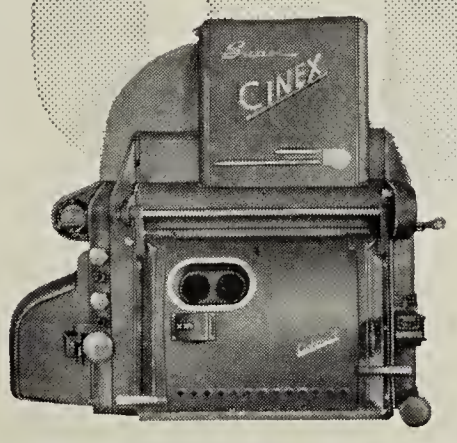
"To create the most interest and sales appeal," Knoll explained, "we made up a merchandise stand following the 'Dogpatch' look." The stand was then manned by one of the theatre's "gal" attendants, dressed in a Daisy Mae costume. The gal, who may be seen at right, was a sure-fire attention getter.



The stand was located near the concession counter and ticket chopper, which meant that all patrons entering the theatre had to face the promotion. This type of location is a great help to any form of promotion. As the patron entered the theatre, Knoll's Daisy Mae gave them a sales talk and a demonstration with a hand puppet.

This type of employee participation in a promotion has proved to be very effective. Patrons like animation, and an act with a hand puppet will aways attract both young and old.

LIGHT



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Light...beautiful, brilliant, dazzling light...and much, much more of it...is provided by the great ASHCRAFT Super Cinex projection lamp. Today's magnificent features demand it. And so do almost all the fine theatres in the world...theatres that can afford any lamp at any price!

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NEW PRODUCTS

. . . that have Theatre interest

Ballantyne Announces 1960 D-I Speaker Line

The Ballantyne Company of Omaha, Nebraska, manufacturers of theater equipment, announced its 1960 line of drive-in speakers.

All 1960 Ballantyne speakers will have perforated aluminum speaker guards as standard equipment. Prior to this year, speaker guards were optional at extra cost. The company said increased production efficiencies allowed the change.

R. S. Ballantyne, company president, said the company would continue to produce six different speakers, including both single as well as patented Dub'l-Cone models. He said the company would continue to emphasize speaker protection as well as sound quality.

As in previous years, Ballantyne speakers will have cast aluminum speaker cases to assure protection, longer life and less maintenance.

Here is what the doctor prescribes

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Increase your receipts by featuring Local Events on your screen in 16mm Sound Motion Pictures!

BELL & HOWELL'S 16mm FILMOSOUND ARC PROJECTORS Model 140M Complete with BELL & HOWELL'S 30-amp Hi-Intensity Arclamp and Rectifier, coated projection lens (focus as required) BELL & HOWELL 50-watt amplifier, 2-12" speakers in carrying cases, rolling pedestal.

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Less Amplifier & Speakers **$850**

You can shoot your own 16mm sound pictures with **AURICON CINE VOICE SOUND CAMERA**, NEW **$998.50**

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Floor, Rug Scrubber Available From Hild

A new floor and rug scrubber for small and medium sized buildings has recently been introduced by the Hild Floor Machine Company.

Model "PRO-13" combines the important construction features and scrubbing performance of the Hild Deluxe line in a new low



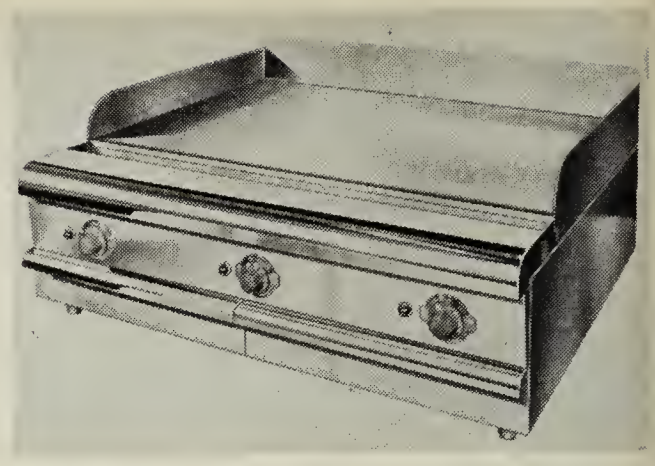
cost 13 inch machine, designed to make it economical for every building to shampoo their own carpeting.

Features include powerful ⅓ h.p. motor, helical cut gears, adjustable handle, and momentary contact safety switch. The same unit can be used for polishing, scrubbing and steel-wooling all types of floors.

Vulcan-Hart Corp. Introduces New Heavy Duty Griddle

Vulcan-Hart Corporation recently introduced a new heavy duty electric griddle which is automatically controlled by hydraulic thermostats.

Maximum production efficiency is made possible through the use of clamped-on sheath type tubular elements to the underside of the griddle surface, it is said. The controls are more accurate and quicker to react to temperature change, the company explains.



Accumulated meat drippings and fats are easily evacuated to a front trough. Two trough openings direct liquid to two full-width porcelain-enameled drawers under the cooking top, thereby eliminating an extra rear trough and necessary counter depth.

The new Vulcan Griddle has all stainless front sides and rear as standard features, plus a high nickel plated steel front rail and a front drawer handle.

The unit is available as counter style or as a floor model on a stainless stand.

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PRODUCTS

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- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex 35 and 70 mm projectors
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- ☐ **CARBONS, INC.,** Lorraine Carbons
- ☐ **COCA-COLA CO., THE,** Free Intermission Tapes
- ☐ **MANLEY, INC.,** "Serv-O-Ramic" Equipment
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL THEATRE SUPPLY,** Simplex Projection and Sound, In-A-Car Speakers
- ☐ **S.O.S. CINEMA SUPPLY CORP.,** New and Rebuilt Theatre Equipment
- ☐ **STRONG ELECTRIC CORP., THE,** "Red Arrow" Selenium Rectifiers
- ☐ **WAGNER SIGN SERVICE, INC.** Wagner Frames, Letters and Panels

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ISSUE OF APRIL 20, 1960

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SMPTE To Hear Papers On Acoustics, Sound

NEW YORK—The second session of the 87th Convention of the Society of Motion Picture and Television Engineers, May 3 at the Ambassador Hotel in Los Angeles, will include six technical papers on acoustics and sound, according to Herbert E. Farmer, convention program chairman.

Donald P. Loye, Consulting Engineer from Los Angeles, will open the Monday afternoon session at 2:30 p.m. with a paper entitled "Controlling External Noise for Recording Studios."

Following Loye's presentation, D. J. Bloomberg of Republic Productions, Inc., North Hollywood, and M. Rettinger of Radio Corporation of America, Hollywood, will present a paper on "New Sound-Retarding Doors for Motion-Picture Sound Stages."

A discussion of "Recent Applications of Acoustical Engineering Principles in Studios and Review Rooms," by William B. Snow, Ramo-Wooldridge Corp., Canoga Park, California, will be the third item on the session agenda.

After Snow's talk, C. E. Hittle, M. Rettinger and Kurt Singer, all of Radio Corporation of America in Hollywood, will discuss "Transistorized, Portable, Magnetic Film Recording Channel."

The fifth paper to be delivered during this session will be "Audio Scoring, Dubbing and Transfer Techniques Used in Video-Tape Productions," by John D. Silva, KTLA, Los Angeles.

Following Silva's discussion, Fred G. Albin of Ryder Sound Services, Inc., Hollywood, will present a paper entitled "An Edit-Dubber System."

This afternoon session will be followed at 7:30 p.m. by a session on Optics and Images.

SMPTE Exhibit Space Completely Sold Out

NEW YORK—Approximately 5000 square feet of exhibit space was sold six weeks prior to the opening of the 87th Semiannual Convention of the Society of Motion Picture and Television Engineers, according to Harry Teitelbaum of the Hollywood Film Company.

TIPS

(*Continued from page 30*)

atres from coast to coast. Previously we had some 8-column up to 18 column cigarette machines in our theatres. The new equipment is 20 columns. You can sell a lot more cigarettes because you carry a wider variety to satisfy the preferences of the buying public. Cigarette sales jumped considerably.

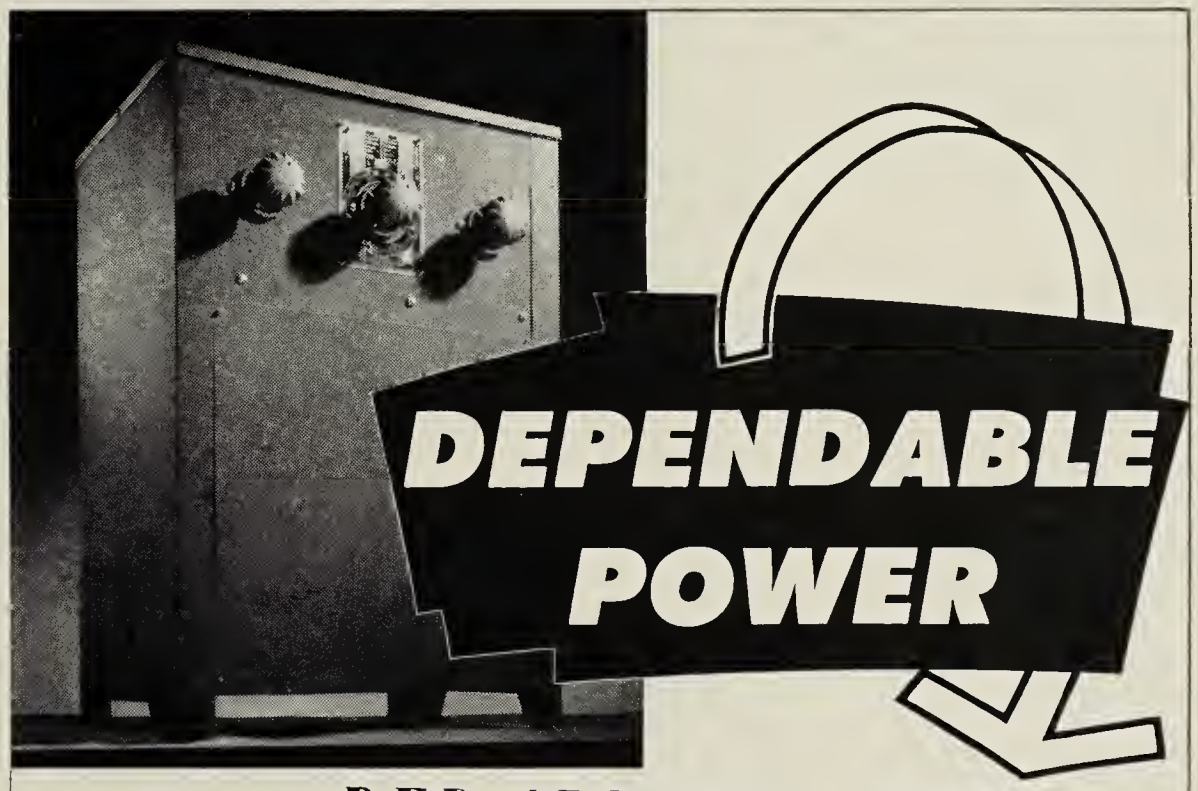
The new operator installed 10 column candy machines in our theatres. The machines are also equipped with coin changers —25 cents. This 25 cent coin changer on the candy machines has 'upped' our automatic sales considerably. It has also 'upped' our sales due to the fact that we are carrying good brand name 10 cent candies in the new vending size with the 10 cents plainly marked on the bar. In our case we received a higher commission on vended candy sales than we do on candy sales over the counter.

All of our theatres are mainly first-run large key houses and our stands with the exception of five or six theates operate continuously from box-office opening until 10 or 12 o'clock at night. Our vending machines are really auxiliary equipment and bring extra impulse sales. They are usually located in the balcony or some area away from the concessions section. They are in business when your stand is closed. Our candy sales in the vending machines have increased considerably.

It was decided to purchase a certain type of drink machine because it could be changed to an ice-maker machine with a $300 conversion kit. We could put two smaller 6-unit machines in place of one large dual station 8-unit machine that we had in the area previously. We would then have a selection of six flavors at 15 cents with crushed ice in a larger cup, and another selection in the regular 7 ounce cup for 10 cents without ice. If we don't increase our unit sales we will definitely increase our gross dollar sales by this method."



The first of four Pepsi-Cola holiday merchandising aids for 1960, pointing up Easter time, was distributed to more than 3,000 theatre owners. The Easter display is a three dimensional cut-out in color which theatre operators place on the back bars of concession stands, Pepsi theatre manager Norman Wasser reports. Other holiday merchandising aids to be supplied by Pepsi for theatre owners are combination displays.



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- ....Attraction Board
- ....Banners, Flags
- ....Display Cases, Easels
- ....Letters, Silhouette
- ....Marquees
- ....Marquee Letters
- ....Poster Frames
- ....Posters, Heralds
- ....Signs
- ....Trailers

AIR CONDITIONING
- ....Air Conditioning Systems
- ....Air Filters
- ....Blowers
- ....Diffusers
- ....Fans

CONCESSIONS
- ....Bags
- ....Barbecue Products
- ....Beverages
- ....Beverage Dispenser, Fountain
- ....Boxes
- ....Bun Warmers
- ....Butter Dispenser
- ....Candy
- ....Coffee
- ....Coffeemaker
- ....Chocolate Drink
- ....Chocolate Drink Dispenser
- ....Concession Stand
- ....Concessionaire
- ....Canned, Prepared Foods
- ....Cups
- ....Cup Dispenser
- ....Food, Frozen
- ....Food Preparation Equipment
- ....Fountains
- ....Gum
- ....Hamburger Grills
- ....Hot Dog Machines
- ....Ice Cream
- ....Ice Cream Cabinets
- ....Ice Cream Dispensers
- ....Ice Machines
- ....Malt, Shake Machines
- ....Nuts
- ....Pizza Equipment & Supplies
- ....Popcorn
- ....Popcorn Seasoning
- ....Popcorn Warmers
- ....Popcorn Machines
- ....Refrigeration Units
- ....Soft Drinks
- ....Snow Cones

COIN VENDING MACHINES
- ....Candy Vender
- ....Cigarette Vender
- ....Coffee Vender
- ....Coin Changers
- ....Drink Vender, Cup
- ....Gum Vender
- ....Hot-Cold Cup Venders
- ....Ice Cream Vender
- ....Juice Vender
- ....Milk Vender
- ....Nut Vender
- ....Popcorn Vender
- ....Sandwich Vender

DECORATION • FURNISHING
- ....Carpets
- ....Carpet Cushion
- ....Curtains, Stage
- ....Curtain Controls & Track
- ....Decorators, Designers
- ....Draperies
- ....Drink Fountain
- ....Fabrics, Wall
- ....Flooring
- ....Lounge Furniture
- ....Mats, Rubber
- ....Paint
- ....Sand Urns
- ....Stage Rigging
- ....Tile
- ....Traffic Control

HEATING
- ....Fans
- ....Furnaces
- ....Heat Pumps
- ....Humidifiers
- ....Insulation, Thermal, Acoustic

LIGHTING
- ....Aisle Lights
- ....Batteries
- ....Color Wheels
- ....Dimmers, Controls
- ....Directional Signs
- ....Emergency Light
- ....Spot & Flood Lights
- ....Switchboards
- ....Transformers

MANAGEMENT
- ....Theatre Forms and Systems, Personnel Training
- ....Uniforms

PROJECTION
- ....Aperture Plates
- ....Blowers, Lamphouse, Porthole
- ....Carbons
- ....Carbon Saver
- ....Changeover
- ....Dowsers
- ....Film Cabinets
- ....Film Cement
- ....Film Coolers
- ....Film Magazines
- ....Film Reels
- ....Film Rewinders
- ....Film Splicers
- ....Lenses
- ....Motor Generator
- ....Projectors
- ....Projection Arc Lamp
- ....Projector Parts
- ....Pedestals
- ....Rectifiers
- ....Reel End Signals
- ....Reflectors
- ....Rewinds
- ....Rheostats
- ....Screens
- ....Sound Equipment
- ....Sprockets
- ....Television, Theatre
- ....Transformers

SAFETY SUPPLIES
- ....Door Hardware
- ....Exit Devices
- ....Fire Alarms
- ....Fire Extinguisher
- ....Fire Hose
- ....Kick-Push Plates
- ....Ladders

SANITARY SUPPLIES
- ....Carpet Cleaners
- ....Deodorants-Disinfectants
- ....Floor Cleaners
- ....Hand Dryers
- ....Mops—Brushes
- ....Soap Dispenser
- ....Upholstery Cleaner
- ....Vacuum Cleaners

SEATING
- ....Auditorium Seats
- ....Drive-In Seating
- ....Seat Covers
- ....Seat Cushion
- ....Seat Reconditioning
- ....Upholstery Material

SOUND EQUIPMENT
- ....Amplifiers
- ....Inter-Coms
- ....Exciter Lamps
- ....Microphones
- ....Pre-Amplifier Cabinet
- ....Public Address System
- ....Sound Equipment, Theatre
- ....Sound Heads
- ....Sound Service Companies

TICKET OFFICE
- ....Admission Signs
- ....Boxoffices
- ....Cash Control Systems
- ....Change Making Machines
- ....Coin Sorters
- ....Tickets
- ....Ticket Boxes
- ....Ticket Machines
- ....Ticket Registers
- ....Turnstiles

DRIVE-INS
- ....Admission Control Systems
- ....Attraction Lights
- ....Benches
- ....Directional Lights
- ....Dust Control Systems
- ....Fences
- ....Fireworks
- ....Floodlights
- ....Insect Controls
- ....Flares, Light
- ....Heater, In-Car
- ....Miniature Trains
- ....Paint
- ....Picnic Table
- ....Playground Equipment, Rides
- ....Pools, Swimming
- ....Post Lights
- ....Quarter Midget Racers
- ....Ramp Lights
- ....Screen Facing
- ....Screen Paint
- ....Screen Towers
- ....Seats, Walk-In Patron
- ....Speakers, In-Car
- ....Speaker Cords
- ....Speaker Cover
- ....Speaker Posts
- ....Speaker Repair
- ....Sweepers
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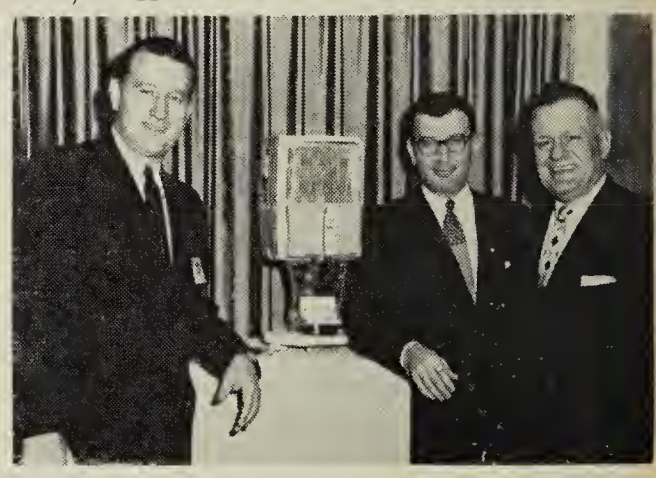
Photo shows Val Dage, manager, Granada, Reno, receiving Promotion-of-the-Month $25 award from Tony Curtis. Curtis presented Dage with the check for outstanding promotions in concessions during February.

Nat Buchman To Have Boston Testimonial Tribute

BOSTON—Nat Buchman of the Theatre Concession Industry will be honored on the occasion of his "Golden Birthday". A testimonial dinner will take place for this "Golden Guy" on Thursday evening, April 28, in the Venetian Room of the Sheraton Plaza Hotel, Boston, Mass.



Sock Oram and Nate Sloane are co-chairmen of the affair and are assisted by Tony Chaikowski, Ray Rich, Frank D'Orlando and Morris Sloane. Tickets are available from Frank D'Orlando, 56 Pickering St., Needham, Mass.



More than 400 top executives in the theatre concessions, drug & variety and military and vending fields, attended a Pepsi-Cola Company reception at which Joan Crawford Steele served as hostess at the Savoy-Hilton Hotel. The new "Sociallight" illuminated dispenser was introduced to the gathering. Pictured, left to right: Norman Wasser, Pepsi Theatre Manager; Jack Yellen, Concessions Head for Warner Brothers Theatres, and Lee Koken, Head of Concessions for R.K.O.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



APRIL 20, 1960 SECTION TWO VOL. 63 NO. 22

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	SS—SuperScope	VV—VistaVision
DC—DeLuxe Color	NA—Naturama	TC—Technicolor	WC—WarnerColor
EC—Eastman Color	RE—Reissue	TE—Technirama	C—Other color
	RS—Regalscope	TR—Trucolor	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
CRIME AND PUNISHMENT, U.S.A.—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
I PASSED FOR WHITE—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
LITTLE RASCALS VARIETIES—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

April **BLUEBEARD'S TEN HONEYMOONS**—George Sanders, Corinne Calvert
May **RAYMIE**—David Ladd, Julie Adams

COMING

HELL TO ETERNITY—Jeffrey Hunter, Joan O'Brien
PAY OR DIE—Ernest Borgnine, Zohra Lampert
SEXPOT GOES TO COLLEGE—Mamie Van Doren, Mickey Shaughnessy

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ANGRY RED PLANET, THE—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller

TO BE REVIEWED

CIRCUS OF HORRORS—(C)—Anton Diffring, Erika Remburg
FALL OF THE HOUSE OF USHER—(CS;TC)—Vincent Price, Mark Damon, Myrna Fahey
JAILBREAKERS. THE—Robert Hutton, Mary Castle
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
WHY MUST I DIE?—Terry Moore, Debra Paget

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Adventures of Huckleberry Finn..	A1	MGM
•Alamo.....		UA
•All The Fine Young Cannibals....	A3	MGM
•All the Young Men.....		Col.
Alligator People, The.....	A2	Fox
Anatomy of Love, The.....		For.
Anatomy of a Murder.....	SC	Col.
Angry Hills, The.....	A3	MGM
Angry Island.....		For.
Angry Red Planet.....	A2	A-I
•Apartment, The.....		UA
Aren't We Wonderful.....		For.
Ask Any Girl.....	A3	MGM
Atomic Submarine.....	A2	AA
Attack of the Jungle Women.....		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle Of Blood Island		Misc.
Battle of the Coral Sea	A1	Col.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
Beatniks, The		Misc.
Because They're Young	A2	Col.
Behind The Great Wall	A1	Misc.
•Bellboy, The		Par.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Bewildered Youth—See The Third Sex		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orpheus		For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Bobbikins	A1	Fox
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
Boy and the Pirates, The		UA
Bramble Bush, The	B	WB
Breakout		For.
•Breath of Scandal, A		Par.
Bridal Path, The—(Mating Time)	A2	For.
•Brides Of Dracula, The		U-I
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

Call Girls		For.
Can-Can	B	Fox
•Captain's Table		Fox
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Cat, The		For.
Chance Meeting	A3	Par.
Charley Moon		For.
Chasers, The		For.
•Cimarron		MGM
•Cinderfella		Par.
•Circus of Horrors		A-I
Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
•College Confidential		U-I
Comanche Station	A1	Col.
Come Back Africa		Misc.
Conspiracy Of Hearts	A1	Par.
Cosmic Monsters, The	A2	For.
Cossacks, The		U-I
Counterplot		UA
Country Girl, The—RE	A2	Par.
Cousins, The		For.
•Crack In the Mirror		Fox
Cranes Are Flying, The	A3	WB
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
Darby O'Gill and the Little People	A1	Misc.
•Dark At The Top Of The Stairs, The		WB
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of a High School Bride	A3	AI
•Dinosaurus		U-I
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Don't Give Up the Ship	A3	Par.
Drunken Angel, The		For.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
•Electronic Monster, The		Col.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Mirror, The		For.
•Enemy General, The		Col.
Expresso Bongo		For.

F

Face of Fire	A1	AA
Face of a Fugitive	A2	Col.
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stewart, Lee Remick—4633 (9-2-59)—Superior entertainment
BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target
COMANCHE STATION—W-71m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
338 **FACE OF A FUGITIVE**—W-81m.—(EC)—Fred MacMurray, Dorothy Green—4581 (5-6-59)—Good western for program
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features new faces
GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
KILLERS OF KILIMANJARO—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
340 **MAN IN THE SADDLE**—W-87m.—(RE)—Randolph Scott, Joan Leslie—4581 (5-6-59)—Outdoor show has names to help
MAN ON A STRING—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names
MOUNTAIN ROAD, THE—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
341 **SANTA FE**—W-88m.—(RE)—Randolph Scott, Janis Carter—4581 (5-6-59)—Good outdoor show
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1001 ARABIAN NIGHTS—CAR-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn

COMING FEATURES IN ORDER OF RELEASE

May **ELECTRONIC MONSTER, THE**—Rod Cameron, Mary Murphy
May **STRANGLERS OF BOMBAY**—Guy Rolfe
June **GULLIVER'S TRAVELS**—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
June **REACH FOR TOMORROW**—Burl Ives, Shelley Winters

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
MY DOG, BUDDY—Ken Curtis, London
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
SONG WITHOUT END—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
TWELVE TO THE MOON—Ken Clark
WACKIEST SHIP IN THE ARMY, THE—(CS C)—Jack Lemmon Patricia Driscoll

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 **LIBEL**—D-100 m.—Olivia de Havilland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
PLEASE DON'T EAT THE DAISIES—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

May PLATINUM HIGH SCHOOL—Mickey Rooney, Terry Moore
May GIANT OF MARATHON, THE—(CS; EC)—Steve Reeves, Mylene Demongeot
June ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges

COMING

ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BELLS ARE RINGING—(CS; MC)—Judy Holliday, Dean Martin
BUTTERFIELD 8—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine
KEY WITNESS—Jeff Hunter, Pat Crowley
SUBTERRANEANS, THE—(CS; C)—Leslie Caron, George Peppard
TEMPTATION—Ava Gardner, Dirk Bogarde, Joseph Cotten
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 **CIRCUS STARS**—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
FIVE BRANDED WOMEN—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
5823 **FIVE PENNIES, THE**—MUCD-117m.—(TC; VV)—Danny Kaye, Barbara Bel Geddes—4581 (5-6-59)—Solid entertainment
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
IN THE WAKE OF A STRANGER—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 **ULYSSES**—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy

COMING FEATURES IN ORDER OF RELEASE

June PRISONER OF THE VOLGA—(C)—John Derek, Elsa Martinelli
June WALK LIKE A DRAGON—Jack Lord, Nobu McCarthy, James Shigeta

COMING

BELLBOY, THE—Jerry Lewis, Joan Tabor
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
IT STARTED IN NAPLES—(VV; TC)—Clark Gable, Sophia Loren
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
PSYCHO—Anthony Perkins, Vera Miles
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TARZAN THE MAGNIFICENT—(C)—Gordon Scott, Betta St. John
UNDER TEN FLAGS—Van Heflin, Mylene Demongeot
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
011 **DOG OF FLANDERS, A**—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
FLAME OVER INDIA—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful meller
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 **MIRACLE OF THE HILLS, THE**—D-73m.(CS)—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy

•Fall of the House of Usher		AI
•Ferry to Hong Kong		Fox
Five Bold Women		Miso.
Five Branded Women		Par.
Five Pennies, The	A1	Par.
Five Gates to Hell	B	Fox
Flame Over India	A1	Fox
Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
•For the Love Of Mike		Fox
•Force of Impulse		UA
400 Blows, The	A3	For
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
Four Skulls of Jonathan Drake, The	A3	UA
•From The Terrace		Fox
Fugitive Kind, The	B	UA

G

•Gallant Hours, The		UA
Gangster Story		Miso.
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
Giant Gila Monster, The		A-1
Giant Leeches		A-I
•Giant Of Marathon, The		MGM
Gigantis, The Fire Monster	A2	WB
•Girl in the Red Bikini, The		Fox
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town	B	MGM
Glenn Miller Story, The—RE		U-I
Go, Johnny, Go		Miso
•Go Naked In The World		MGM
Goliath and the Barbarians	A3	A-I
•Grass Is Greener, The		U-I
Great Is My Country		For.
Grisbi		For.
•Gulliver's Travels		Col.
Gun Fight at Dodge City	A2	UA
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA
Guns, Girls and Gangsters	B	UA

H

H-Man, The	B	Col.
•Hannibal		WB
Happy Anniversary	B	UA
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
•Head of a Tyrant		U-I
Headless Ghost, The	B	AI
Hell Bent for Leather	A2	U-I
Heller In Pink Tights	A3	Par.
•Hell To Eternity		AA
Hercules	A1	WB
•Hercules Unchained		WB
Here Come the Jets	A2	Fox
Hidden Fortress, The		For.
High School Big Shot		Miso.
•High Time		Fox
Hole In the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
Home from the Hill	A3	MGM
Horse Soldiors, The	A1	UA
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House On The Waterfront, The	B	For.
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

•I Aim At the Stars		Col.
I Passed for White	A3	AA
•Ice Cold In Alex		Fox
•Ice Palace		WB
11 Generale Della Rovere		For.
I'm All Right, Jack		For.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
•Inherit the Wind		UA
Inside the Mafia	B	UA
Invisible Invaders, The	A1	UA
Isle of Levant, The		Misc.
It Started with a Kiss	B	MGM
•It Started In Naples		Par.
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
•Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jet Over the Atlantic		Misc.
John Paul Jones	A1	WB
Johnny Dark —RE	A1	U-I
Jonas	A3	For.
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
Just My Luck		For.
Justice and Caryl Chessman		Misc.

K

•Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA
•Konga		A-I

L

Lady Chatterley's Lover	C	For.
Last Angry Man, The	A1	Col.
Last Voyage, The	A1	MGM
Law Is the Law, The	A2	For.
•Leech Woman, The		U-I
Lesson In Love, A		For.
Legend of Tom Dooley, The	A2	Col.
•Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Lonely Sex, The		Misc.
Look Back In Anger	A3	WB
•Lost World, The		Fox
Lotna		For.
Love Is My Profession	C	For.
Lovers, The	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Magician, The	A3	For.
•Malaga		WB
•Magnificent Seven, The		UA
Man in the Saddle—RE	A2	Col.
Man on a String	A1	Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Man Without a Star—RE	B	U-I
Masters of the Congo Jungle	A1	Fox
Mating Time—See The Bridal Path		
Mating Urge, The	C	Misc.
Middle of the Night	B	Col.
•Midnight Lace		U-I
Miracle, The	A2	WB
Miracle In Soho		For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Monptl		For.
Most Wonderful Moment, The		For.
Mountain Road, The	A2	Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
•Music Box Kid, The		UA
•My Dog, Buddy		Col.
Mysterians, The	A1	MGM

N

Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
•Nightfighters, The		UA
Non-Scheduled Train, A		For.
Noose For A Gunman		UA
North by Northwest	A3	MGM
Nude In A White Car		For.
Nun's Story, The	A2	WB

O

•Ocean's Eleven		WB
Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
Oklahoma Territory	A1	UA
On the Beach	A3	UA
Once More with Feeling	A3	Col.

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry
903 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
018 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
921 **SON OF ROBIN HOOD, THE**—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
THIRTEEN FIGHTING MEN—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
WAKE ME WHEN IT'S OVER—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
917 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

May **VALLEY OF THE REDWOODS**—(CS)—Lynn Bernay, John Hudson
May **WILD RIVER**—(CS; C)—Montgomery Clift, Lee Remick

COMING

CAPTAIN'S TABLE—John Gregson—England
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
FERRY TO HONG KONG—Curt Jurgens, Orson Welles, Sylvia Sims—England
FOR THE LOVE OF MIKE—(CS; C)—Richard Basehart, Stu Erwin
FROM THE TERRACE—(CS; DC)—Paul Newman, Joanne Woodward
HIGH TIME—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
ICE COLD IN ALEX—John Mills, Sylvia Syms—England
LET'S MAKE LOVE—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
LOST WORLD, THE—(CS; DC)—Michael Rennie, Jill St. John
ONE FOOT IN HELL—(CS; DC)—Don Murray, Alan Ladd, Dolores Michaels
SEPTEMBER STORM—(Stereo-Scope; DC)—Mark Stevens, Joanne Dru
SONS AND LOVERS—(CS; DC)—Dean Stockwell, Wendy Hiller
STORY OF RUTH, THE—(CS; DC)—Elana Eden, Stuart Whitman, Peggy Wood
39 STEPS—Kenneth More, Taina Elg—England
TWELVE HOURS TO KILL—(CS)—Nico Minardos, Barbara Eden
UPSTAIRS AND DOWNSTAIRS—Michael Craig, Mylene Demongeot—England
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
FUGITIVE KIND, THE—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drama has shock appeal, top names—Jurow-Shepherd-Pennebaker
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap
HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MariaLand I—4598 (6-17-59)—Fine filming of horror classic—Hammer
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction
NOOSE FOR A GUNMAN—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PORK CHOP HILL—MD-97m.—Gregory Peck, Harry Guardino—4581 (5-6-59)—Hard-hitting war film—Melville
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
UNFORGIVEN, THE—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

May **GALLANT HOURS, THE**—James Cagney, Dennis Weaver—Cagney-Montgomery
June **NIGHT FIGHTERS, THE**—Robert Mitchum, Anne Heyward—Cineman

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
APARTMENT, THE—Jack Lemmon, Shirley MacLaine, Fred MacMurray—Mirisch
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
FORCE OF IMPULSE—Robert Alda, Christina Crawford—Gayle-Swimmer-Anthony
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
MAGNIFICENT SEVEN, THE—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch
MUSIC BOX KID, THE—Ronald Foster, Luana Patten
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
STUDS LONIGAN—Christopher Knight, Venetia Stevenson—Longridge

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
COSSACKS, THE—MD-113m.—(TotalScope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
GLENN MILLER STORY, THE—MUD—166m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
5921 **JOHNNY DARK**—MD-85m.—(TC) (RE)—Tony Curtis, Piper Laurie—4582 (5-6-59)—Names should help standard auto racing film
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5922 **MAN WITHOUT A STAR**—W-89m.—(TC) (RE)—Kirk Douglas, Jeanne Crain—4582 (5-6-59)—Off-beat outdoor action entry has the angles
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
OTHELLO—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
TOO SOON TO LOVE—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

Feb. **PRIVATE LIVES OF ADAM AND EVE, THE**—Mickey Rooney, Mamie Van Doren
April **HEAD OF A TYRANT**—(C)—Massima Girotti, Isabelle Corey—Italian-French
May **BRIDES OF DRACULA, THE**—(TC)—Peter Cushing, Freda Jackson
May **LEECH WOMAN, THE**—Coleen Gray, Grant Williams

COMING

COLLEGE CONFIDENTIAL—Steve Allen, Jayne Meadows, Mamie Van Doren
DINOSAURUS—(CS; C)—Ward Ramsey, Kristina Hanson
GRASS IS GREENER, THE—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons
MIDNIGHT LACE—Doris Day, Rex Harrison, Myrna Loy
PORTRAIT IN BLACK—Lana Turner, Anthony Quinn, Sandra Dee
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
821 **NUN'S STORY, THE**—D-149m.—(TC)—Audrey Hepburn, Peter Finch—4582 (5-6-59)—Unusual entry
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
SERGEANT RUTLEDGE—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 **—30—**—D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer
818 **YOUNG PHILADELPHIANS, THE**—D-136m.—Paul Newman, Barbara Rush—4582 (5-6-59)—Highly interesting, absorbing show

COMING FEATURES IN ORDER OF RELEASE

May **MALAGA**—Trevor Howard, Dorothy Dandbridge
June **HANNIBAL**—Victor Mature, Rita Gam

COMING

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
DARK AT THE TOP OF THE STAIRS, THE—Robert Preston, Dorothy McGuire
HERCULES UNCHAINED—(C)—Steve Reeves, Sylva Koscina
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
OCEAN'S ELEVEN—(TC)—Frank Sinatra, Angie Dickinson, Dean Martin
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemont

ENGLISH

BLITZKRIEG—DOC.-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
EXPRESS BONGO—CDMU-108m.—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental
I'M ALL RIGHT, JACK—C-104m.—Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly for art and specialty spots—Lion International
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY—65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental
TOO MANY CROOKS—C-87m.—Terry Thomas, George Cole—4583 (5-6-59)—Amusing comedy—Lopert
VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

•One-Eyed Jacks		Par.
•One Foot In Hell		Fox
Operation Amsterdam	A1	Fox
Operations Dames	A3	A-I
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
Othello	A2	U-I
Our Man in Havana	A3	Col.

P

Paris Hotel		For.
•Pay or Die		AA
•Pepe		Col.
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
•Platinum High School		MGM
•Pleasure Of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
Poacher's Daughter, The		For.
Pollyanna		Misc.
Porgy and Bess	A2	Col.
Pork Chop Hill	A1	UA
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd	B	Misc.
•Prisoner of the Volga		Par.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The	C	U-I
•Psycho		Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Rabbit Trap, The	A2	UA
Race For Space		Misc.
•Rachel Cade	A3	WB
Rape of Malaya	A1	For.
•Rat Race, The		Par.
•Raymie	A1	AA
•Reach for Tomorrow		Col.
Rebel Set, The	A3	AA
Return of the Fly, The	A2	Fox
Rise and Fall of Legs Diamond, The	B	WB
Road Racers	B	A-I
Road To Hell, The	C	Misc.
Rookie, The	B	Fox
Room 43	B	For.
Rosemary		For.

S

Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Santa Fe—RE	A1	Col.
Sapphire	A3	U-I
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
•September Storm		Fox
Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
•Sexpot Goes To College		AA
Shake Hands with the Devil	A2	UA
Sign of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
Sinners of Paris		For.
Sins of Youth		For.
Ski Troop Attack		Misc.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Son of Robin Hood, The	A1	Fox
•Song Without End	A2	Col.
•Sons and Lovers		Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA
Square Peg, The		For.
•Story Of Ruth, The		Fox
Story on Page One, The	A3	Fox
•Strangers When We Meet		Col.
•Stranglers Of Bombay	B	Col.
•Studs Lonigan		UA
Subway In the Sky	B	UA
•Subterreaneans, The	A3	MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Surprise Package		Col
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.
Sword and the Cross, The	For.	

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
Tall Story	B	WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
•Tarzan The Magnificent		Par.
Teenage Zombies		Misc.
Teenagers from Outer Space	A2	WB
•Temptation		MGM
Ten Seconds to Hell	A2	UA
Terror Is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
•39 Steps		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill		UA
Three Men In a Boat	A3	For.
—30—	A1	WB
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Tiger Bay	A3	For.
Timbucktu	A1	UA
•Time Machine, The	A2	MGM
Tingler, The	A2	Col.
To Live (Ikuru)		For.
Toby Tyler	A1	Misc.
Too Many Crooks		For.
Too Soon To Love	B	U-I
Touch of Larceny	A3	Par.
•Twelve Hours To Kill		Fox
•Twelve To The Moon		Col.

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
Unforgiven, The	A2	UA
•Upstairs and Downstairs		Fox

V

•Valley of the Redwoods		Fox
Vice Raid		UA
•Village Of The Diamond, The		MGM
Virgin Island		For.
Virgin Sacrifice		Misc.
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wackiest Ship In The Army, The		Col.
Wake Me When It's Over		Fox
•Walk Like A Dragon		Par.
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Web of Evidence	A3	AA
When Comedy Was King	A1	Fox
Who Was That Lady?	B	Col.
•Why Must I Die?		A-I
•Wild River		Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A		For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox
Young Philadelphians, The	A3	WB

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinoo Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippo, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LAW IS THE LAW, THE—C-103m.—Fernandel, Toto—4582 (5-6-59)—Cute, amusing import—Titles—Continental

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaill Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versols—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import or specialty houses—Dubbed in English—President

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

INDIAN

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—Fo the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian Import—English titles—Janus

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made Import—English titles—Ajay

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair Import—English titles—Films Around The World

SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.

BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup

BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.

BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental

BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista

CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO

DARBY O'GILL AND THE LITTLE PEOPLE—D-90m.—(TC)—Albert Sharpe, Janet Munro—4583 (5-6-59)—The Disney name and the luck of the Irish should prove of assistance

DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO

FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation

GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP

GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner

GO, JOHNNY, GO—MU-75m.—Alan Freed, Jimmy Clanton—4583 (5-6-59)—Rock 'n' roller for lower half—Roach

HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta

INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor

ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle

JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent

JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World

KIDNAPPED—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista

LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner

MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic

MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation

NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco

POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista

POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont

PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental

RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.

ROAD TO HELL, THE—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic

SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant

SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd, Jr.

T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers

TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Vallant

THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista

TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista

VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP

WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5907	Battle Flame	April
5908	Surrender Hell	July
5909	The Rebel Set	May
5910	Speed Crazy	May
	Little Rascals Varieties	May
5911	King of the Wild Stallions	June
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5916	Face of Fire	Aug.
5917	The Bat	Aug.
5918	The House of Intrigue	Nov.
	Crime and Punishment, U. S. A.	Nov.
	Atomic Submarine	Dec.
5919	The Purple Gang	Dec.
5920	Raymie	May
6001	The Hypnotic Eye	Jan.
6002	Bluebeard's Ten Honeymoons	April
	I Passed For White	Mar.
	Pay or Die	May

American-International

Daddy-O	April
Roadracers	April
Horrors Of The Black Museum	May
The Headless Ghost	May
Dragstrip Girl (RE)	June
Reform School Girl (RE)	June
Diary Of A High School Bride	July
Ghost Of Dragstrip Hollow	July
Sign Of The Gladiator	Sept.
A Bucket Of Blood	Oct.
The Leeches	Oct.
The Killer Shrews	Nov.
Giant Gila Monster	Nov.
Goliath and The Barbarians	Dec.
Angry Red Planet	Feb.
Circus of Horrors	April
Why Must I Die?	May
Jailbreakers	May

Columbia

332	Gidget	April
333	The Bandit of Zhobe	April
334	Juke Box Rhythm	April
	On the Waterfront—RE	April
	The Caine Mutiny—RE	April
337	The Young Land	May
338	Face of a Fugitive	May
339	Hey Boy, Hey Girl!	May
	Gilda—RE	May
340	Man In the Saddle—RE	May
341	Santa Fe—RE	May
342	Verboten	June
343	It Happened to Jane	June
344	The H-Man	June
345	The Woman Eater	June
401	Anatomy of a Murder	July
402	Middle of the Night	July
403	Legend of Tom Dooley	July
404	Have Rocket, Will Travel	Aug.
405	30 Ft. Bride of Candy Rock	Aug.
	They Came to Cordura	Oct.
	The Crimson Kimono	Oct.
	The Mouse That Roared	Oct.
	The Tingler	Oct.
	Yesterday's Enemy	Nov.
	The Last Angry Man	Nov.
	Battle of the Coral Sea	Nov.
	The Warrior and the Slave Girl	Nov.
	Edge of Eternity	Dec.
	Swan Lake	Dec.
	Flying Fontaines	Dec.
	1,001 Arabian Nights	Dec.
	Suddenly, Last Summer	Jan.
	Who Was That Lady	Jan.
	Gene Krupa Story	Jan
	Our Man In Havana	Feb.
	Once More With Feeling	Feb.
	Comanche Station	Mar.
	Babette Goes To War	April
	Because They're Young	April
	Man On A String	May
	Killers of Kilimanjaro	May
	The Stranglers of Bombay	May
	The Electronic Monster	May

MGM

914	Green Mansions	April
915	First Man Into Space	Feb.
916	Ask Any Girl	June
917	The World, the Flesh and the Devil	May
918	Watsiu	May
919	Count Your Blessings	April
920	The Mysterians	June
921	The Angry Hills	June
922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug.
1	It Started with a Kiss	Sept.
2	For the First Time	Sept.
3	Tarzan the Ape Man	Oct.
4	Girl's Town	Oct.
5	Libel	Oct.
6	The House of the Seven Hawks	Nov.
7	Wreck of the Mary Deare	Dec.
8	Never So Few	Dec.
9	The Time Machine	
10	The Gazabo	Jan.
11	The Last Voyage	Feb.
12	Home From The Hill	Mar.
13	Please Don't Eat The Daisies	April
14	Platinum High School	May
15	The Giant Of Marathon	May
16	The Adventures Of Huckleberry Finn	June
	Don Quixote—USSR	May

Paramount

R5815	A Place in the Sun—RE	Feb.
R5816	Stalag 17—RE	Feb.
5817	Thunder in the Sun	May
5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Give Up the Ship	July

(continued on next page)

PARAMOUNT (continued from preceding page)

5821 Last Train from Gun Hill....July
5823 The Five Pennies....Aug.
5826 The Man Who Could Cheat Death....Sept.
5822 Tarzan's Greatest Adventure....Sept.
R5824 Loving You—RE....July
R5825 King Creole—RE....July
5901 That Kind of Woman....Sept.
R5902 Samson and Delilah—RE....Sept.
5903 But Not for Me....Oct.
5904 The Jayhawkers....Oct.
R5905 The Country Girl—RE....Feb.
R5906 The Bridges at Toko-Ri—RE....Feb.
5907 Career....Nov.
5908 Li'l Abner....Dec.
R5909 Ulysses—RE....Dec.
5910 Jack The Ripper....Feb.
5911 A Touch of Larceny....Jan.
5912 The Big Night....Feb.
5913 Circus Stars (U. S. S. R.)....Feb.
5914 Chance Meeting....Mar.
5915 Heller In Pink Tights....Mar.
5917 Visit To A Small Planet....April
Five Branded Women....May
5919 Conspiracy of Hearts....April
Prisoner Of The Volga....June
Walk Like A Dragon....June

20th-Fox

912 The Sad Horse....May
913 Little Savage....May
914 Warlock....April
915 Compulsion....April
916 The Diary of Anne Frank....July
917 Woman Obsessed....May
918 Say One for Me....June
919 The Man Who Understood Women....Sept.
920 Here Come the Jets....June
921 The Son of Robin Hood....July
922 South Pacific....July
923 Holiday for Lovers....July
924 The Miracle of the Hills....July
925 Blue Denim....Aug.
926 A Private's Affair....Aug.
927 Alligator People....Aug.
928 The Return of the Fly....Sept.
929 The Blue Angel....Oct.
930 The Oregon Trail....Sept.
931 The Best of Everything....Oct.
923 Five Gates to Hell....Oct.
933 Hound Dog Man....Nov.
934 Journey to the Center of the Earth....Nov.
935 A Dog of Flanders....Dec.
936 Beloved Infidel....Dec.
937 Blood and Steel....Dec.
001 Story on Page One....Jan
002 Seven Thieves....Jan.
003 The Rookie....Jan.
005 Sink The Bismarck....Feb.
006 The Third Voice....Mar.
007 Three Murderesses....Feb.
008 When Comedy Was King....Feb.
014 The Wind Cannot Read....Feb.
011 Dog Of Flanders....Mar.
012 Masters Of The Congo Jungle....Apri.
015 Operation Amsterdam....Mar.
The Idiot—USSR....April
009 Wild River....April
010 Wake Me When It's Over....April
013 13 Fighting Men....May
016 Valley of the Redwoods....April
017 Flame Over India....April

United Artists

Naked Maja....April
Some Like it Hot....April
Alias Jesse James....April
Riot in Juvenile Prison....April
Ten Seconds to Hell....April
The Man in the Net....May
Gunfight at Dodge City....May
Pork Chop Hill....May
Pier 5, Havana....June
The Invisible Invaders....June
Four Skulls of Jonathan Drake....June
Hound of the Baskervilles....June
Shake Hands with the Devil....June
The Horse Soldiers....July
Day of the Outlaw....July
The Devil's Disciple....July
A Hole in the Head....July
The Wonderful Country....Aug.
Cry Tough....Aug.
The Rabbit Trap....Aug.
Ten Seconds to Hell....Sept.
Cast a Long Shadow....Sept.
Inside the Mafia....Sept.
Take a Giant Step....Oct.
Counter Plot....Oct.
Timbuktu....Oct.
The Wonderful Country....Oct.
Odds Against Tomorrow....Nov.
Subway In the Sky....Nov.
Happy Anniversary....Dec.
Gunfighters of Abilene....Jan.
Dog's Best Friend....Jan.
Solomon and Sheba....Jan.
On The Beach....Feb.
Vice Raid....Feb.
The Pusher....Feb.
Take A Giant Step....Mar.
Oklahoma Territory....Mar.
The Unforgiven....April
The Boy and the Pirate....April
Three Came to Kill....April
The Fugitive Kind....May
The Gallant Hours....May
Noose For A Gunman....May
Quiet Flows the Don—USSR....May

Universal

5916 Never Steal Anything Small....April
5917 Step Down to Terror....Mar.
5918 Imitation of Life....Mar.
5919 The Wild and the Innocent....May
5920 Floods of Fear....May
5921 Johnny Dark—RE....May
5922 Man Without a Star—RE....May
5923 The Mummy....June
5924 Curse of the Undead....June
5925 This Earth is Mine....July
5926 Born to Be Loved....Aug.
5927 Pillow Talk....Oct.
6001 4-D Man....Nov.
6002 Sapphire....Nov.
6003 Operation Petticoat....Dec.
6004 Private Lives Of Adam and Eve....Mar.
6005 Othello (U.S.S.R.)....Jan.
6006 Hell Bent For Leather....Feb.
Four Fast Guns....Feb.
Too Soon To Love....Mar.
The Glenn Miller Story—RE....Mar.
Head of the Tyrant....April
The Snow Queen....April
The Leech Woman....May
The Brides Of Dracula....May

Warners

813 Rio Bravo....April
814 A Star is Born—RE....April
815 Westbound....April
816 Born Reckless....May
817 Island of Lost Women....May
818 The Young Philadelphians....June
819 Gigantis, the Fire Monster....June
820 Teenagers from Outer Space....June
821 The Nun's Story....July
822 Hercules....July
823 John Paul Jones....Aug.
901 Yellowstone Kelly....Sept.
902 Look Back In Anger....Sept.
903 The FBI Story....Oct.
904 —30....Nov.
905 A Summer Place....Nov.
906 The Boy And The Laughing Dog—RE....Nov.
The Cranes Are Flying....Nov.
907 The Miracle....Dec.
908 Cash McCall....Jan.
909 The Bramble Bush....Feb
910 Rise And Fall Of Legs Diamond....Feb.
911 Guns Of The Timberland....Mar.
912 This Rebel Breed....Mar.
913 The Threat....Mar.
914 Tall Story....April
Sergeant Rutledge....May
Malaga....May
Hannibal....June

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EXPERIENCED ASSISTANT MANAGER wants job in the Seattle area. Available May. Married, draft exempt, presently employed. Knows theatre operation from ads to inventory. Loves exploitation. **R. A. CANAAN, Pitt Theatre, Lake Charles, La.** (413)

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Founded in 1933 by
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APRIL 27, 1960 | Volume 63 | Number 23

IN THREE SECTIONS · THIS IS SECTION ONE



Defense On Stand In TV Sale Suit

(see Page 8)

Writers' Strike Seen Near End

(see Page 8)

James A. Mulvey (Photo) will retire on June 30 from his post as president of Samuel Goldwyn Productions, after 36 years with the company. Douglas Netter will supervise distribution of Goldwyn films.

editorial: Spring Is The Silly Season . . . . See Page 5

THE SCREEN'S NEXT GIANT...

THE

OF



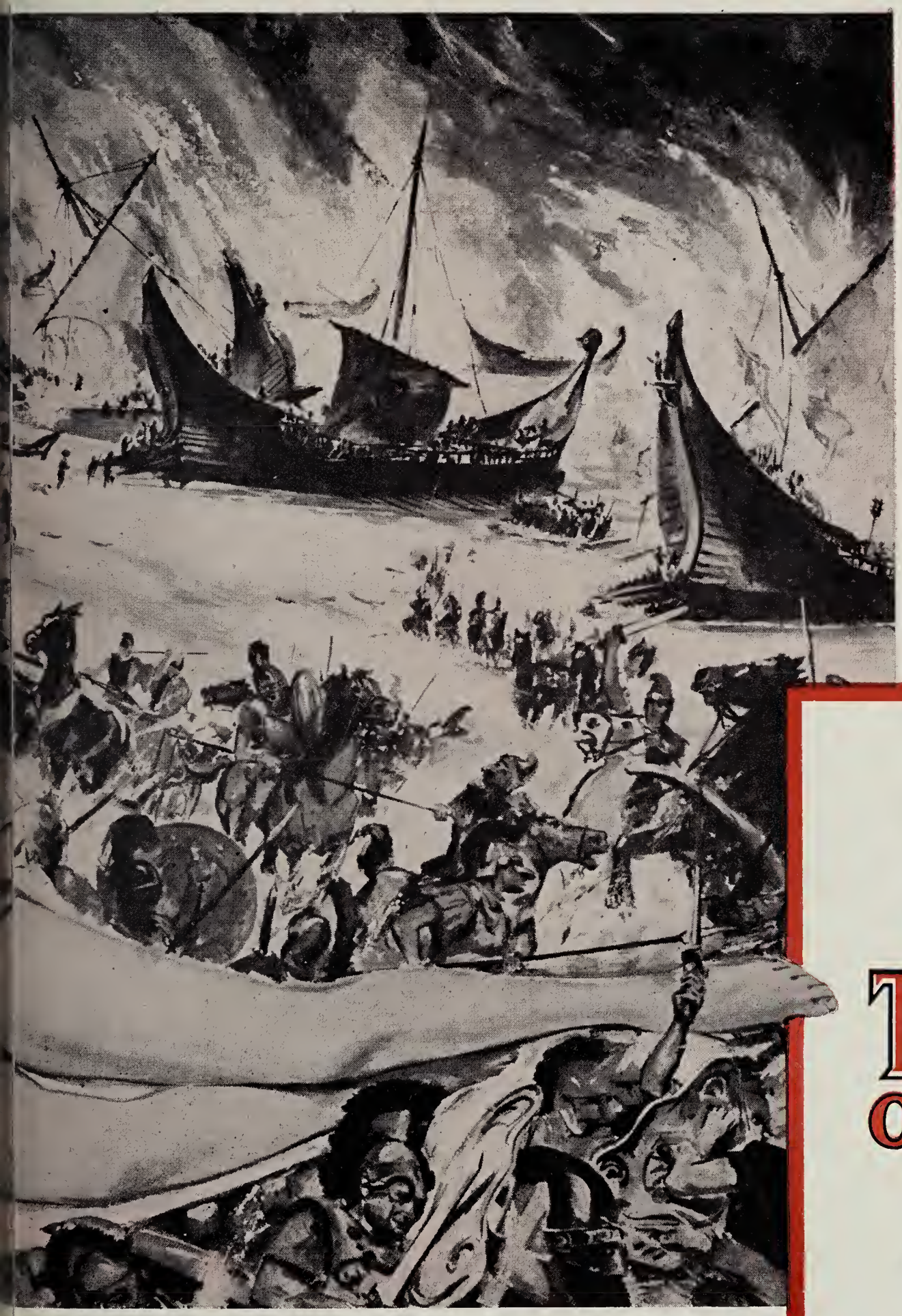
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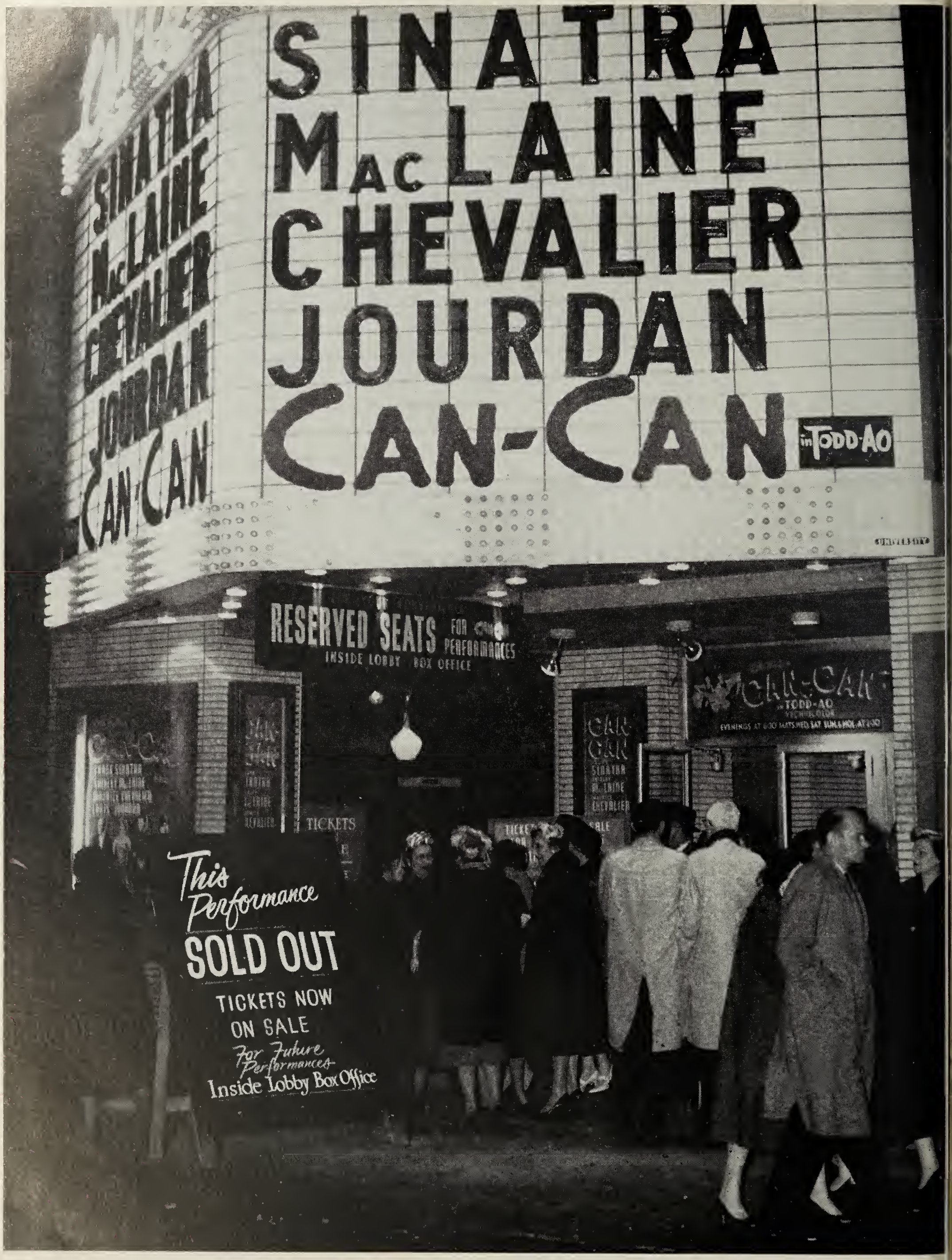
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MEMBER AUDIT BUREAU OF CIRCULATIONS

VOLUME 63 • NO. 23

APRIL 27, 1960



SPRING IS THE SILLY SEASON

It's SPRING AGAIN, and the air is balmy. The newspapers are full of those weird items that crop up every year as the trees begin to bud and the birds begin to sing. People are doing crazy things everywhere, and the motion picture industry is right in there pitching.

A note from a friend the other day informed us that he had been advised that a "no screening" policy had been set by Paramount for the features, "PSYCHO" and "BELLBOY."

In other words, exhibitors will be asked to bid on the features without having been allowed to screcn either one. We found the story hard to believe. But we were finally convinced. Sure enough, there it was.

"PSYCHO" is Alfred Hitchcock's latest, and "BELLBOY" springs from the fertile imagination of Jerry Lewis. Hitchcock has given the industry the extremely profitable "NORTH BY NORTHWEST" for which we say thanks. He also has given us "THE TROUBLE WITH HARRY" for which we say "Ouch." Lewis has had his successes and his failures as well. Who's to say which category thcse will fall into? Competitive bidding makes little enough sense a great deal of the time. Blind competitive bidding makes no sense at all.

Accompanying the letter on "PSYCHO" was considerable ballyhoo about the shock-filled suspcnse inherent in the feature and the necessity to keep the subject matter secret. No visitors were allowed on the set. No press interviews were given during the filming. No story synopsis was written. No still pictures have been or will be released. No sneak previews will be held. No member of the audience will be seated during the last 30 minutes of the feature (Pinkerton men will see that this is observed). That's a lot of "No's" but we'd like to advise one more. No great number of exhibitors will bid for it until it's seen.

Carrying the scretive affair to the point where it is a secret to the exhibitor what he is showing on his screen shifts the emphasis from exploitation to utter nonsense. The consent decrees (with which Paramount is more than familiar) assured exhibitors that they would not be forced to buy film blind. So what do you call this?

We can't figure out just why "BELLBOY" is getting the same treatment. Story seems to be there's a time element involved for summer release, and the picture is not yet finished.

So we recover from the Paramount plan and learn almost immediately that United Artists wants to play the game too—with a new twist. First-runs will be asked to bid for "ELMER GANTRY," Burt Lancaster's production, before prints are available for trade showing. A studio rough cut will be screened in CHICAGO. Will the nation's interested exhibitors please hurry to the Windy City to attend this preview? Well, this seems to be just too much to expect could happen anywhcre except in the Motion Picture Industry with depleted releases.

UA also asks for the number of seats each exhibitor will require. Well here is the answer several exhibitors made: "We will require none because we ain't going." It's hard to understand this mad rush to get exhibitor bids. Certainly, there is no comparable hurry on the part of distribution to adjust a disastrous playdate.

These bids, based on complete ignorance, can not possibly be realistic. Exhibitors will overbid or they will underbid. It's great fun to fool the public, and often it's great boxoffice as well. It's madness to fool each other. Where can it lead but to chaos? And all this from smart, capable sales executives.

Yes, it's spring, and the silly season is in full swing.

STORY WITH A MORAL

Two NOTES on complctely different subjects came to our attention recently, and both seem to carry the same moral.

One, which can be found on the LETTERS page of this issue, is from a lady circuit operator who is concerned over a seeming shift in legislative feeling in favor of pay-TV. The fact that the new medium may well prove disastrously competitive to the theatre business concerns this lady, as indeed it must concern all in our industry.

She has written her Senators and her Congressmen urging that they oppose pay-TV. She has asked her employees, who would certainly be affected by an industry decline, to do likewise. In short, she is taking action to protect her interests.

The other note deals with the industry's current battle to win exemption from any broadening of the wage-hour laws. It seems that many legislators have received no word at all from exhibitors in their areas as to their feelings on the matter.

All the direction in the world from above means less than nothing if the grass roots of this industry does not respond. Each exhibitor must take direct action himself. YOU are the other fellow, and if you wait too long, nothing will be accomplished.

If we are too busy or too lazy or too careless to participate in the battle for survival, that battle is lost before it begins. Get your letters off today. Tomorrow never comes.

TIRED BLOOD

THERE'S A VITAMIN tablet on the market that's supposed to be good for "tired blood." If that disease is what we think it is, the motion picture industry should put in a supply of the stuff in wholesale lots.

Speak to any salesman in any exchange and you'll learn that buying terms are arranged, for the most part, by the home office. Sales executives with one eye on the competition and the other on the cash register proudly assert that they are getting top dollar for their product.

It is quite possible that all these gentlemen are pricing themselves right out of their jobs. The time will come when the price will be right, but the customer will no longer exist.

We hear complaints that no new blood in the form of eager and capable young men is being attracted to this industry.

Pass the Vitamins, please. It seems we suffer from "tired blood."

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PHILADELPHIA, PA.

Dear Mr. Boyle:

I have just read the article you wrote, which was reprinted in the MOTION PICTURE EXHIBITOR as it appeared in the Fitchburg Sentinel.

I have never heard or read of a case more ably stated. Every exhibitor in America should send a copy of your article to their local congressman or senator, and also public officials on the local level. I believe if the article got in the right places, it might do some good.

GENE TUNICK
United Artists Corp.

From PHOENIX, ARIZ.

Dear Mr. Boyle:

We have just finished reading your views on censorship and the public's attitude toward "good" and "bad" films, which were originally carried in your local press, and now appear in the April 6 issue of MOTION PICTURE EXHIBITOR. We like you to know that you echo our views completely. Congratulations on both your fortitude and effort in getting this published.

Actually, we are so impressed by it, we wonder if it is at all possible to have a copy of the newspaper, masthead and all, as we believe we should like to have it framed for all possible to see in this area. We will, of course, be glad to pay whatever costs may be involved.

GEORGE M. AURELIUS, Vice-President and General Manager
Arizona Paramount Corporation

EDITOR'S NOTE: Above are letters to Mr. Boyle whose writers sent copies to us. It appears that Mr. Boyle's long and detailed answer to the critics of our industry has struck a responsive chord among distributors and exhibitors alike. Phone calls and letters have been pouring in to this publication and to Mr. Boyle commending the article, and we are privileged to have been able to run it. Sound thinking on all industry levels is necessary if this business is to grow and prosper.

From PRINCE ALBERT, SASK., CANADA

Since entering this business three years ago I have enjoyed reading MOTION PICTURE EXHIBITOR, and I hope you keep up the good work. I think more exhibitors should make their opinions known as they are the backbone of the industry.

I have a strong faith in this business but one thing puzzles me. That is why are all levels of the industry not more strongly united? It is quite true that bigger and better pictures are being produced by the major companies for the exhibitors to offer to their patrons. But why do these same companies sell old pictures to T.V., many of which have a lot of drawing power left, is something that no exhibitor will ever understand.

When the public stays home to watch an older movie they will not be helping to pay the salaries of everyone in this industry through the boxoffice.

Let's keep the older movies for reissues. With a shortage of product in store, these same pictures will gross much more than will be realized through their sale to T.V. It was a shame that the industry had to have a strike on their record over a problem that should not even exist.

Another thing that intrigues me is the criticism over the development of Telemeter in Toronto. Exhibitors will be invited to invest in the franchise of this new media which is actually only an expansion of theatre auditoriums and in so doing "tickets" are sold to those who do not attend the movie theatres.

I am intending to make my future in this business some place and I have a good 50 years before my old age pension, so let's keep the motion picture industry alive and inviting.

J. W. MARTYN, Asst. Manager
Strand & Orpheum

EDITOR'S NOTE: We hope and believe that the lessons of the last dump-sale to TV have been learned well and that the error won't be repeated. As far as pay—TV, we'll wait and see. At any rate, it's a pleasure to hear from a young and thinking exhibitor.

From KIMBALL, NEBR.

Please send another copy of the 1960 edition of the ANNUAL THEATRE CATALOG.

The mail pouch was run over as the mail was tossed from the train and my copy was destroyed.

N. L. EASTMAN
Panhandle Drive-In Theatre

EDITOR'S NOTE: Sent! We marked it "Fragile" and will hope for the best.

From CAMDEN, N. J.

In the MOTION PICTURE EXHIBITOR of April 13, I read that Representative Harris, chairman of the House I.C.C., has reversed his position on fee T.V. and is now permitting experiments not only in cable television of motion pictures, but in the air-mediums itself.

I am sure you will agree with me that this is an ominous development for exhibition. I have written in protest to Representative Harris and to Mr. Ford, chairman of the F.C.C., and am recommending to my employees that they do the same.

I hope you will make the menace of toll T.V. the subject of one of your pungent editiorials, and urge everyone in the field of exhibition to voice his objection to his Senators and Representatives. It is my conviction that no member of Congress, no matter how secure or sophisticated he may be in his position, will ignore the clearly defined instructions of his constituents. One letter will mean nothing, but a "grass roots" outcry will mean much.

The matter of toll T.V. motion pictures is not merely a problem facing exhibition, but a threat to its very existence.

HENRIETTA V. KRAVITZ
Savar Corporation

EDITOR'S NOTE: Mrs Kravitz, daughter of the late showman Samuel Varbalow, is considered one of the most able exhibitor executives in her area. Certainly, exhibitors should tell their Representatives and Senators how they feel on issues sure to affect them directly. So many, though, are content to let the other fellow do it. Rep. Harris' about-face is suprising, but it concerns only a Hartford, Conn., test. Large-scale toll-TV is, at best, a very long way off.

From BEVERLY HILLS, CAL.

My thanks for publishing my letter on "BIRTHPLACE OF THE STARS" (April 6 issue).

I thought you would be pleased to hear that I have received numerous letters complimenting me on the letter to you. It is also gratifying to know that so many of these people, important not only in exhibition but in production, read your publication.

JERRY WALD
20th-Fox Studios

EDITOR'S NOTE: It is always a pleasure to report Mr. Wald's views. He usually has something important to say, and the above editorial was no exception. Response at this end has been equally enthusiastic. We're happy that things at the major studios are humming again.

From NEW YORK, N. Y.

Please accept the sincere thanks of each and every member of the Advertising and Publicity Directors' Committee of the Motion Picture Association and my own, for the grand cooperation you gave the ACADEMY AWARDS Presentation this year.

HARRY K. McWILLIAMS
Motion Picture Association of America, Inc.

EDITOR'S NOTE: "Oscar" Night 1960 was the best yet. Its public relations value to motion pictures can't be overstated. We'd still like to see some time on the telecast devoted to the boosting of new films on an equitable company by company basis.

From DREXEL HILL, PA.

Sunday April 24 was my day to celebrate my 76th birthday.

A line or two, in my favorite trade paper, will let my friends know, that I'm still around in good health, and grateful to be alive.

ED ROSENBAUM

EDITOR'S NOTE: A hearty "Happy Birthday" to a veteran who, when active as a top exploiteer, was always a "doer" and not a "talker."

From LA PLATA, MD.

MOTION PICTURE EXHIBITOR is very good. It has very important information that I use daily.

W. B., Owner
Charles Theatre

EDITOR'S NOTE: As a publication devoted to service, we couldn't receive a nicer compliment.

NEWS CAPSULES

BROADWAY GROSSES

Holiday Spirit Continues

NEW YORK—Partly due to the Easter week-end, business perked in the Broadway first-runs with Radio City Music Hall, the Criterion, State, and Astor all reporting above average grosses.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"WAKE ME WHEN IT'S OVER" (20th-Fox). The third and last week at the Paramount was claimed at $25,000.

"PLEASE DON'T EAT THE DAISIES" (MGM). Radio City Music Hall reported $137,000 for Thursday through Sunday, with the fourth week bound to top $195,000. Stage show.

"THE UNFORGIVEN" (UA). Capitol reported $32,000 for the third session.

"BEN-HUR" (MGM). Loew's State, with extra performances, claimed $57,700 for the 23rd week.

"THE FUGITIVE KIND" (UA). Astor reported $35,000 for the second week.

"DOG OF FLANDERS" (20th-Fox). DeMille claimed the last four days of the fourth week as $5,200.

"OUR MAN IN HAVANA" (Columbia). Forum claimed the 13th week at $10,500.

"WHO WAS THAT LADY?" (Columbia). Criterion had a $36,000 second session.

"CAN-CAN" (20th-Fox). Rivoli, on reserved seat basis, claimed $48,000 for the seventh week.

"CONSPIRACY OF HEARTS" (Paramount). Victoria announced the third week as $12,000.

AA Enters Commercial Field

NEW YORK—Formation of a division of Allied Artists Pictures Corporation to make commercial, industrial, and educational films with Jack L. Copeland as its executive producer was announced by Steve Broidy, president, who stated that this was an important move in the company's policy of diversification.

Known as the Informational and Commerical Films Division, the new production unit will be headquartered at the studio in Hollywood where Copeland already has set up offices.

Roy M. Brewer has been appointed eastern representnative with headquarters in the Allied Artists' New York offices.

Mrs. Gerard Leaves R & B

NEW YORK—Lillian Gerard, publicity and advertising executive, a pioneer in the exhibition of foreign films in this country, has resigned from her post as director of advertising and publicity with Rugoff and Becker, and as vice-president of the Paris Theatre.

French Pic Sets Record

NEW YORK—William Mishkin reports that the new French film with English sub-titles, "No Morals," concluded its first week's engagement at the Globe with the record breaking gross of $21,319, the highest figure ever at this 600-seat house.

Labor Dept. Endorses Exhib Wage Exemption

WASHINGTON, D. C.—Labor Secretary Mitchell last week endorsed the Frelinghuysen Minimum Wage Bill which, though extending the existing $1 minimum wage to 3.1 million workers, would not remove the exemption presently accorded theatres.

Before a House Labor Subcommittee, the Cabinet member opposed, though not decisively, the Roosevelt Bill which increases the hourly minimum to $1.25 and applies it to an added eight million workers, including an estimated 50,000 ticket takers, ushers, and janitors among other low-paid workers in the amusement field.

The Roosevelt Bill by exempting any establishment whose gross annual business is under $500,000, in theory would continue the exemption for many small theatres, but were "establishment" construed to mean a chain of theatres, the exemption might be narrowed and many small theatres be covered.

The Frelinghuysen Bill admits of no such possibility. Its minimum applies only to establishments whose intake from interstate commerce is $1,000,000 yearly and whose employes number at least 100. Theatres hope their exemption will be spelled out in any new bill, but so do many other industries.

Exhib Appeal Rejected

RICHMOND, VA.—Appeals taken by the defendant exhibitors were dismissed here last week by the United States Court of Appeals for the Fifth Circuit, and judgments aggregating over $93,000 recovered by distributors in eight percentage fraud actions in South Carolina will stand.

The Appellate Court granted the motions of Paramount, Universal, Loew's, United Artists, RKO Teleradio, Columbia, 20th-Fox, and Warner Bros. to dismiss the appeals taken from the judgments entered in the distributors' favor by U. S. Judge C. C. Wyche in Federal Court in Aiken, S. C., after a 35 day consolidated trial before a Special Master who found for the distributors.

The actions had been brought in Aiken against Herbert B. Ram and other associated individuals operating some 10 theatres in the Aiken, Batesburg, Augusta area of South Carolina and Georgia.

FILM FAMILY ALBUM

Obituaries

S. I. Adler, member of the board, Columbia Pictures of Great Britain, died last fortnight in his London home. Formerly with the Bank of England, Adler was Columbia's consultant on finance and banking, and was considered one of England's top authorities.

Mrs. Rudi Bach, wife of **Rudi Bach**, salesman for George Waldman Films, Inc., in the Albany and Buffalo territories, died in Deaconess Hospital, Buffalo, of a stroke suffered two weeks before. She was a former actress, last with MGM in Hollywood in 1932, when Bach was a director. Survivors are her husband and a married daughter.

William Brooker, 63, well-known in the Philadelphia as a Paramount and Columbia publicist, who was last with United Artists in exploitation, died suddenly last fortnight. Surviving are a wife and son.

Ralph Crabill, 65, former district manager for Warner Brothers Theatres in Elmira, N. Y., died following a heart attack. At one time he was in charge of 21 theatres in western New York. In 1952, when the Warner houses were sold, he was slated to join the staff of the Pittsburgh district, but declined and joined the Schine Theatres in Rochester, where he remained about six months before retiring due to a heart condition. His connections with theatres began with Balaban and Katz in Chicago in 1922.

Charles J. Gasho, 37, branch manager, Berlo Vending Company in New Orleans, died last fortnight of a heart attack. He had been with the company 15 years, 10 of them in Philadelphia. Surviving are his wife, a daughter, a son and a brother. He was a Marine veteran of World War II and a graduate of Temple University.

Mrs. Floyd Gooding, 52, wife of the president of the Gooding Amusement Co., Columbus, died April 18 following a cerebral hemorrhage. Mrs. Gooding was a vice-president of her husband's company.

L. Roy Pierce, 71, former manager, Riverside, Milwaukee, died in Oakland, Cal. He began in show business nearly 60 years ago as a program boy and usher in an Omaha theatre moving to Milwaukee in 1935. He is survived by his wife.



Eugene Picker, president, Loew's Theatres, Inc., recently conducted a meeting of Loew's New York City managers to discuss plans for Loew's Spring Movie Fair. Picker and Ernest Emerling, vice-president in charge of publicity and advertising, discussed the schedule of attractions booked for the next few months.

Defense Takes Stand In TV Sale Suit

MGM-TV Denies Block Sales, Tells Court That Print Problem Prevented Earlier Selective Deals

NEW YORK—The six film suppliers charged with block booking in the sales of product to television opened their defense in Federal Court here last fortnight.

Testifying to refute the Government's charges were Charles C. Barry, former head, MGM's television activities; Robert Norvet, of MGM-TV, and Richard Harper, general sales manager, MGM-TV.

Barry testified that in the fall and winter of 1956, MGM was only in the position to sell its whole library because the problem of prints was so overwhelming that there was no opportunity to provide selectivity; and that it was not until April of the following year that the company was able to offer selective deals.

Harper testified that "it was the policy of MGM to sell one or more pictures to any station provided a reasonable price could be arrived at." He admitted, however, that it took at least five to six months for the company to obtain from the labs prints of all the 723 pictures in its library before it was in a position to offer the pictures singly and set up booking and shipping facilities for individual sales.

Arnold C. Stream, vice-president and general counsel of TV Industries, as C & C Super Corporation is known, testified on negotiations that led to C & C's acquisition of the RKO Radio library of 742 films and related how a deal was made with International Latex to use the library in barter deals with TV stations for spot time to advertise Latex products.

Erwin H. Ezzes, vice-president and sales manager of TV Industries, told of sales problems and policies developed in early offerings of the C & C library.

The defendants are MGM-TV, Screen Gems, National Telefilm Associates, C & C Super Corporation, United Artists and Associated Artists Productions.

Wage Hearing May 3

WASHINGTON—Tuesday, May 3, has been set for the appearance of industry witnesses before the House Labor subcommittee which is hearing testimony in Washington on minimum wage bills, it was announced by Charles E. McCarthy, COMPO executive secretary.

Industry witnesses will be C. Elmer Nolte, Jr., of the F. H. Durkee Enterprises, Baltimore, and LaMar Sarra of Florida State Theatres, co-chairmen of the COMPO National Minimum Wage Campaign Committee; Duncan Kennedy of Publix Great States Theatres, Chicago; John Thompson, operator of drive-in theatres in Gainesville, Ga.; Ted Manos of the Monessen Amusement Company of Greensburg, Pa.; John Manuel of the Belair Drive-In, Churchville, Md.; and Frank Lydon, executive secretary of Allied Theatres of New England.

Siegal To Atlantis

NEW YORK—The management of Atlantis Films Inc. announces that Ben Siegal has joined the company as General Sales Manager. Siegal was formerly associated with the Selznick Releasing Organization.

SAG Ratifies Contract; Writers, Directors Talk

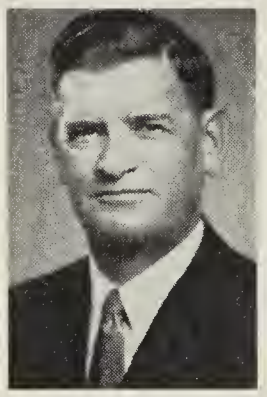
HOLLYWOOD — The new three-year contract worked out with the AMPP by the SAG was ratified by 2,000 of the membership last fortnight at a meeting in the Palladium Dance Hall. The rest of SAG's 14,000 members will vote by mail. Unanimous approval of the new contract is expected.

Meanwhile, the WGA and the AMPP continued negotiations and further talks were indicated. The WGA strike is now in its fourth month.

Frank Capra, president, Directors Guild of America, indicated that an early settlement of a new DGA-AMPP contract was expected with negotiations now under way. The present contract expires on April 30. Capra said, "We have proposed a basis similar to what actors accepted."

McWilliams Named To Promote "Kings"

NEW YORK—The appointment of Harry K. McWilliams as coordinator of advertising, publicity, and promotion for Samuel Bronston's "King of Kings" was announced by Robert S. Taplinger Associates, Inc., public relations representatives for the production. McWilliams, now at the Taplinger office, was to leave for Madrid for the start of the actual photography.



McWILLIAMS

McWilliams has just completed his assignment as coordinator for publicity and promotion of the 1960 Academy Awards Presentation. This was the second year McWilliams was chosen for this position by the advertising and publicity directors' committee of the Motion Picture Association of America.

Between the two Academy Award campaigns, McWilliams assisted Oscar Doob at Metro Goldwyn Mayer on the publicity and promotion campaign for "Ben-Hur."

McWilliams was assistant director of advertising, publicity and promotion for Rogers and Hammerstein's "'Oklahoma!," the first motion picture produced in 70mm. He was with the same company on the Todd-AO release of "South Pacific." Previously, McWilliams was advertising and public relations director for Screen Gems and exploitation director for Columbia Pictures.

Loew's Net Reported

NEW YORK—Eugene Picker, president, Loew's Theatres, Inc., announced that for the 28 weeks ended March 17, constituting the first half of the current fiscal year, gross revenues amounted to $22,259,000. After providing for income taxes of $1,236,000 and depreciation of $1,441,000, a net income of $996,600, equal to 37 cents per share of common stock, was realized. Since the corporation did not have independent existence until the spring of 1959, there are no figures for the comparable periods of the preceding year.

MPAA Elects Officers; "Oscar" Night Lauded

NEW YORK—The following directors of the Motion Picture Association of America were reelected for the year 1960:

Eric Johnston; Barney Balaban, president, and George Weltner, world-wide sales manager, Paramount; Steve Broidy, president, and Edward Morey, vice-president, Allied Artists; Abe Schneider, president, and Abe Montague, vice-president, Columbia; and Earle W. Hammons, president, Educational Films.

Also, Roy O. Disney, president, Walt Disney Productions; Edmund F. Clarke, vice-president, and Irving H. Ludwig, president, Buena Vista; Benjamin Kalmenson, executive vice-president, and Howard Levinson, assistant secretary, Warner Bros.; Arthur B. Krim, president, and Herbert L. Golden, vice-president, United Artists; Milton R. Rackmil, president, and John J. O'Connor, vice-president, Universal; Hal E. Roach, president, Hal Roach Studios; Herman Robbins, chairman of the board, National Screen Service; Spyros P. Skouras, president, and W. C. Michel, executive vice-president, 20th-Fox; C. B. Stratton, executive vice-president, Cosmopolitan Corporation; Paul H. Terry, president, Terrytoons; Joseph R. Vogel, president, and Benjamin Melniker, general counsel, Metro-Goldwyn-Mayer, Inc.

The board at a subsequent meeting unanimously reelected all incumbent officers.

Those reelected are Eric Johnston, president; Kenneth Clark, Ralph Hetzel, G. Griffith Johnson, and Geoffrey Shurlock, vice-presidents; Sidney Schreiber, secretary; Stanley R. Weber, treasurer; Thomas J. McNamara, assistant treasurer; and Robert T. Watkins, assistant treasurer-assistant secretary.

Johnston read to the board a statement from the MPAA advertising and publicity directors committee, signed by chairman Silas F. Seadler. The statement read:

"In view of the considerable investment of the companies in the recently concluded Academy Awards telecast, they will be pleased to know that all records were broken in the amount of space and attention achieved in the build-up of public interest in the Oscar competition. Twice as many exhibitors bought kits; the participation by theatres, distributors, press, radio, TV, outdoor advertising—in fact, all the nation's mass media—exceeded by far any previous year.

"As a result, Oscar Night won an all-time high audience, more than any program in TV history. It is obvious that when our industry is unified for a common goal there is no ceiling to what we can accomplish. The Academy Awards represent the high-point of industry team-work."

Philippines Fete Johnston

WASHINGTON—The Philippine government honored Eric Johnston, president of the Motion Picture Association of America, with the Legion of Honor Award given him by the late President Ramon Magsaysay, and a presidential plaque awarded him by President Carlos P. Garcia.

The two awards were given to Johnston by Gen. Carlos P. Romulo, Philippine Ambassador to the United States, at a formal dinner at the Philippine Embassy.

"Oscar" Sponsorship Discussed By MPAA

NEW YORK—Following the annual board meeting of the MPAA here last fortnight it was learned that member companies were divided on the question of continued industry sponsorship of the Academy Awards next year.

The two-year commitment for industry sponsorship with NBC was completed with the April 4 simulcast of the "Oscar" night ceremonies.

The companies which are reluctant to a continuance of the arrangement are said to be unconvinced that the outlay for the sponsorship is warranted.

It was said that ABC has indicated its interest in acquiring the Academy show for its combined radio and TV network, and was prepared to accept a figure substantially under that heretofore received by NBC.

It was suggested that those companies not favoring continued industry sponsorship of the "Oscar" night show might change their position were the cost materially reduced.

The MPAA board unanimously adopted the association's budget for the year as submitted by the budget committee. This calls for virtually the same figure as for the past year, although there has been some shifting of funds.

Gulf States Ups deNeve

McCOMB, MISS.—T. G. Solomon, president of Gulf States Theatres, Inc., announced the promotion of Jim deNeve to the post of general manager of the circuit which now comprises 62 theatres in four Gulf States—Florida, Alabama, Mississippi, and Louisiana.

Solomon at the same time announced addition to the home office executive staff here of M. L. Simons, former director of customer relations for MGM and recently operator of the Honey, Regent, and Mojac Drive-In at Indianola in the Mississippi Delta. His theatres were incorporated with the circuit when he was invited to join Gulf States. He will ultimately be in charge of theatre operations and will organize an advertising and exploitation staff. DeNeve, exhibitor in Java, Dutch East Indies, until the end of World War II, and builder and operator of drive-ins in the U.S. postwar, has been associated with Gulf States for the past six years as director of theatre operations.

Poe Strikes Back At Allied Attack On Indie Producer Representatives

NEW YORK—Seymour Poe, president, Producers Representatives, Inc., last fortnight termed the recent blast of the Emergency Defense Committee of National Allied against producers' representatives as "baseless."

"Apparently the author of the recent Allied Bulletin relied upon lurid description rather than facts," said Poe, "because the facts are at complete variance with the charges, which are not only groundless but which even contradict themselves."

"Anyone who has a familiarity with the functions of a producers' representative," said Poe, "knows that he is, in effect, the business manager for the producer insofar as world distribution is concerned. As such he plays a vital role and is in constant contact with all the departments of the distributor, and he creates an effective liaison between the producer and the distributor, as well as a line of communication with the exhibitor through the distributor."

The EDC blast was seen by Poe to insinuate that "the producers' representative favors the large circuits. The records prove to the contrary and that it is the independent exhibitor who requests and is granted assistance more often."

Poe pointed out, "My doors have always been open to exhibitors for discussion of problems they wish to speak to me about, and I will continue, as I have in the past, to be available for discussions of all matters relating to pictures with which I am associated."

Speaking for the independent producers represented by him, Poe said, "without fear of contradition" that "assistance by way of film rental adjustments has been given where in the combined judgment of the distributor and myself such assistance was warranted."

AB-PT Seeks Court Okay To Acquire Utah Drive-In

WASHINGTON, D. C.—The U. S. Department of Justice has under consideration another proposed acquisition of a theatre by a divorced circuit.

American Broadcasting-Paramount Theatres, Inc., proposes to petition the Court for authorization to acquire, through its subsidiary, Intermountain Theatres, Inc., the Romantic Motor-Vu Drive-In, Salt Lake City. This theatre has a capacity of 900 cars and is presently being operated by Erick Peterson. It is presently being operated on second run or first neighborhood run.

The hearing which will be in U. S. District Court, New York City, is not likely to be scheduled prior to the middle of May.

Under the judgment to which it is subject, AB-PT is required to make a showing to the Court that the acquisition of the Romantic Motor-Vu will not unduly restrain competition.

Heart Award To Perini

BOSTON—The Variety Club of New England has unanimously voted Louis R. Perini to be the recipient of the Great Heart Award.



PERINI

The award, given annually to the individual who has done the greatest amount of good to the greatest number of people, will be presented to Perini at a banquet to be held on June 9 in the Statler-Hilton Hotel here.

Among previous recipients have been His Eminence, Richard Cardinal Cushing, Thomas A. Yawkey, Joseph B. Cronin, Arthur H. Lockwood, and Walter A. Brown.

UJA To Honor Schwartz

NEW YORK—Sol Schwartz, president of RKO Theatres, will be the guest of honor of the motion picture and amusement industries at their annual luncheon in behalf of the United Jewish Appeal, it was announced by Irving H. Greenfield of MGM, 1960 UJA chairman of the city-wide trade effort.

Greenfield, who also served as chairman of last year's highly successful UJA campaign, stated that the testimonial affair will be held on May 25 at the Essex House.

Schwartz, long an active supporter of the industries' philanthropic endeavors, will be feted for his inspiring devotion to the causes which engage the hearts and minds of all who are concerned with the welfare of their fellow-men.

New England Exhibs Reject Proposal To Reaffiliate With National Allied

BOSTON—At the April board meeting of Independent Exhibitors, Inc., of New England, the board of directors voted unanimously to remain unaffiliated with National Allied, according to a statement from Norman C. Glassman, chairman of the board.

"At our meeting we discussed the matter of an overture to us to rejoin the national Allied affiliation, but our position remains unchanged. Because we are adamant in our decision of last January to resign from National Allied, a meeting here with the Allied committee would appear to be unnecessary," Glassman added.

The board registered approval over the report that nearly all the drive-ins in the New England area are staying away from the nudist, sex, and lurid films which were around last season. This is due, the members believe, to the winter drive-in meeting of the unit at which time these doubtful films were frowned upon and all theatre owners were urged not to play them.

Another bright factor in the drive-in picture for 1960 is the report that except in rare instances drive-in owners have gotten away from the reduced admissions "price war" that plagued certain areas last season, and the flat rate of $1 per car is no longer a menace to competition.

It was also brought out that the committee working on the June Drive-In Sell-abration publicity drive has delayed action until the season is in full swing. A mid-summer cooperative business building campaign is being considered that could be accelerated at the beginning of the 1961 season which traditionally starts in August.

V. C. Women Honor Two

PHILADELPHIA — Joan Crawford and Congresswoman Kathryn Granahan will be honored at the Variety Club Tent 13's Ladies Auxiliary luncheon on May 6 at the Bellevue-Stratford Hotel.

A fashion show will be another feature of this affair which marks the 25th anniversary of the auxiliary.

Mrs. Jack Engel, president, will present a check to Tent 13's Camp for Handicapped Children.

Mrs. Joseph Segal and Mrs. Harry Pennys are chairmen of the affair.

New Era Of Prosperity For Films If All Cooperate, Pinanski Says

BOSTON—Sam Pinanski, president of American Theatres Corp. and a leader in the industry for many years, believes that we are entering upon a new era now that the strike is settled, and yet, he goes on to warn, there can not be a survival unless we are big enough to forget personal pride, and, standing together, do what we can to help realize the one thing that can save our industry—the production and release of more and better pictures.

"It seems appropriate at this time, now that the industry strike is finished, to look at the future in a more optimistic light. It would seem natural to expect that when the studios reopen, they will do so at a much lower overhead cost. At least this is the opinion of the great investment surveys in the financial field. If this is so, then certainly the amount of money spent on pictures should be lower than heretofore.

"It should mean that many independent producers who formerly feared the high overhead of the studios will probably be able to take advantage of finer facilities to make more and more good pictures on a much more sound economic basis.

"After all, the one thing our industry needs is the planning of things for all segments when it comes to production cost as well as the most economical form of distribution products for the theatre. All are vital today more than ever, so that our industry may keep constant supervision over the proper conduct of all vital problems that go to make up the motion picture industry. It is now a proven fact that no one can survive and prosper at the expense of the others. All the segments are absolutely indivisible, and if one fails, all must fail. Therefore, it seems elementary that we must be up to date in our thinking in all branches. By keeping our eye on the ball together, we may hope to become a prosperous industry again.

"The formula of this result will always be the same—more good pictures distributed on a modern up-to-date basis so that the public may first be aroused to the desirability of enjoying our entertainment. Yet this same entertainment must be made available where and when the consumer has been educated by the other segments (advertisements, newspapers, etc.) to want to see it. There are many problems, real and imaginary, that come from all directions to hit every phase of the making and exhibiting of motion pictures. Yet our main objective at this time is to get more and more good pictures for our theatres."

Indie Firm Formed

HOLLYWOOD—The formation of a new independent production company was disclosed when A. Ronald Lubin, formerly vice-president of Music Corporation of America, and Millard Kaufman, writer of many MGM features during the past eight years, announced that they had joined to form the Kaufman-Lubin Productions, Inc.

The new company has acquired three story properties which are slated as their initial projects. Leading off will be Herman Melville's sea classic, "Billy Budd." Kaufman and Lubin have purchased the stage property and will produce the picture for Allied Artists, where they are now setting up headquarters.

ITOO Lauds Academy For "Oscar" PR Effort

COLUMBUS, O.—Board of directors of the Independent Theatre Owners of Ohio sent the following resolution to the Academy of Motion Picture Arts and Sciences, commending the Academy for the "extremely fine presentation" of this year's Academy Awards:

"The board of directors of the Independent Theatre Owners of Ohio wishes to compliment the Academy members on their extremely fine presentation of this year's Oscar awards show. It is felt by the directors that this show did a great deal of good for the movie industry generally and will certainly have a far-reaching effect from a public relations standpoint. More of this type of publicity should be the common goal of all the members of our industry and, with this fine example before us, perhaps this goal can be achieved."

NLRB Ruling Called Important To Industry

NEW YORK—Herman M. Levy, general counsel, Theatre Owners of America, holds that the decision of the NLRB in the case involving Stanley Warner houses in Essex County, N. J., and Local 244, projectionists, of the IATSE, carries great significance for the industry.

In a digest of the case, he says that "this is an important and clear-cut decision by the NLRB in that it has jurisdiction for the purposes of the Taft-Hartley Labor Law over a local segment of a national theatre chain if the gross annual volume of the particular segment is in excess of $500,000."

The decision is also seen as dealing "a devastating blow to those union health and welfare funds under which the benefits are available only to members of the union in good standing and to the families of those members of the union in good standing."

It is noted that "an order, under the decision, requires the union to reimburse all employees who had been deprived of health and welfare fund benefits because they were not members of the union in good standing."

The NLRB decision was on a complaint of Joseph Weiner, Stanley Warner projectionist, that he had been unjustly suspended by Local 244.

The board turned down the union's claim that its activities did not affect interstate commerce and that it was, therefore, not subject to NLRB jurisdiction. It held that the union was operating a closed shop illegally.

NTA Names Goldston

NEW YORK—Robert Goldston has been named assistant to the chairman of the board of National Telefilm Associates, Inc., Ely A. Landau announced.

At the same time, Landau revealed that Goldston has been elected assistant secretary of both National Telefilm Associates and National Theatres and Television, Inc., the NTA parent company.

AB-PT Considers New Worker Incentive Plan

NEW YORK—According to a note in the proxy statement issued in connection with the notice of the annual meeting of AB-PT stockholders on May 17, the Key Employees Incentive Plans Committee of the company's board of directors this year will begin a study with respect to an incentive compensation plan, other than a stock option plan.

The committee comprising three board members, John A. Coleman, E. Chester Gersten, and Walter P. Marshall, was named by the board on June 22, 1959, to make the study which came up with the stock option plan adopted by stockholders on Nov. 24.

The stockholders will elect a board of 14 members, all management nominees serving on the current board, with the exception of Oliver E. Treyz, who will be nominated to succeed the late H. Hugh McConnell.

The aggregate remuneration paid AB-PT directors and officers as a group last year were $561,648.

Stock options granted to directors and officers last year included Leonard H. Goldenson, 50,000 shares; Edward L. Hyman and Sidney M. Markley, 2,500 each; James G. Riddell, 3,000; Simon B. Siegel, 15,000; and all directors and officers as a group, 81,500 shares.

The proxy statement reports that John Campbell Henry, owner of 100 shares of common stock, will offer a resolution at the meeting to restrict future stock option plans; would require that optionees hold shares for at least three years; pay 100 per cent of the fair market value at time option is granted; and that shares be optioned in yearly installments over a period of not more than 10 years. Management recommends a vote against the proposal, pointing out that it has no present intention of proposing a new plan or of extending the existing plan, and that the board feels it would be unwise and premature at this time to fix some of the provisions of an extended or new plan that would be in effect in the future, if at all.

Murphy Heads Fund Drive

CLEVELAND—Frank M. Murphy, Cleveland division manager for Loew's Theatres, Inc., has been named chairman of the Theater Cooperation Committee for the 1960 Greater Cleveland United Appeal. This year's campaign for United Appeal dollars will extend from Oct. 17 through Oct. 27.

Murphy's group of volunteer committeemen will seek the cooperation of local theater managers in showing the UA trailer film regularly during the campaign. The film illustrates clearly just where contribution funds go and defines for the public the services their gifts support. The film deals specifically with Greater Cleveland agencies.

Murphy is active in civic life. He is a member of the Cleveland Chamber of Commerce, is president of the Euclid Avenue Merchants Association, and belongs to the Cleveland Advertising Club. He, his wife Joan, and their two children Michael and Mary live in suburban Cleveland Heights.

U-I Sales Drives Set

NEW YORK—Universal has launched a series of four regional sales drives in honor of its four regional sales managers—Joseph B. Rosen who headquarters in New York; P. F. Rosian who headquarters in Cleveland; R. N. Wilkinson who headquarters in Dallas; and Barney Rose who headquarters in San Francisco.

Strike Fails To Halt MGM Profit Surge

NEW YORK—Despite the impact of strikes, Metro-Goldwyn-Mayer Inc. earned 76 cents per share for the second quarter ended March 17, raising the total for the first 28 weeks of the 1960 fiscal year to $1.47 per share, president Joseph R. Vogel reported to stockholders. These figures compare with $1.80 per share in the same period of fiscal 1959.

The quarter just ended was the sixth consecutive profitable period since the turnabout. Total company earnings for the 28 weeks of fiscal 1960 were $3,739,000 on 2,539,988 shares of stock, compared with 28 week earnings of $4,798,000 on the 2,668,388 shares outstanding a year ago. A dividend check for 30 cents accompanied the report to stockholders.

Vogel pointed out that in view of the curtailment of film production activities caused by strike action taken by the two unions during the second quarter, release of available pictures was slowed down, adversely affecting the company's motion picture earnings for the period. Television and all other company activities showed improvement.

During the lengthy period of negotiations prior to the actual work stoppage, it became increasingly evident that new production might be halted. Accordingly, the company took steps to cushion the effect of the strikes by making reductions in operating costs and slowing down the release schedule of new pictures from two pictures to one picture a month, starting in January of this year. Naturally film rentals on the decelerated release schedule have been lower.

The actors strike settled, production of two pictures halted by the strike, "Butterfield 8" and "Go Naked In The World," will resume promptly.

Vogel predicted that "Ben-Hur," recent winner of 11 Academy Awards, would be the greatest box office attraction ever presented. By July, he said, audiences in 75 cities will be seeing the picture in long-run reserved ticket engagements. In addition to 28 American cities, the public in London and Tokyo also has given the picture unprecedented response.

Barritt Heads Exhib Unit

KANSAS CITY—At a meeting of the United Theatre Owners of the Heart of America last week, the board of directors named R. L. "Woody" Barritt, Wichita, Kans., president. Fred Souttar, of NT & T in Kansas City, was elected first vice-president; D. O'Rear, Kansas City, Commonwealth Theatres, was chosen treasurer; and Glen W. Dickinson, Jr. Kansas City, Dickinson Theatres, secretary.

Beverly Miller was voted chairman of the board of directors, and Norris B. Cresswell will be executive secretary.

The board also scheduled Show-A-Rama IV for March 7-8-9 at the Hotel Continental, Kansas City.

Circuit Honors Baker

INDIANAPOLIS, IND.—A testimonial dinner was held April 25 in honor of T. C. Baker, head, Affiliated Theatres, Inc., for 23 years, who is retiring to reside in St. Petersburg, Fla.

At a recent meeting of the board of directors of Affiliated new officers were elected to take office at once. They are R. V. Jones, president; Stanley A. B. Cooper, vice-president; and Ruth E. Kaylor, secretary and treasurer.

Fox Midwest Theatre Disposal Ends; Circuit Plans Aggressive Selling

ST. LOUIS—The Fox Midwest Division of National Theatres is through with the business of disposing of units that had outlived their usefulness and were no longer profitable, Robert W. Selig, vice-president of National Theatres Amusement Co., Inc., stated at a luncheon meeting here attended by managers of the film exchanges in St. Louis and managers of the circuit's houses in Illinois, Iowa, and Missouri.

The Midwest Division's district office in St. Louis recently greatly extended its territory, which was the occasion for the gathering.

"Our company has entered into a new policy that calls for more aggressive selling," Selig continued. "This calls for the development of every good channel of selling. In this section we've disposed of a group of theatres through recent years. Now we are turning in the other direction and will seek to get the most business for all of our theatres.

"This, of course, interests all of us, since we are in a partnership of buyer-seller that is more desirable to everyone. We intend to subject our potential patrons to advertising and publicity campaigns and other selling efforts that shall bring them into our theatres, which are to be properly operated and competently staffed so they will like to attend our shows."

Admitting that the amusement seeking public today is most selective, Selig added they will pay for what they want to see. Today, he said, the film companies are providing theatres with pictures that can and must be sold so as to obtain the maximum gross for every one of them, In this connection, he said, his company is examining its price schedules.

"Unless we can produce the proper results at our boxoffice, you can't make the type of pictures we must have. It is as simple as that."

He said that "the buying and selling of films today is difficult at best. But ours is a solid partnership that must continue to exist." He concluded with the declaration that the film industry and motion picture theatres are facing a Golden Era that lies ahead.

Others who spoke included Fred C. Souttar, executive vice-president for the Midwest and Inter-Mountain divisions; Lee Thorn, Los Angeles, in charge of the electronic processing and IBM operations; and John Meinardi, head of the St. Louis district office.

The territory now under Meinardi's supervision has been expanded to 18 houses.

Netter Succeeds Mulvey As Top Goldwyn Exec

HOLLYWOOD—James A. Mulvey, who joined Samuel Goldwyn in 1924 and has been chief executive of the Goldwyn companies since that time, is retiring on June 30, but will remain as a limited partner available for consultation on important financial and policy matters, it was announced last week.

The supervision of distribution of Goldwyn pictures will be taken over by Douglas Netter, who joined Goldwyn in 1958.

High Court Concurs In Suit Dismissal

WASHINGTON, D.C.—The Supreme Court last fortnight ruled to let stand lower court dismissals of anti-trust suit of Charles and Ethel Walder, trustees for the owners of the Tivoli, Miami, Fla., in which the plaintiff contended the courts had shown hostility towards the anti-trust laws and had been "arbitrary and capricious."

It was claimed that judges of both the Federal Court for the Southern District of New York and the Appellate Court had misread and misinterpreted the evidence in their claim for triple damages from AB-Paramount Theatres, Inc., under the 1948 consent decrees involving Paramount Theatres.

The subsidiary, Paramount Publix, Inc., had operated the Tivoli for the owners during 1936-47 paying them $9,600 yearly rent and 15 per cent of the gross, an arrangement into which the trustees claimed the owners had been coerced by their inability to obtain product. The Tivoli arrangement was terminated about the time the Department of Justice brought the action against major producers which ended block booking and produced the consent decrees under which the trustees brought their action.

The High Court's action came on a petition of the trustees for a writ of certiorari the granting of which would have allowed both sides to present oral arguments. The decision closes out the case.



Jonas Rosenfeld, Columbia executive in charge of advertising and publicity, is seen with Israeli actress-singer Shoshana Damari at the recent presentation ceremonies of the All American Press Awards in New York. Miss Damari was cited for her role in Habib's "Hatikvah." Rosenfeld accepted the award for Paul Muni as best actor in Columbia's "The Last Angry Man."

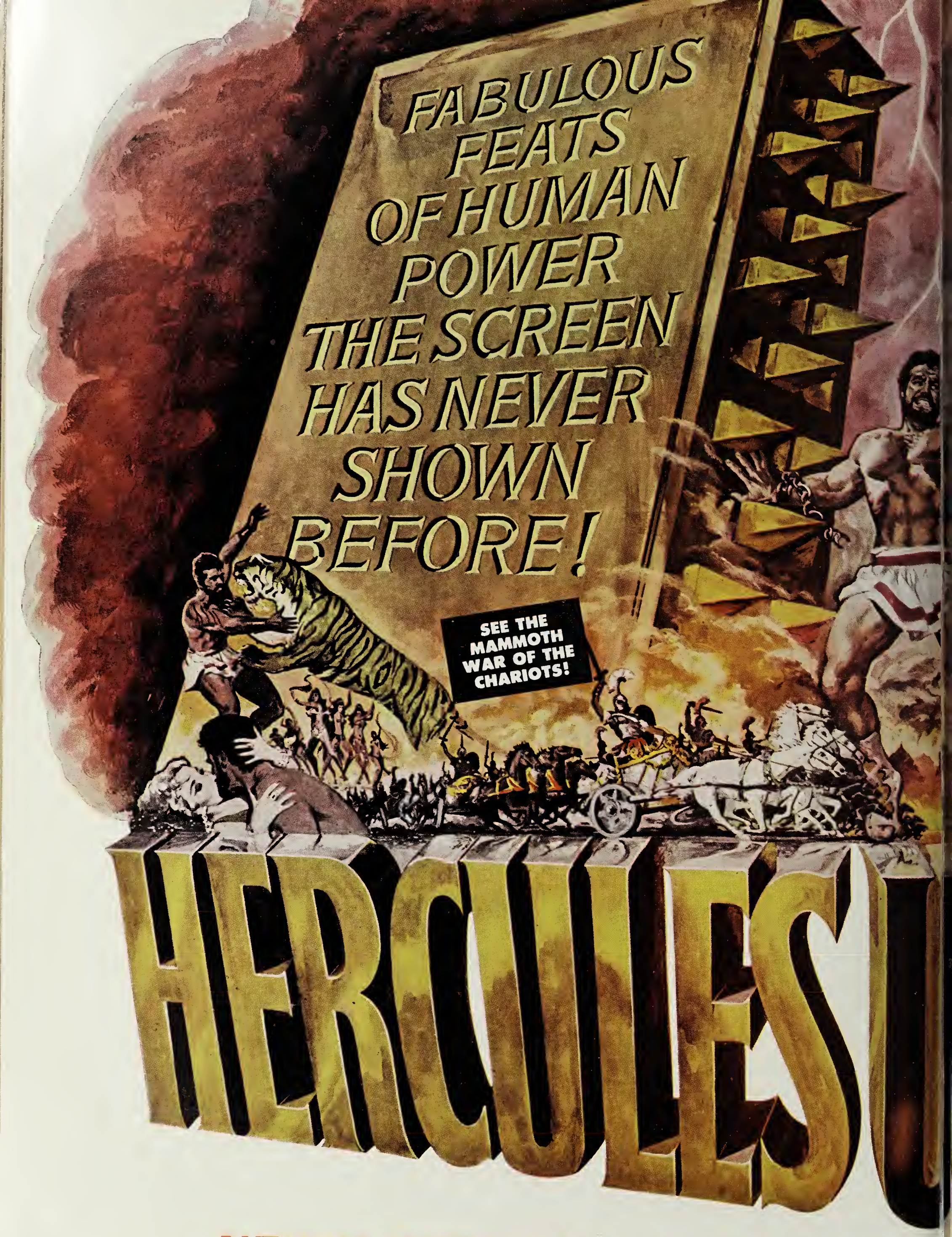
Para. Net Reported

NEW YORK—Paramount reports consolidated net earnings from ordinary operations for 1959 of $4,410,000 or $2.62 per share based upon 1,683,598 shares outstanding. Total consolidated earnings are $7,519,000 or $4.47 per share and include $3,109,000 or $1.85 per share of income from special items, representing profit on disposals of films and investments.

The board voted a quarterly dividend of 50 cents per share on the common stock payable June 10 to holders of record May 23.

Kerasotes Buys Two

TUSCOLA, ILL.—Kerasotes Theatres, Springfield, Ill., has purchased the Strand here and the Tuscola Drive-in on U.S. 36 southwest of here from George Barber, who is retiring from theatre business.


FABULOUS FEATS OF HUMAN POWER THE SCREEN HAS NEVER SHOWN BEFORE!
SEE THE MAMMOTH WAR OF THE CHARIOTS!
HERCULES!
NEVER BEFORE ON THE SCREEN

SPECTACLES OF MASSIVE MIGHT BEYOND ANY EVER KNOWN BEFORE!

JOSEPH E. LEVINE
PRESENTS

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THE DOORS
OPEN
ON THE
MIGHTIEST
OF THEM
ALL!

STARRING
STEVE
REEVES
AS
HERCULES

WITH
SYLVA
KOSCINA

PRIMO
CARNERA

SYLVIA
LOPEZ

PRODUCED BY
BRUNO
VAILATI

DIRECTED BY
PIETRO
FRANCISCI

LUX-GALATEA
LUX DE FRANCE
PRODUCTION

IN EASTMAN
COLOR
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Warners Resumes Full Production As Warner Predicts Bright Future

HOLLYWOOD—Predicting a future of substantial progress for motion pictures, Jack L. Warner announced that Warner Bros. is resuming immediately the production of feature films, with four outstanding properties going before the cameras.

In an optimistic presentation of his company's plans, the Warner Bros. president said he anticipated unprecedented public interest in quality motion pictures.

Production activities at Warner Bros. have been continued at a high level due to filming for television, Warner said. Now major picture production also is being accelerated.

Inaugurating the feature film production drive is "Sunrise At Campobello," which Dore Schary is producing from his own prize-winning play, with Vincent Donehue directing a notable cast headed by Ralph Bellamy and Greer Garson.

Three other productions scheduled for starting in the immediate future are "Parrish," produced and directed by Delmer Daves, and starring Troy Donahue and Claudette Colbert; "Fanny," produced and directed by Joshua Logan from his own New York stage success, and starring Leslie Caron, Maurice Chevalier, Horst Buchholz, Charles Boyer; and "Splendor In The Grass," from William Inge's New York stage success, produced and directed by Elia Kazan in the east, with Natalie Wood and Warren Beatty.

Warner listed as productions which will follow on the studio stages:

"A Fever In The Blood," Pearl Buck's "Letter From Peking," "Act One," Moss Hart's autobiography, "Gown Of Glory," "A Majority Of One," and "The Music Man," Meredith Willson's New York stage hit.

N. M. Meeting Shifted

CLOVIS, N. M.—Elmo Courtney, secretary, New Mexico Theatre Association, a TOA affiliate, announced that it has been necessary to make a change in convention headquarters and also convention dates for the group's convention.

The convention headquarters have been moved from the Hilton Hotel to the Cole Hotel, Albuquerque; the dates have been set up one day, now being June 15-16, with a board of directors' meeting scheduled for the evening of June 14.

Associated Reported Buying Four Harris Pitt. Houses

PITTSBURGH — Unconfirmed report along Film Row has a deal near completion for sale of four Harris Amusement Company theatres to the Associated Theatres circuit headed by Ernest Stern. Downtown deluxe Harris heads up the group of theatres, which also includes the Liberty, East Liberty, and two suburban houses, the South Hills, Dormont, and the Denis, Mt. Lebanon. This would mark Associated's initial entry in the first-run field.

400 Fete Dickstein As Lodge President

NEW YORK—An overflow crowd of over 400 hundred attended the induction of Abe Dickstein, 20th Century-Fox New York branch manager, as president of Cinema Lodge, B'nai B'rith, at the Hotel Astor which, according to luncheon chairman Harry Brandt, was the largest gathering of its sort in the 21-year history of the organization.

Outgoing president Al Schwalberg was presented with a radio in appreciation of his efforts on behalf of the Lodge. He in turn was grateful for the assistance provided by Jack Hoffberg and Noel Meadow and the others who served with him. Special certificates were presented on behalf of the Grand Lodge to Schwalberg, Hoffberg, and Max E. Youngstein for noteworthy efforts.

Harvey Platt, secretary of the Grand Lodge, inducted the new slate of officers and related the background of the group.

Aboard the dais were Joe Sugar, Martin Moskowitz, Edward L. Hyman, Leslie Schwartz, William Heineman, Spyros S. Skouras, Russell Downing, Rube Jackter, Adolph Schimel, Herman Robbins, Leo Jaffe, Samuel Rosen, Eugene Picker, William German, Rochard Walsh, Sol Strausberg, Benjamin Sherman, Sam Rinzler, Fred Schwartz, Joe Levin, Glen Norris, Morey Goldstein, Carl Haverlin, and Jack Byrne. Past presidents present at a special table were S. Arthur Glixon, Irving H. Greenfield, Jack Levin, Burt Robbins, Saul Rogers, and Robert K. Shapiro.



"Texas Night" was held recently at RKO Keith's, Washington, on opening night of United Artists' "The Unforgiven" as part of the exploitation arranged by Jerry Baker, manager, with Max Miller, UA regional field supervisor. Texas Cherry Blossom Princess Marta Miller was guest of honor and officers of the Texas State Society and government officials attended the activities, which even included horses and a Texas reel in front of the theatre. Seen, left to right, are Mr. and Mrs. Congressman Homer Thornberry; Miss Miller; Deputy Director of the Central Intelligence Agency General Charles Pearre Cabell and Mrs. Cabell, who is president of the Texas State Society.

Para. Sales Session Convened By Weltner

NEW YORK—Plans for Paramount Pictures' first national sales convention in 10 years, a three-day meeting to be convened in Los Angeles April 28 under the direction of George Weltner, vice-president in charge of world sales, were announced last week.

Executives of the company's production, home office, domestic field and Canadian organizations will gather to formulate long-range sales and promotion plans on an augmented production-distribution program for the coming 18-month period.

Joining Weltner in leading the discussions will be Hugh Owen, vice-president and eastern sales manager, and Sidney Deneau, vice-president and western sales manager.

Jerome Pickman, vice-president in charge of advertising, publicity and exploitation, assisted by Martin Davis, national advertising, publicity and exploitation manager, studio publicity manager Herb Steinberg, and exploitation manager Joe Friedman, will outline plans for the promotion of the upcoming pictures.

Jack Karp, vice-president in charge of production, will head a delegation of studio officials at the conclave.

Other home office executives to participate are Howard Minsky, assistant to Weltner; Edward Chumley, U.S. and Canadian sales manager for "The Ten Commandments"; E. C. DeBerry, assistant to Owen; Jack Perley, assistant to Deneau; and Albert Deane, editor of Paramount World.

Discussions will focus on this year's "Big Five for Summer"—Perlberg-Seaton's "The Rat Race," Alfred Hitchcock's "Psycho," Jerry Lewis' "The Bellboy," Shavelson-Rose's "It Started in Naples," and Sy Weintraub's "Tarzan the Magnificent"—and major films set for release of production later this year, including Marlon Brando's "One-Eyed Jacks," Ray Stark's "The World of Suzie Wong," Hal Wallis' "G.I. Blues" and "All In a Night's Work," Jerry Lewis' "CinderFella," Perlberg-Seaton's "The Counterfeit Traitor" and "The Pleasure of His Company," Dino DeLaurentis' "Under Ten Flags," Roger Vadim's "Blood and Roses," Maleno Malenotti's "The Savage Innocents," and Howard Hawks' "Tanganyika."

Saturation For "Wicked"

PHILADELPHIA—Joe Solomon, head, Fanfare Pictures, announced that "The Wicked Go To Hell," Realities International Films release, will have its world premiere May 4 in 60 theatres in eastern Pennsylvania. Approximately 30 of the theatres, including the SW Palace, are in Philadelphia. Conventional theatres and drive-ins alike will be included in the premiere offering and all major theatre circuits in the area will participate.

This debut of the film featuring Marina Vlady will be followed by multiple theatre openings throughout the U.S.

Capra To Brazil

NEW YORK—Frank Capra, president, Director's Guild of America, was to represent the motion picture industry at the invitation of Juscelino Kubitschek, President of Brazil, at the dedication of that country's new capitol, Brasilia, last week.

Upon his return Capra will begin work on his next film, "Pocketful of Miracles," to be made this summer for United Artists release. The movie, planned as a $3,000,000 production is based on the Damon Runyon short story, "Madame La Gimp."

"How I Would Sell . . .

THE MOUNTAIN ROAD

Columbia Drama Of War Action, Tender Romance

An Exclusive SHOWMANALYSIS Prepared by—

L. E. (LARRY) DAY, Director of Advertising and Publicity
Central States Theatre Corp., Des Moines, Iowa



ABOUT THE AUTHOR • Born and raised in Des Moines nearly a half-century ago, Larry Day was, as you would say, "born into the movie-business." His father was Jess Day, who was active in theatres for a lifetime. It all started in Ft. Dodge, Iowa, in 1932 where Day began as a bill peddler, then an usher, doorman and assistant manager until 1937 when he was assigned managerial duties of the new Central States Theatre at Clarion, Iowa. After 12 years in Clarion, with two years off for Armed Service duty in Hawaii, the Okinawa campaign, and police duty in Korea, Day was transferred to the home office in Des Moines, Iowa. From 1950 to 1958 he worked in the booking department as the drive-in theatre booker. In 1958, assignment to the advertising and publicity department was received where he has been ever since. Central States operate theatres, conventional and drive-in, in 36 towns in Iowa and Nebraska.

NEWSPAPER ADS

Columbia's ads on "THE MOUNTAIN ROAD" have reached out longingly for the action and romance of the picture, and in general have done well in projecting the theme of the picture. Copy and catchlines they have selected are excellent, but the importance of the star, James Stewart, and the title have lost their significance in the layouts. Regardless of this, we will go along with their ads but with some correction. In our theatres, we find James Stewart an important figure and we will increase the "boldness" of his name as well as that of the title.

I think the artist's sketched impressions of the action of the picture very good but from a practical standpoint and for our particular use, good photographic shots of the action would have had far more selling appeal.

Four pressbook ads that are particularly good are 402, big but full of good "sell" . . . 401, outstanding in itself and made more so by the tremendous use of white space . . . 301, a very fine ad which will be recommended for use in our circuit . . . and last but not least, 205, good size, good art work, good copy and excellent for follow-up use in an ad campaign. It will require a change or two, however, at the top of the ad to place it on a current basis instead of having the approach of an advance ad.

We find it always advantageous to stress new young stars that come along in many pictures. Such is the case with Glenn Corbett, who does a fine job in "MOUNTAIN ROAD." An appeal to young people is needed and this can be obtained by building up this young man with the use of his picture and an intro as suggested in the accompanying layouts.

RADIO

It's spring, it's motor time, and people will be taking to the roads again for those evening and Sunday afternoon rides. That means to reach them we must go to radio. We will use radio on "THE MOUNTAIN ROAD," and in doing so will stress the action for the thrill seekers, and use reference to the book for those who have read it and can be interested in seeing it on the movie screen. For comparison, we will capitalize on William Goetz and his past success that everyone remembers so well, "Sayonara." To be successful, radio must have thorough saturation, and this we will obtain by concentrating our radio efforts on three days, the pre-opening day, opening day, and second day of the run. This is a pattern we have followed many times with great success.



RIGHT, changes in positioning and bolder use of star names turn this pressbook ad into more effective selling copy. Note prominent display afforded new star Glenn Corbett in lower left. Mr. Day considers the effective use of white space a definite plus to capture reader attention.

TELEVISION

TV can be important to this picture, if the TV clips have been prepared with plenty of action portrayed. "MOUNTAIN ROAD" contains many good action scenes, and if these have been put to use, TV can be of greatest importance to the campaign. We, unfortunately, have not seen the clips, but we will. If they contain what is expected, full of action and not too much of the disparaging scenes of the Chinese treading along the road which means chagrin and depression, we will certainly make great use of TV.

LOBBY DISPLAYS

The 8x10 sketched impressions created by John Groth can be utilized in an excellent lobby display "see" board. Head it with the caption, *"An Artist's View of the Mountain Road That Had To Be Closed."* Be certain you give the artist Groth proper credit for the excellent work he has done.

This being a story of a demolition squad, a lobby display of demolition equipment or dummy explosives would attract much attention. Contact your local construction companies, Army Engineers, or chemical and powder companies for assistance in setting up such a display.

Picture displays of demolition squads at work might be obtained from your local VFW, Amvet, or American Legion Posts. Many of them have outstanding photographs available that would be excellent for lobby use.

SCREENINGS

Screen the picture in advance for leaders of your various Veteran Groups of your town. When you do, invite in particular the Veterans of the China-Burmese-India Theatre of World War II. Invite columnists, newsmen, and be sure your radio news people are present for this one. In fact, have the radio people present with a tape recorder and an interviewing D.J. to make personal taped interviews of comments with the thought in mind to use these tapes in conjunction with your radio campaign.

EXPLOITATION

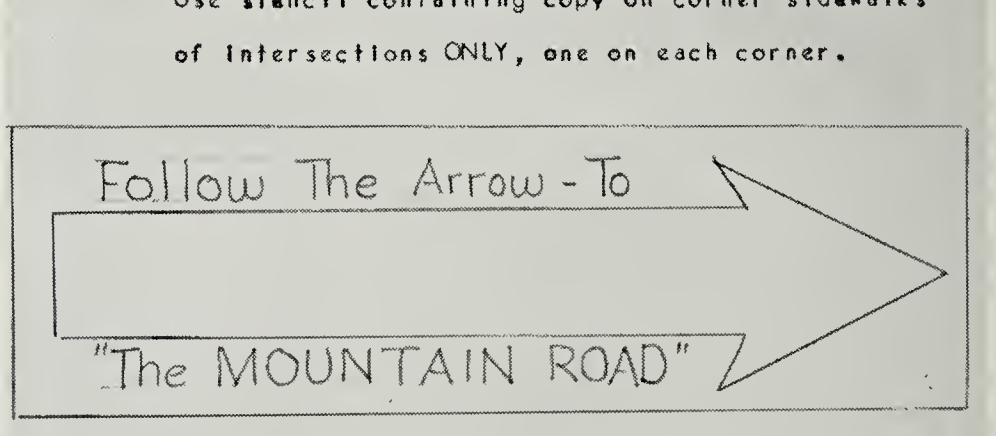
Army Recruiting Stations will be anxious to work with you in setting up window displays about town. The Department of Army is sending instructions to all installations, for the Army, suggesting cooperation on the picture. Perhaps you can arrange for some Army equipment to be put on display in front of your theatre in advance and during the engagement. Army drill team, if available, or a Drum and Bugle Corps might be arranged for to put on a drill on the street in front of your theatre. In addition to the sightseeing public, perhaps with a little extra effort you can arrange to have the local TV newsman on hand with his news camera to cover the action.

Vacation time is near and traveling will be the password. Many of the travelers will head for the mountains, so why not join your community in a Safe Driving effort. Place cards about your important streets and highways with copy such as *"DRIVE CAREFULLY—as you would on—THE MOUNTAIN ROAD" . . . "Give a break, Have GOOD BRAKES—for THE MOUNTAIN ROAD" . . . "THIS IS NOT the MOUNTAIN ROAD—but Please Drive Carefully."*

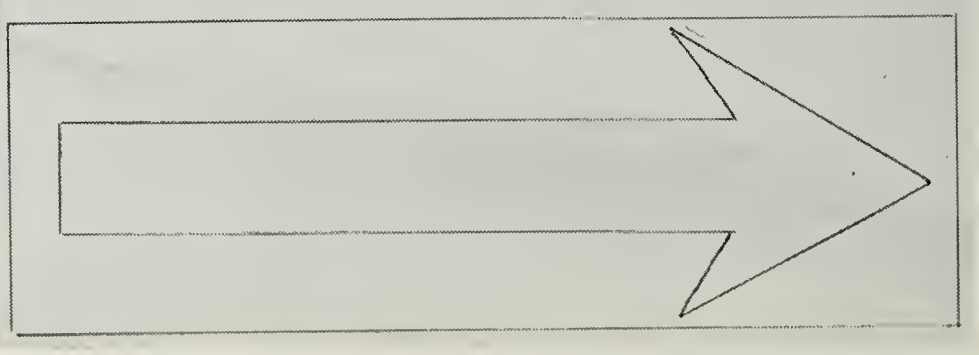
Stencils about the sidewalks of your town with words, *"follow the Arrow Best Way to the MOUNTAIN ROAD."* Sidewalk stencils are attention getters and if every important intersection of your town carries this message with an arrow



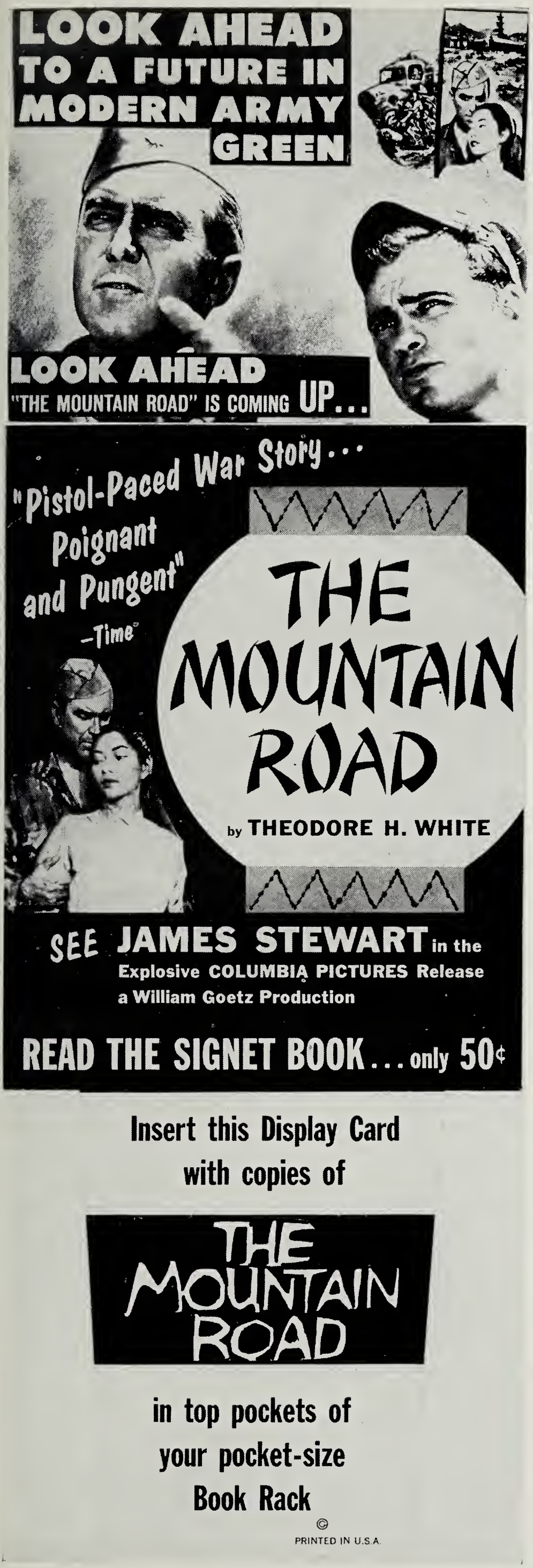
Use stencil containing copy on corner sidewalks of intersections ONLY, one on each corner.



Use the stencil containing the arrow only in the center of the block.



RIGHT, another ad with revised copy to increase its effectiveness and different lettering for title and star. Also shown is a street stencil whereby arrows point the way to the theatre, some with copy and some without. Focus attention on playdate in a variety of ways, says Mr. Day.



LEFT, an illustration of the highly useful tieup with the Army Recruiting Service. Military installations will be happy to cooperate. LEFT BELOW, a placard which will adorn thousands of retail Pocket Book outlets calling attention to the book and to the film. It is in two colors and should attract considerable attention. BELOW, one of the original drawings made on location and suitable for attractive display in lobby or newspaper use.



in the direction of your theatre, you will be selling the title. A few extra, just plain arrows, will carry out the message if placed between the intersections.

THE BOOK

Publishers of Signet soft-cover books are backing this picture with full credits appearing on the front and back cover of all copies. In addition, they have prepared a two-color rack card that is being distributed to all sales outlets to be placed on the many book-racks. Contact your Signet Book distributor as soon as you obtain your playdate, or sooner, and arrange for a mutual campaign. Perhaps a display of his books at your theatre will assure your distributor of your willingness to cooperate and result in your being able to snipe all of the Signet racks with your theatre name and date. Endeavor to obtain copies of the book for use as gifts to local critics, veteran group leaders, and if you have veterans from this "war theatre," be certain that each is provided with a gift copy.

SELL THE PERSONALITIES

Sell *Jimmy Stewart,* with heavy emphasis. He is your Big Name Star.

Sell *Lisa Lu,* attractive new young Chinese actress who does a magnificent portrayal of a girl pleading for her homeland. This young lady will win the favor of many and you are certain to see her again soon.

Sell *Glenn Corbett,* your key to selling the "young moviegoers" on this attraction. He has the looks, the ways, and capabilities of what the young people want in movies today. Give him extra attention.

Sell *Henry (Harry) Morgan,* better known as "Pete," the unhappy husband in the "December Bride" TV program. You may think him unimportant but your avid TV viewers know him and have enjoyed him, so don't underestimate his value to your cast.

Sell the producer, William Goetz, as the man who gave us "Sayonara." The reference and comparison can be of tremendous importance.

COMING . . . in the issue of May 11
RALPH DONNELLY, General Manager
Associated Independent Theatres, Long Island, N.Y.
tells how he would sell . . .
MGM's
"ADVENTURES OF HUCKLEBERRY FINN"



The NEW YORK Scene

By Mel Konecoff

ABE GOODMAN, advertising director of 20th Century-Fox, unveiled the largest promotional campaign accorded a super-budget Fox production since "The Robe" last week at a special conference called to announce the re-release of the biblical film, "David And Bathsheba."

The theory behind the re-release, according to Goodman, is that there is an entire generation of moviegoers who have never seen the film as well as the many who have and who want to see it again. He estimated the untapped audience potential at about 35 million people.

The campaign to attract all these people was double that spen when the film was first released in 1951, at which time it was one of the all-time top grossers for the company. Fox executives bowed to demands of exhibitors, he said, who have been requesting a repeat playoff of the Gregory Peck-Susan Hayward starrer.

Martin Michel, radio and TV director, presented sample radio transcriptions, TV and theatre trailers, as well as a recording of the title song sung by Dick Haymes. The TV campaign will be double-pronged, with one phase directed at adults and the other doting on action to be slanted towards the youngsters. The music will get extensive backing on all sides.

Max Stein, creative advertising director, outlined the full color campaign demonstrating how timely and suitable it all was.

Kicking off the release will be a 35 theatre saturation booking in the Los Angeles area on April 27, with a tremendous campaign backing it up.

A MATTER OF CENSORSHIP: Back around Christmas in 1957, Jean Goldwurm's Times Film Corporation had a picture called "Don Juan" which is was felt might prove a good means of settling the question of censorship once and for all—and whether it had a legal right in the American scheme of things.

Appointed as champion of the cause was lawyer Felix J. Bilgrey, who told this reporter across the luncheon table that he may have hit on a proper procedure for bringing the censorship subject before the Supreme Court whose decision could send all restrictions toppling. This procedure has been sought over the years by the many legal beagles and the not-so-legal beagles.

In the past, the Court got a case because a censor banned a particular film and decision relating mainly to that picture were then handed down. Bilgrey decided to show a film without a censor's license, but he couldn't get exhibitor cooperation with the fear of later retaliation always hovering in the background.

Finally, it was decided to apply for a license to exhibit "Don Juan" in Chicago. The authorities didn't grant the license because terms of the city laws required a screening of the picture first which Times refused to do on the grounds no law can require a showing in advance of public exhibition.

When the license was denied, an appeal to the courts was in order but relief was denied. The Federal courts were then asked to rule whether there can be censorship in any form prior to a film's exhibition. The District Court held it had no jurisdiction because there was no controversy. Bilgrey claimed the administrative remedy of submitting films for approval was unconstitutional. If other means of communication don't submit material in advance of presentation, then why should motion pictures be required to do so. The Circuit Court of Appeals upheld the lower court and the appeal to the Supreme Court was in order.

This body could have refused the case on several grounds but instead decided to hear it in the fall. Incidentally, had the test not developed in Chicago, Golwurm would have proceeded with it in one of his own theatres.

Bilgrey opined that when people tell him they would rather have a censor than not, they are "chicken." The major companies told him they can't afford to battle for the cause, and he estimated that there were 50 different censorships, which were 50 too many as far as he's concerned.

He was realistic enough to realize that conflict will always exist between those who would contain knowledge and enlightenment from the many. This industry is a great one, he maintained, and it is entitled to the same rights as other industries.

If he wins, he realizes it won't stop censorship totally because it will always crop up in one form or another—if not legally than through underground pressures. He himself revealed that he has been subjected to outside pressures to drop the suits which he has refused to do.

So strong does his case seem to be that the Independent Film Importers and Distributors of America, the Motion Picture Association of America, and others have volunteered to petition to enter the case as friends of the court.

Reminded Bilgrey as we parted, a small company like Times is doing the fighting, and the bigger companies are doing the congratulating.

Ore. Exhibs Hear Cooper

PORTLAND—Roy Cooper, executive committee chairman, Theatre Owners of America, was to address the convention of the Oregon Theatre Owners Association here today (April 27).

Cooper, president, West Side-Valley Theatres, San Francisco, will speak on the state of the industry and the projects of TOA. Albert Forman, president of the Oregon unit which is a TOA affiliate, will chair the meeting.

Gardner Joins Town Team

WASHINGTON—Don King, owner, Town Theatre, has appointed Walter Gardner to the post of managing director. Gardner has been associated in the past with Fox Theatres, Warner Bros. Theatres, United Artists, National Screen Service. Rose Wilde continues as house manager.

The Town is undergoing construction of a new balcony which will increase the seating capacity by 200 to a total of 800. There will be no interruption in business.

Fox Plans 55 For '60; Will Invest $65 Million

NEW YORK — Alex Harrison, general sales manager, 20th Century-Fox, announced last fortnight at a press conference that the company will release 55 features, representing a record $65,000,000 production investment, in 1960.

This compares with 36 features released in 1959.

Harrison said that five or six features will be released monthly from May through December.

Many of the releases were filmed overseas with international talent, Harrison noted. One, "Austerlitz," a CinemaScope and DeLuxe Color spectacle, was simultaneously filmed in English, Italian, and Spanish.

Global campaigns by vice-president Charles Einfeld and his staff will back each release, it was said.

Albany Exhibs Asked To "Edit" Ad Copy

ALBANY—A polite but firm notice that "objectionable" motion picture advertising will not be carried by the Times-Union, coupled with a suggestion that the Hearst paper—the only one in this section published seven days a week—preferred area theatre operators to "edit" their mats and copy, were contained in a lengthy letter it sent to such managements.

Observers considered area theatres fortunate they were not hit with an advertising code, which would indicate "something wrong" and "poor relations" with a paper that boasts the largest circulation hereabouts. Gene Robb, T-U publisher, is a friend of local motion picture theatre managements. The letter signed by Roger C. Coryell, advertising manager, pointed out the paper "long has been the first choice of Albany area theatre operators in the volume of entertainment advertising placed." He continued, "We believe that as the largest daily, and only Sunday paper in the area, we have earned your support. We will continue with our outstanding editorial support.

"Now we stand with you in the face of a rising tide of criticism that has been levelled against some movie advertising," the letter stated. "Appreciating that much of this criticism expressed is not valid, and that other kinds of advertising, publications, broadcast programs, etc., also have much to answer for, we still hope we may have your help and understanding in an effort we wish to make with you on behalf of good movie advertising.

"A substantial number of responsible and reliable newspapers have responded by adopting and publicizing specific codes or standards for their acceptance of movie ads. The T-U believes it to be in our mutual interest to achieve substantially the same result, without formally adopting or publicizing any specific code or standards."

Cohn Forms Production Unit

HOLLYWOOD — Robert Cohn, Columbia production executive, has announced formation of his own company, Robert Cohn Productions, and revealed that under his new setup the highly controversial book, "The Interns," will be his first project.

Robert Cohn Productions will release exclusively through Columbia under a multiple-picture deal over a period of years.

Canada Town Wants Theatre Reopened

TORONTO—A committee of Georgetown and area citizens, headed by Mrs. A. Guest, has petitioned Odeon Theatres (Canada) Limited to rebuild and operate the Roxy, Georgetown, which was burned out in May, 1958.

Mrs. Guest has 2,076 signatures to back up her claim that the people of Georgetown do not wish to send their children to other nearby towns to see a movie.

The merchants have also felt the absence of the movie theatre as it represented a drawing attraction to keep people in town, and a focal point around which many of the social events took place.

In her letter, Mrs. Guest suggests that the fad of watching T.V. "has now died down" and now that the town has grown to 10,000, there would be enough people interested in going to the movies to make it a profitable venture.

An official of Odeon Theatres commented that motion picture theatre construction has been severely curtailed during recent years due to the decline in attendance but that the upswing during recent months would have encouraged the building of new theatres except for the provincial entertainment tax which takes approximately 10 percent of every dollar taken at the box office.

It is to be hoped that the various provincial governments will recognize the position of the motion picture theatre industry in this country and follow the example of the governments of the United Kingdom and the United States. In Britain, the Entertainment Tax was completely abolished in April 1960, and in the United States, the Federal Tax on admission prices up to $1.00 was abolished about one and a half years ago.

Glett Leaves NT&T

BEVERLY HILLS, CAL.—B. Gerald Cantor, president and chairman of the board of National Theatres and Television, Inc., last week announced the resignation of Charles L. Glett as vice-president of the company, effective June 29. Glett has also tendered his resignation as a director of the company.

Cantor lauded Glett's efforts in NT & T acquisitions and diversification.

In commenting on his resignation from NT & T, Glett said he felt that the time had come for him to do what he had planned to do for many years, head up a company of his own, embracing many phases of the broadcast industry.

Anderson Exits WB Post

MINNEAPOLIS—Arthur W. Anderson resigned last fortnight as branch manager, Warners, due to ill health, and Myron B. Adcock was named acting branch manager. Anderson has entered St. Mary's hospital for treatment.

Col. Sets Dividend

NEW YORK—Columbia announces that the board declared the regular quarterly dividend of $1.06¼ on the $4.25 cumulative preferred stock payable May 16 to stockholders of record May 2.

Epstein Heads Atlantic

PHILADELPHIA—It was announced last week that I. Epstein, long associated with Atlantic Theatres, had been named to succeed the late Ben Amsterdam as the circuit's president.

CANADIAN Highlights

By Harry Allen, Jr.



THE OSCAR AWARDS benefited the runs of "Ben-Hur" both at the University, Toronto, and at the Alouette, Montreal. Even matinees scheduled for Easter Week were sold out, according to Hilda Cunningham, publicity director, Canada, MGM. All 41 English-language TV stations and 105 radio stations carried the complete Academy Award show. In addition, 19 of the TV stations ran free 15-minute-or-longer panel shows based on the Oscars. The Canadian Exploitation Field Committee of the Motion Picture Association of America for the Academy Award Telecast was under the chairmanship of Win Barron of Paramount.

Famous Players and Odeon Theatres, the two major chains in Canada, combined to buy up the one 20-second station break spot on 38 of the TV stations at a cost of almost $2,000. Where the stations were not covered in the FP-Odeon deal, exhibitors in those territories were urged to take up the time so as not to allow foreign advertising to intrude.

THE FIRST GATHERING of the Variety Clubs International in Toronto for its 33rd annual convention May 31-June 4 is having its program well mapped out in advance. It promises to be a memorable meeting. The sessions and events will not get under way until Wednesday, June 1. Each day will be climaxed with a big affair for the barkers and their ladies, beginning with the Coca-Cola party Wednesday night. Thursday evening Pepsi-Cola will sponsor the get-together, and Joan Crawford Steele, famed movie star and director of the company, will be on hand to welcome the guests. Friday's big event will be the Variety Village Graduation at Toronto International's Studio City at Kleinburg, followed by a western-style barbecue and entertainment. The Heart Award Dinner will be held Saturday.

UNITY, SASKATCHEWAN, is a small town in western Canada. But it is coming in for more than its share of attention from the industry these days. H. J. Selinger who operates the Star has refused to pay the municipal amusement tax in his town since the first of the year. The $2,000 or so tax on tickets goes to support the town's recreation centre. The town council debated Selinger's position at length. Because of the absence of two councillors and the need for legal advice, the matter was laid over to the next meeting. The letters to the editor department of The Unity Herald was occupied with a long letter of support, and this carried a note at the bottom: "Signed by a number of Unity businessmen whose names are available at this office on request." "Not one single argument alleged in its favor will stand up to the questioning of cold logic and justice, or ordinary common sense," states the letter. The tax is not only discriminatory in general, they say, but theatre patrons should not be forced to pay for a recreation centre, while nothing is asked of the customers of other businesses. All across Canada communities and provinces are reducing both the amusement tax and the license fees of theatres. Unity's attitude is out-of-date as well as unfair.

LONDON Observations

by Jock MacGregor



NOW THAT BRITISH CINEMAS have total exemption from entertainments tax, let us consider the Eady Levy. I am going to shake those exhibitors who scream blue murder about it by saying that we must admit in all honesty that it is one of the finest plans with which the industry has ever been blessed. A small surcharge was inaugurated by Sir Wilfrid Eady on all cinema admissions irrespective of the nationality of the picture being played, and the money raised is divided percentage wise according to the distribution gross of British films.

Frankly, I believe much opposition from those who claim they never get a chance to play the British pictures aided could be stilled if the fund were sold as a "production fund" rather than a "British film fund." It does encourage some 80 pictures a year.

Since American producers readily agreed to the levy not being part of percentage rental terms, it is only right that those operating here should receive the benefits. This fund now greatly helps American exhibitors as it augments the product for them to play through making many projects economic propositions. Today, every American major is distributing "Eady" pictures, and a check of MPE's ServiSection reveals no less than 50 such offerings in addition to the 21 listed under "Foreign" and "Miscellaneous."

In consequence, the American exhibitor, probably unknowingly, is benefiting from this far sighted plan to help production, really the first anywhere to have such far reaching effect.

And take a look at some of the product made currently available. This includes such winners as "Conspiracy of Hearts," "Suddenly Last Summer," "Mouse that Roared," "Our Man In Havana," "Touch of Larceny," "Horrors of the Black Museum," "Yesterday's Enemy," and "Sink the Bismarck." Not bad for a fund so criticized by a vociferous minority!

Another "Eady" film to be in the news is the fabulous $30,000,000 grossing "Bridge on the River Kwai," which is being rushed into the Columbia to replace "The Last Angry Man." Despite having been selected for the Royal Film Performance, it just has not attracted the crowds and has had to be withdrawn. Mike Frankovich was very bucked with this new lease of life for "Kwai" when he welcomed Mo Rothman, Columbia's newest recruit, to London. It is through Mike's faith in Anglo American production that Columbia holds the envious position here that it does today. Not so long ago they had only one circuit release in a whole year; now they are fully represented on all circuits. This year, they will make 12 pictures here, including "Guns of Navarone" and "Lawrence of Arabia."

ALBANY

Thomas R. Kiefer 70, former violinist-leader in Albany and Troy, N. Y., theatre orchestras, died in Albany Veterans' Hospital. . . . SW Madison presented its first annual film opera series via four films on consecutive Wednesday evenings . . . Menands Drive-In and Carman Drive-In reopened . . . Variety Club members voted to move from the present location to quarters in the Albany Club. The three-story brick building now owned by Tent Nine will be sold. . . . A testimonial dinner was tendered Samuel E. Rosenblatt, for two terms Chief Barker, Variety Club, and was attended by 125 couples. . . . Snow forced postponement of the opening dates of some north country drive-ins. . . . Robert Case is now directing the Super 50 drive-in on the Schenectady-Saratoga Road. . . . The American, Troy, was damaged by fire and vandals. . . . The new Hellman is set for a Cancer Fund benefit premiere of MGM's "Please Don't Eat The Daisies."

ATLANTA

Julia Bowman, Melba assistant manager, escaped with minor injuries in a motor accident in which her car was demolished . . . E. E. Whitaker, vice president, Georgia Theaters, who was injured in an automible accident, is recuperating at a local hospital following surgery . . . Wendell Welch, theatre owner here and in Dallas, Ga., died at his home in Dallas . . . Jim Clay, Conyers, Ga., theatre owner, is hospitalized following a heart attack . . . Alton Way, Moonlite Drive-In, Clarksville, Tenn., is hospitalized there . . . Lester Wilson, owner-operator, Ashway Drive-In, Greensville, Tenn., has taken over the Nite Auto Movies here. . . . James Reynolds, Union Point, Ga., has taken over the Union, Union Point, Ga. . . . Sympathy to Nell Middleton, MGM secretary, in the death of her mother . . . Riscoe Spears, husband of Helene Spears, WOMPI vice president, is recovering from an accident . . . Mildred Castleberry, Martin Circuit, was on the sick list . . . Pearl Moss, with Columbia for the past 35 years, is recovering from recent surgery . . . Crescent Amusement Company has closed the Ritz, Alabama City, Ala. . . . Mrs. Mary Bridges has returned to the Atlanta booking of Martin Theatres . . . The Gale, New Hope, Ala., has been taken over by E. H. Moon.



Simon H. Fabian, center, president, Stanley Warner Corporation, is chairman of the dinner committee of the fourth annual Albert Einstein Commemorative Observance, sponsored by the Albert Einstein College of Medicine of Yeshiva University and is seen discussing plans for the event with William Brandt, left, president, Brandt Theatres, New York; and Herman Robbins, right, president, National Screen Service. The climax of the observance will be a dinner on May 1 at the Waldorf Astoria Hotel, New York City.

BOSTON

Joseph Donohue, former manager, Lisbon Drive-In, Lewiston, Maine, has been promoted to manager, Family Drive-In, Seekonk, Mass., for Rifkin Theatres. His post at Lisbon has been taken by the assistant manager, Ronald Belanger. . . . Edward Bloomberg, North Shore, Gloucester, Mass., has joined Independent Exhibitors, Inc., of New England, it has been announced by Carl Goldman, executive secretary. . . . "Can-Can" had its gala premiere at the Gary, which benefitted the Hellenic University to the amount of $100,000, and has now settled down to good steady roadshow business. . . . Karl Fasick, former publicist for Loew's Theatres, Inc., and now the representative for "Ben-Hur" in the eastern territory, has returned to Boston making his headquarters at the MGM exchange. He is covering the openings in the six New England states, New York state, New Jersey, and eastern Pennsylvania. The film is now in its 20th week at the Saxon, Boston, in its New England premiere, but other dates in the territory will be announced later. . . . The



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LLOYD NOLAN · RAY WALSTON · VIRGINIA GREY ANNA MAY WONG · RICHARD BASEHAR

as "Matthew Cabot"

Chelmsford Drive-In, Chelmsford, Mass., has been taken over by Lockwood and Gordon Enterprises on a long term lease, marking the 16th drive-in in the chain. It will be booked by Daytz Theatres in Boston, with Alfred Oddi the manager. . . . Norman Zalkind, owner, Strand, Fall River, who has leased his two drive-ins to Rifkin Theatres, has formed a new investment company for trading securities. Called Wolfson, Zalkind and Company, the new offices are located at 105 Bank Street. Zalkind will continue to operate the theatre as well as the brokerage house.

NEW HAMPSHIRE NEWS—Newport Business and Professional Women's Club has voted to protest the showing of films the group considers objectionable. . . . The roof of the Bristol on Pleasant Street collapsed under an accumulation of ice and snow the last week in March. The damage to the movie house, closed for the winter, was estimated at about $40,000. . . . The Daniel Webster, Nashua, held a giant cartoon carnival, sponsored by the Catholic War Veterans, with the only admission charge a can of food. . . . The Plaza, Derry, reported $42 taken from the ticket office. Projectionist Kenneth Child discovered the break.

BUFFALO

Richard Smyth, assistant manager, Center, in downtown Buffalo, an AB-PT de luxe first-run operation, will soon complete 10 years service with the Paramount theatres in Buffalo. . . . Lester Pollock, manager,

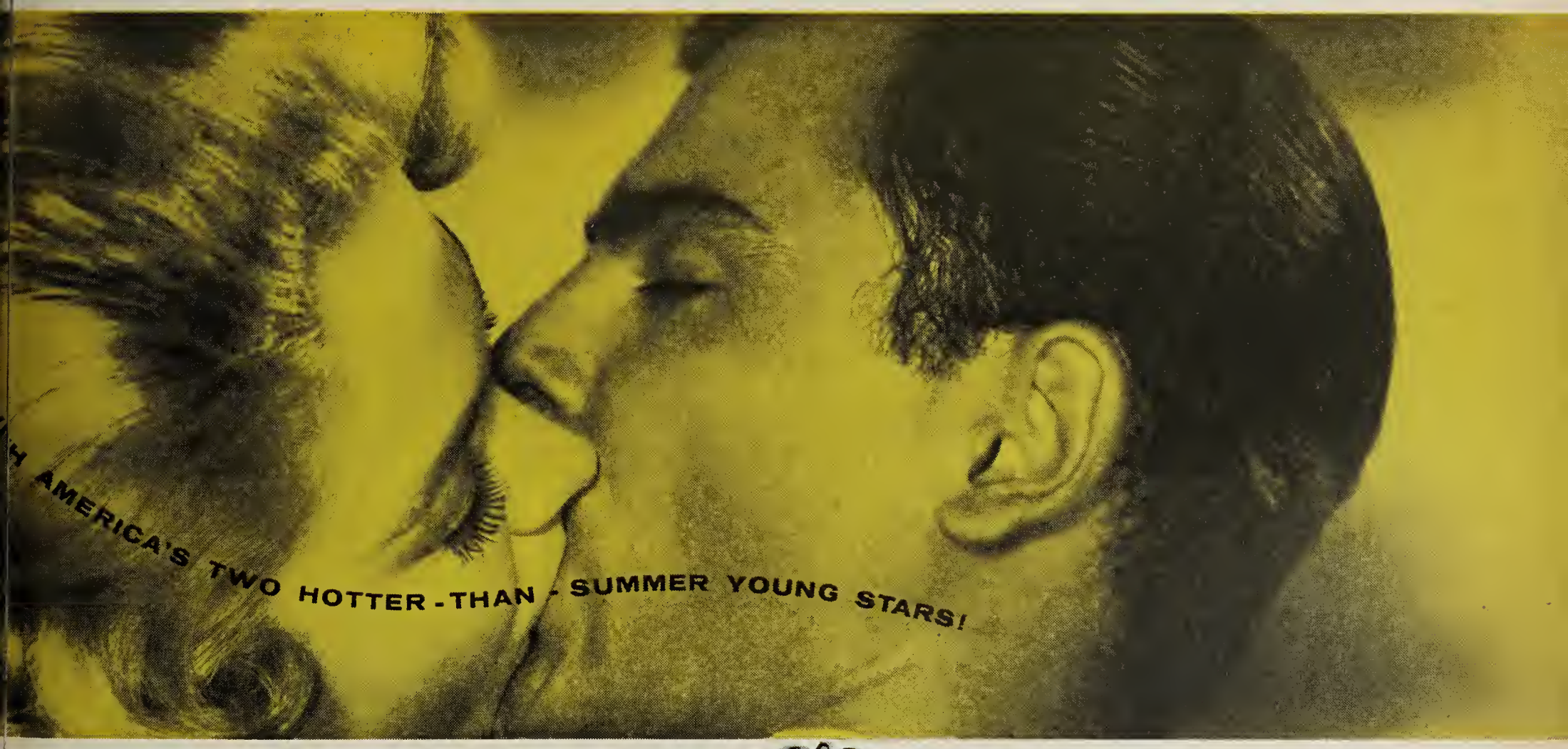


Seen recently signing the $1,000,000 guarantee "Spartacus" deal for the world premiere of the Universal release at the De Mille, New York City, are Henry H. "Hi" Martin, vice-president and general sales manager, Universal, and Walter Reade, Jr., president, Walter Reade, Inc., operator of the theatre. Standing behind the signers are, left to right, Sheldon Gunsberg, executive assistant to Reade; F. J. A. McCarthy, assistant general sales manager, Universal, and sales director for "Spartacus"; and Jeff Livingston, executive coordinator of sales and advertising for Universal.

Loew's, Rochester, put on his annual Easter Cartoon Show. He offered 25 cartoons and $800 in prizes, promoted from Noah's Ark stores in Kodak Town. Pollock, by the way, is chairman of the entertainment committee for Rochester Policeman's Ball which will be held April 29 in the Community War Memorial. . . . Charlie Funk, managing director, Century, announces that his house will present the Todd-AO production of "Can Can," starting May 5. . . . Edward Miller, manager, Paramount, has completed arrangements with Bill Sweitzer, program director, Radio Station WEBR, to stage a big party in the AB-PT flagship for the members of the WEBR Heliocopter Club. . . . Arthur Krolick, district manager, AB-PT, Buffalo and Rochester, back from a tour of the Hollywood studios, predicts that the movies will hit a five-year high in 1960 and his appraisal of films ready and pending lead to such a claim. Krolick also believes that the movies are sufficiently sound at present to finance a program of modernization of theatres. . . . Marvin E. Samuelson has taken over his duties as buyer and booker for the Dipson Circuit at his office in the company's headquarters in Batavia. Samuelson, who was associated with Warner Bros. for a decade in Pittsburgh, has taken over the job formerly held by the late Andrew O. Gibson. . . . Rudi Bach, salesman for American-International in the Buffalo and Albany areas, is recuperating from an operation in a local hospital. Soon after his return home, his wife suffered a stroke and is now in the Deaconess Hospital.

CHARLOTTE

John L. Haitchcock, former manager, Skyview Drive-In, Winston-Salem, N.C., has filed suit in Forsyth County Superior Court against Allen Theatre Corporation, operator of the drive-in, asking $3,895 for alleged breach of contract and claiming that that much is owed him for salary, overtime work



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THE PRODUCER-DIRECTOR TEAM OF "PILLOW TALK"

and vacation pay covering the period from March 7, 1957, until March 12, 1959, when he alleges he was discharged without cause. . . . Deploring the "immoral attitude toward sex," the Bladen County Ministers Association at Elizabethtown, N.C., adopted a resolution criticizing the production and showing of motion pictures and television programs which "glorify crime and violence, alcoholism, immoral sexual conduct, and gambling, etc." . . . Student religious groups at the University of North Carolina began putting pressure on the Carolina and Village, Chapel Hill, N. C., to discontinue a policy of racial segregation. Management of the two theatres declined comment. . . . Paul Henreid and Linda Christian reigned as King and Queen of the annual Azalea Festival at Wilmington, N. C. . . . Three teenagers were sentenced to one-year jail terms for wrecking the interior of the Astor, Charlotte, for what was described "just for the heck of it." Manager W. M. Kelly said damage was well over $500.

CHICAGO

The area drive-ins were busy shoveling out snow to get set for "Spring" openings . . . Morris Schwartz, head, Schwartz Film Corporation, celebrated his 100th birthday . . . Jack Garber, formerly with the B and K publicity staff, joined the Universal-International studio staff under Dave Lipton . . . Irv Kupcinet, newspaper columnist popular with theatre men, was honored by the Jewish National Fund, who named a forest for him in Israel . . . Morton Fink is planning a $25,000,000 development in surburban Niles which includes a conventional 1800-seat theatre and parking space for 750 cars . . . Alliance Amusement Company is installing a large food center at its Anderson, Ind., drive-in . . . After lengthy debate, the Police Censor Board finally okayed "The Lovers" and "The Fugitive Kind" . . . Mayor John Hart, Blue Island, Ill., has asked David Wallerstein to replace the Lyric, the town's only movie, which was destroyed in a recent fire. He said, "We vitally need a theatre in our community. The permanent loss of the city's only theatre would be a severe blow to the city economically" . . . Jerry Gramero is managing the Capri; and Ray Wasniak is now managing the Biograph . . . H. Schoenstadt and Sons are rushing to completion the newest addition to their drive-in circuit at Palatine, Ill. . . . Paul Sadzeck, Universal exchange chief booker, is elated over his first grandchild . . . Heavy snow caused the collapse of the roof of the long closed Roxy, Jefferson City, Ind. . . . Two veteran projectionists died, Fred Currier and Jerome P. Lucas . . . The closed Woods, which is being picketed by the stage hands' union, may be shut down until May 16. Judge Walker Butler, of Superior Court, refused to issue a restraining order prevention the picketing, declaring it is a matter for action by the National Labor Relations Board. Essaness Theatre Corporation, owner of the theatre, contends the picketing is a violation of the Taft-Hartley Act provisions against "feather bedding" and points out that the house has not had a stage show for 30 years. The six projectionists refuse to cross the picket line.

CINCINNATI

Twenty-five winners were announced for a "Name the Academy Award Winners" contest sponsored by the Greater Cincinnati Motion Picture Exhibitors Association. First Prize was a $100 U.S. Government bond. . . . Both "Ben-Hur" at the Capitol and "Black Orpheus" at the art Guild are drawing capacity audiences following announcement of the Academy Awards winners. . . . Following a spring flood, Frank L. Weitzel, owner, Alpine, East Rainelle, W. Va., had to replace 500 seats in the house. He acquired them from two closed JUR Circuit houses. . . . Ladies Auxiliary, Tent Three, Variety Club, will sponsor a donor luncheon on April 27 in Hotel Terrace Hilton, with entertainment including a style show, radio and TV talent and door prizes. Proceeds go to Good Will Industries Rehabilitation Center for its youth program. . . . Ethel Riggs, inspector, States Film Service, has resigned to become film inspector, visual aid department, Cincinnati Board of Education. . . . Because of the comparatively low cost of drive-in construction, it is expected that at least a half-dozen or more new ones will be opened this year in this and other Ohio Valley cities. . . . Nearly 50 groups of 100 or more each already have made arrangements to view MGM's "Ben-Hur" which opened March 16 at the Capitol. . . . The State of Ohio has purchased the Roosevelt Theatre Building for the new Expressway.

COLUMBUS, O., NEWS — Bob Hope and several variety acts will appear at St. John Arena on the Ohio State University campus April 22 under sponsorship of Ohio Staters, a campus organization. . . . Downtown entertainment facilities will benefit from the proposed construction of the new state office building in the Market-Mohawk slum clearance area, said Don Weaver, editor of the Citizen-Journal. . . . Vinton, last theatre in McArthur, Vinton County, operated by Ralph and Marcella Smith, has been shuttered. In recent years the Vinton was operated only on weekends. . . . Nancy Syroney, cashier at Hunt's CineStage, ignored a hold-up man's demand for money. The robber reached inside the window, grabbed a small amount of cash and fled. . . . Mary Jose, theatre editor of the Columbus Star, had a long-distance phone interview with Lillian Gish in advance of the opening of "The Unforgiven" at Loew's Broad. Miss Gish is a native of nearby Springfield, O. . . . The Downtown Area Study Committee, of which Sam Shubouf, manager of Loew's Ohio, and Ed McGlone, manager of RKO Palace, were members, has been dissolved and a permanent Downtown Area Committee has been formed to work with the Development Com-

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Br. Mgr.: Harold Rose. Sales: Carroll Morten. Office Mgr. and Booker: John Bates. Asst. Booker and Secty.: Barbara Perry. Emerg. Phone: Bates, BRoadway 1-3559.

AMERICAN-INT'L., 212 W. Wisconsin Ave., Suite 611—BRoadway 3-6285
Br. Mgr.: Ed Gavin. Booker: Joseph Petrusek. Emerg. Phone: GLenview 3-3598.

BUENA VISTA (Disney), 212 W. Wisconsin Ave., Suite 1101—BRoadway 3-5111
Sls. Mgr.: Paul Back.

COLUMBIA, 212 W. Wisconsin Ave., Suite 1123—BRoadway 1-3351
Br. Mgr.: Harry Olshan. Sales: David V. Chapman, James Ascher. Booker: Paul Schober. Cashier: Gertrude Levy. Emerg. Phone: EDgewood 2-6117.

INDEPENDENT FILM, 706 W. State St.—BRoadway 3-6922
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PARAMOUNT, 152 W. Wisconsin Ave., Suite 510—BRoadway 1-7340
Res. Mgr.: Ward Pennington. Sales: Matt Donohue.

20TH CENTURY-FOX, 1016 N. 8th St.—BRoadway 1-5710
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UNITED ARTISTS, 1137 N. 8th St.—BRoadway 1-6529
Br. Mgr.: J. H. Imhof. Office Mgr.: K. F. Siem. Sales: J. F. Dionne, Richard Hayes. Booker: Elmer Jahncke. Cashier: Esther Ohm. Emerg. Phone: LIncoln 3-0922.

UNIVERSAL-INTERNATIONAL, 720 W. State St.—BRoadway 1-4080
Br. Mgr.: M. P. Halloran. Office Mgr.: Paul Zimmerman. Sales: Sidney Turer. Booker: Ann Vishing. Emerg. Phone: HIlltop 5-6084.

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Br. Mgr.: Morris Dudelson. Office Mgr.: Tony Kolinski. Sales: Ray Axelrod. Emerg. Phone: None.

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CHARLEY BREWSTER, 2478 W. Silver Spring—HOpkins 1-2820

VIC MANHARDT CO., 3131 W. Lisbon Ave.—DIvision 2-8344 Emerg. Phone: BLuemound 8-4935.

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NATIONAL SCREEN SERVICE, 812 N. 11th St.—BRoadway 1-7540

• *Film Delivery Services*

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Traffic Mgr.: Al Sickels. Emerg. Phone: UPtown 3-6693.

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Issue of May 4
Pittsburgh Territory
Issue of May 11

Watch for them!

mittee of Greater Columbus to promote the central business district. . . . Herman Hunt, operator of Hunt's CineStage, announced he has booked "Ben-Hur" for the period starting May 12 at a higher film rental than any other film ever to play Columbus. . . . Ed Rieder, formerly of the staff of Loew's State, Cleveland, has been named assistant manager of Loew's Ohio.

CLEVELAND

Theatre attendance, exhibitors report, is holding its own during the last weeks of Lent, but two pictures are rating among the all-time highs in spite of the season and the previous inclement weather. These are "Ben-Hur" which took a big jump in its ninth week at the Ohio over the previous three weeks. Contributing to this increase in attendance last week was the number of special morning group matinees; the other weather-defying picture is "Who Was That Lady," now in its fifth straight week at the Stanley Warner Allen. . . . Arnold Poroszynski notified exchanges that the Garfield, a subrun house has reduced its schedule to three days a week. . . . William J. Connors of Horace Adams' organization, is convalescing after surgery. . . . Chris Velas, theatre owner, Bellaire, will do the buying and booking for the St. Clairsville Drive-In, St. Clairsville, O. . . ."Ben-Hur" opens May 20 in Youngstown at the State. . . . Irving Reinhart, Towne, Canton, O., is taking on the Ohio, Steubenville. He will open it as soon as his redecorating program is completed.

DALLAS

James Stewart is scheduled to come to Dallas on May 27 to promote his upcoming film, "The Mountain Road." . . . Guy Williams, the "Zorro" of TV and now of films, rides into Dallas in June to kick off the feature film, "Mark of Zorro." . . . Howard Herty, who planned the promotion campaign for the "Ben-Hur" west coast openings, has been assigned to Metro's office to handle the same chores for the seven new bookings for the epic film planned in the next few months. It will open April 28 in Houston and early May in San Antonio, with engagements at Oklahoma City, Tulsa, St. Louis, Albuquerque, and Wichita following. . . . James Broyles has been promoted from booker to head booker at the Paramount film exchange. He succeeds Bob Williams who has been transferred to Paramount's Kansas City office. . . . It has been reported that John Wayne's epic spectacular of the Battle of the Alamo will have a simultaneous premiere in nine cities on Oct. 5, including Dallas. The Dallas screen has not yet been decided, though it was reported that two theatre groups are in active bidding for the film. Both now operate theatres in Dallas equipped to handle the Todd-AO process in which "Alamo" has been made. However, it was reported that one of the chains was considering equipping another theatre for super-wide-screen because it has a top seating capacity. Present plans call for a road show engagement with reserved seats and 10 performances weekly. Local members of the Women of the Motion Picture Industry are reading about Canad where their WOMPI convention will be held Sept. 10. Books were sent them from the Department of External Affairs, Ottawa, as background of the city prior to their visit.

DES MOINES

The Chamber of Commerce at Oxford Junction is sponsoring the theatre at Oxford



At a recent New York press conference, producer Martin Jurow, center, discussed filming of United Artists' "The Fugitive Kind," which had its dual premiere at the Astor and Plaza. Participating were Fred Goldberg, UA national director of advertising, publicity and exploitation, left, and Burt Sloane, UA publicity manager.

Junction, selling tickets for $15 entitling a family to attend 50 shows during the year. . . . Richard Berry has been named as manager, Royal, Spirit Lake, Ia. . . . The theatre at Sidney, Ia., has been opened under the new ownership of Frank Rash, Jr., of Hamburg, Ia. . . . The newspaper publishing firm of Rogers and Rogers has purchased the Lyric theatre at Coon Rapids, Ia., from E. E. Reid. Wayne Jones and his wife will continue to operate the theatre under an agreement with Reid. . . . Don Allen, chief barker of the Des Moines Variety Club, accepted an award at a recent meeting of the Iowa Cystic Fibrosis Research Foundation for the part the Variety Club played in raising funds to purchase special equipment for children hospitalized with the disease.

DETROIT

Pierre La Marre, formerly managing director of the Clawson Playhouse, has become a broadcaster. His program is "Showtime of Broadway," over a new cultural station, WQSR-FH, 10-11:00 A.M. Mondays through Fridays. It originates from the radio and TV lounge in the Telenews, and is so arranged patrons coming to see the regular show may also take in the broadcast. . . . According to buyers-bookers Clark Theatre Service, the following Michigan drive-ins reopened last week: The Lakes, Brighton, management C. Anderson, full time, two changes weekly, double bill; Hillsdale, Hillsdale, owned by Sharpley and LoPresto Theatres, Fri., Sat., and Sun., one change double bill until May 1 when starts full time, three changes, double bill; Waterford, Drayton Plains, management Elton L. Samuels as president, new owner Waterford Drive-In Theatre Corp., full time, bidding on Pontiac area first-runs, otherwise second with two changes; and Lenawee Auto Theatre, Adrian, management Robert Tuttle under Adrian Drive-In Co., full time, "special events" until April 24, then Sun., Mon., Tues., double bill, Wed. Thur. Fri. double bill, with triple bill Sat. In addition, CTS reports reopening two resort four-wallers: The Bay, Caseville, owner Wallace Hart, and Budd, Harrison, reopening April 29, owner Warren Millard.

JACKSONVILLE

Howell Owens, veteran Metro staffer from Minneapolis, has taken over the office manager duties of Metro's Florida branch in this city under branch manager Fred Hull. Metro's former office manager here, Max Stepkin, is now assigned to booking duties. . . . C. H. "Danny" Deaver, who recently terminated his duties as manager, Beach, Jacksonville Beach, to manage the Highway 80 Drive-In, Savannah, Ga., is now working out of Miami as a booker for George Hoover's Interstate Theatres, replacing Rex Norris who has joined Wometco Theatres as a booker for the Miami area. . . . Florence Nightingale, formerly with the Jack Rigg Booking Agency, took over Mary Jane Partin's duties at Columbia when the latter moved to Gainesville. . . . All local WOMPI members have individual piggy banks in which they deposit a penny a day for the Will Rogers Memorial Hospital. Their total donations will be deposited in a hospital fund at the opening of the WOMPI convention in Toronto next fall. . . . The next fund-raising WOMPI rummage sale is scheduled for June 21. . . . W. A. McClure, former assistant branch manager for Universal in Charlotte, N.C., arrived here to take charge of Universal's local sub-branch. Buford Styles, who had been in charge of the local office for many years, said goodbye to his many industry friends here before moving back to his home city of Atlanta to serve as a southeastern salesman for Universal.

NEW ORLEANS

Linda Lazarus, daughter of Mr. and Mrs. Isadore Lazarus, Lazarus local theatres, is home after graduating from Boston University, where she majored in English . . . Mr. and Mrs. E. S. Corbin have shuttered the Royal, Winona, Miss., after operating the house since 1947 . . . The Parkway Drive-In, Winnfield, La., reopened . . . Patty McCormack, one of the voices in Universal International's "The Snow Queen", was in to plug the picture due at the Joy . . . United Artists' assistant cashier Shirley Folse was promoted to the cashier's post suceeding Nina Roser, who is infanticipating. Mary Frances Burke, a newcomer on Film Row, is her assistant . . . Hazel Dale has been added to Film Inspection staff . . . Mrs. Glenda Mesisco, former Exhibitors' Cooperative Service bookkeeper, is the mother of a baby girl, christened Theresa Lynne . . . Addie Addison, UA press agent, is on the mend following a minor operation at Foundation Hospital . . . Tom Watson, Paramount sales staffer, is confined to Oschner Foundation for rest and treatments . . . The Venus, Winfield, La., reopened.

PHILADELPHIA

June 24 has been officially designated as "Old Newsboy's Day", co-sponsored again this year by Variety Club Tent 13 and the Philadelphia Inquirer . . . The Pottsville Drive-In, Pottsville, Pa., and the Deer Lake Drive-In, Pottsville, Pa., are now being handled by Milgram Buying and Booking Service . . . New Jersey Messenger head Meyer Adelman was reported recuperating in Florida . . . Pat Joniec, Dave Rosen's secretary, is now Mrs. William Harris . . . Dave Rubin and Ben Zimmerman's operation of the Aart Overbrook as an art house ended last fortnight. Owner Ben Fertel reopened with a similar policy . . . David Glickman owner, Ewing Drive-In, Trenton, N. J., donated the use of the spot to the Council of Churches of Greater Trenton for the holding of Easter sunrise services . . . Ralph Moyer is now in Stamford, Conn., for Consolidated Theatres, Inc. . . . Motion Picture Associates is holding a benefit prevue of 20th-Fox's "Can-Can" at the Midtown on May 1.

(*Continued on page 26*)



Kirk Douglas and his slave-army battle the Romans in "Spartacus," the $12,000,000 Bryna Production starring Douglas, Laurence Olivier, Jean Simmons, Tony Curtis, Charles Laughton, Peter Ustinov, and John Gavin.

Names Make News At Busy U-I

"Names make news and also box office success," Universal-International proclaimed in its recent eight page advertising insert appearing in the industry's trade publications, listing 16 new productions and three others to be released after Easter, during the summer, and in the fall.

Under any circumstances, the listing of 16 new productions with top box office names would be good news to the exhibitors of the world. Coming at a time when there is a deep concern about a steady flow of product, the Universal announcement is most propitious in view of the Company's performance during the past year. It has seen it deliver a succession of box office hits starting with "The Perfect Furlough," and following through with "Imitation of Life," "This Earth Is Mine," and "Pillow Talk." And U-I has already started 1960 with "Operation Petticoat," which is on its way to becoming the biggest grossing picture in the history of the Company.

Universal has stressed repeatedly during the past year that actual numbers of pictures are not important but rather the amount of playing time they can successfully command at the nation's theatres and the theatres of the world.

The mere listing of 19 pictures by Universal in a trade advertisement while significant for a Company that has stressed quality rather than quantity during the past year, is not the full story. The full story can only be told by the "insiders" at Universal who have heard the Company's dynamic president Milton R. Rackmil, outline at least 25 new productions in various stages of preparation and production. These will not necessarily go into production during the calendar year 1960 but they provide stirring evidence of Universal's determination to stay on top with a steady flow of impressive box office films.

Rackmil recently told the Company's stockholders that Universal will put fifteen important box office films into production during the next six months. This statement was based on actual commitments Universal now has with the personalities involved with starting dates being fixed. Beyond the six months period, additional projects which are set bring the number to more than 25.

During the final sessions of Universal's week-long Sales Executive Conference in New York last January, Rackmil outlined a schedule of pictures planned ahead with some of the industry's biggest names starting in properties devised for blockbusters box-office results.

"What Is Coming From Universal?" The answer for every exhibitor to read follows. The exhibitor already knows that "The Snow Queen" was released around Easter, backed by the same type of "pre-sold" campaign which has characterized the Company's succession of hits of the past year. This will be followed by "Portrait In Black" during the early part of the summer.

In September, the industry will see the World Premiere of "Spartacus," the most ambitious and costly film production ever made in Hollywood ("Ben Hur" and "The Ten Commandments" were not produced in Hollywood), and one which is destined to have a tremendous impact upon motion picture patrons throughout the world.

This Bryna Production in Technirama, more than a year in actual shooting, is scheduled for fall release in selected road show engagements which are now being set. The picture stars Kirk Douglas, Laurance Olivier, Jean Simmons, Tony Curtis, Charles Laughton, Peter Ustinov and John Gavin, all names that should make news.

Names also make news in the cast of "Portrait in Black". Lana Turner, Anthony Quinn, Sandra Dee, John Saxon, Lloyd Nolan, Ray Walston, Virginia Grey, Anna May Wong with Richard Basehart and Dennis Kohler give this picture produced by Ross Hunter and directed by Michael Gordon exciting elements for the U-I successful "Pre-Sell" campaigning.

These three pictures, ready for release, and nearing completion are apart from more than 25 productions detailed by Rackmil at the Sales Executives Conference. The first of the 25-odd has just gone into production at Universal. It is "Midnight Lace," the Ross Hunter Production for U-I Arwin. It stars Doris Day, Rex Harrison, Myrna Loy and John Gavin with Hunter and Martin Melcher producing and David Miller directing. To follow is "Day of the Gun," a tentative title subject to change. This is a Bryna Production starring Rock Hudson and Kirk Douglas, which is to be shot in Mexico with Eugene Frenke and Edward Lewis producing and Robert Aldrich directing. There are still two feminine names to be added to this cast.

Almost at the same time in London, production will start on the new Grandon Production "The Grass Is Greener," starring

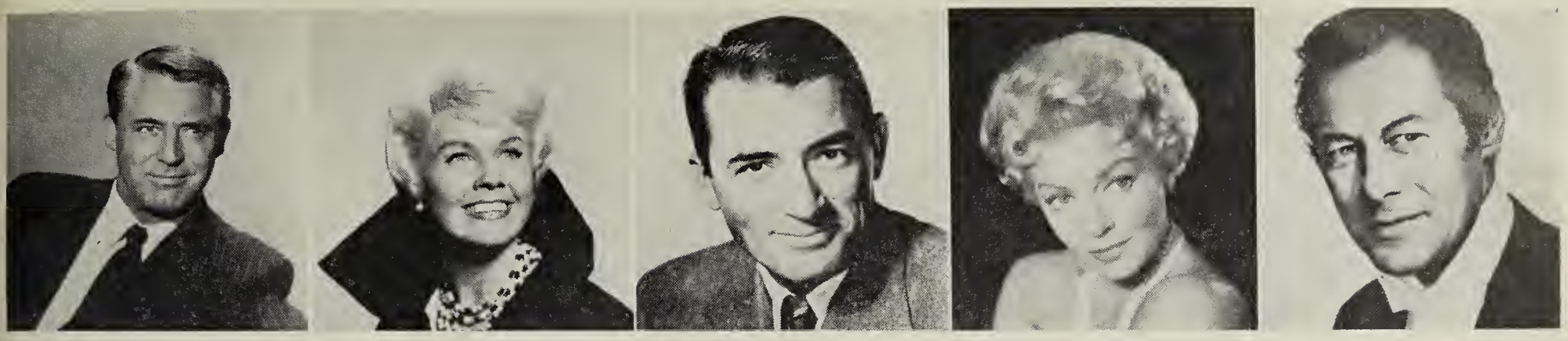


John Gavin and Sandra Dee

Cary Grant, Deborah Kerr, Robert Mitchum and Jean Simmons with Stanley Donen producing and directing. Also set to start in a few weeks are "Romanoff and Juliet," in which Peter Ustinov will star with Sandra Dee and John Gavin and which he will produce and direct in Italy. "The Great Imposter," which will star Tony Curtis with Robert Arthur producing and Robert Mulligan directing, is also set to start within the next month, giving Universal five pictures in production during the coming weeks. Liam O'Brien is putting the finishing touches on the script of "The Great Imposter" based on the Life Magazine story and the best-selling book.



Left to right are Rock Hudson, Deborah Kerr, Marlon Brando, Susan Hayward, and Robert Mitchum.



Left to right are Cary Grant, Doris Day, Gregory Peck, Lana Turner, and Rex Harrison.

Universal's settlement with the Screen Writers Guild put a whole brace of additional pictures back into the production scheduling which Rackmil had originally outlined last January. David Goodman is completing the script of "The Ugly American" based on the sensational best-seller which will star Marlon Brando and be produced by George Englund. John Huston is completing preparations on his production "The Freud Story," which he will follow with "The Man Who Would Be King," based on the famous Rudyard Kipling story. Rome locations are being set for "Back Street," based on the classic Fannie Hurst novel which will star Susan Hayward and John Gavin.

Besides "Day of the Gun," two additional pictures are being prepared for Rock Hudson. "Come September," his first independent production which U-I will also release, is ex-



Tony Curtis and Gina Lollobrigida

pected to go into production this summer and will co-star Gina Lollobrigida in a script written by Stanley Shapiro and Maurice Richlin, authors of the scripts for "Operation Petticoat" and "Pillow Talk." The other Rock Hudson picture will be "The Spiral Road," based on the Jan de Hartog novel with a script by Neil Paterson, who wrote the screenplay for "Room At the Top."

Also among the 16 productions listed by Universal in the Company's eight-page trade advertisement were the Gregory Peck starring vehicle "The Executioners," a Melville Production which is to be produced by Sy Bartlett from a script by James Webb. "Tammy Tell Me True," based on the novel by Cid Ricketts Sumner and a sequel to the phenomenally successful ""Tammy and the Bachelor" is also listed. Oscar Brodney, who wrote the script for "Tammy and the Bachelor" is working on the new script which is to star Sandra Dee. Richard Widmark is listed to star in "The Secret Ways" and William Wellman's production of "The S.O.B.'s" which Herbert Margolis is scripting and which Wellman will direct, adds another impressive name to the U-I roster. A second Tony Curtis picture, "The Wine of Youth" which George Zuckerman is preparing from the Robert Wilder novel is also in the Universal presentation. Wilder's novel "Written on the Wind" became one of Universal's big box office successes a few years back.

And then there are the pictures not listed in the ad which provide additional evidence for exhibitors throughout the world of the Universal credo that "names make news and also box office success." Janet Green who wrote the script of "Sapphire" and the British stage play "Matilda Shouted Fire," which is the basis of "Midnight Lace," has just completed with John McCormack the script of "A Gathering of Eagles" which Robert Arthur will produce. William Rose is working on the script of "Elephant Hill" based on the successful novel by Robin White which will star Susan Hayward. Lawrence Roman is working on the script of "In the Wrong Rain" based on the novel by Robert K. Kirsch, which is yet to be cast. Stewart Stern is writing the screenplay for "The Sixth Man," the story of Ira Hayes, the Pima Indian hero of Iwo Jima in World War II, which is based on the best-seller "The Hero of Iwo Jima" by William Bradford Huie, to be produced by Sy Bartlett.

Also in preparation are scripts of "Peter and Catherine" to star one of Hollywood's foremost actors not previously identified with the Company's current emphasis on top names; "Kitten With A Whip" which is mentioned as a second picture to star Richard Widmark and a story with a musical background titled "And the Band Played On."

There are also plans for a third picture to star Cary Grant after "The Grass Is Greener;" an important Bryna Production "Montezuma" for Kirk Douglas and a Pennybaker production "Daffy" to star Sandra Dee in a "Blue Denim" type of story.

However, while Universal's emphasis during 1960, 1961 and beyond that will be on top name productions, there will also be a number of special "exploitation-type" pictures. Currently in production are "College Confidential," the Albert Zugsmith production starring Steve Allen, Jayne Meadows, Walter Winchell and a host of guest stars and top columnists of the nation, and the Jack H. Harris production "Dinosaurus," both of which will be released by U-I and both of which have those so-called "built-in showmanship values."

Scheduled to start in May will be "Seven Ways to Sundown" a new Audie Murphy picture in Color and widescreen based on a novel by Claire Huffaker which Gordon Kay will produce. There is also a second Audie Murphy picture which has been added to the Universal schedule which is being prepared under the title of "Hell Is A High Place."

These are the production plans which Rackmil outlined to his executives at the week-long Sales Executives Conference last January. They represent one of the greatest concentrations of star power in the history of the industry and a potential production investment topping anything in the previous history of Universal. They will be endowed with the added ingredient that has enabled Universal to forge ahead during the past year—they will be thoroughly "Pre-Sold" by Universal's aggressive advertising, publicity,



Peter Ustinov and Jean Simmons

and promotion forces before they reach the box offices of the world.

Universal continued a production surge, although the rest of the industry was strike-bound. This continuation echoed the philosophy of company president Milton R. Rackmil, who constantly tries to give the general public the highest quality product in an ever-constant flow.

Once again, Universal-International proclaimed that "Names make news and also box office success" by continuing to provide names for a product-hungry public. Much of the same policy is expected throughout the year by this busiy studio.

Lana Turner and Anthony Quinn in a tense scene from "Portrait in Black," which also stars Sandra Dee, John Saxon, Lloyd Nolan, Ray Walston, Virginia Gray, Anna May Wong, and Richard Basehart. It will be released early this summer.



ST. LOUIS

James H. Arthur, president, Arthur Enterprises, addressed the Better Films Council of Greater St. Louis . . . Clyde Patton has taken over the operation of the Globe, Christopher, Ill., in a deal with the Christopher Area Betterment Association, owner of the theatre . . . The Hi-Way, formerly the Montogomery, has been sold to a bank and will pass from the local movie scene . . . MGM booker Frances Hoffman returned to work following a checkup in Incarnate Work Hospital . . . John Meinardi, district manager, National Theatres Midwest Division, who collapsed at a meeting recently, is back at work. Apparently there was nothing organically wrong with him . . . Homer Hisey, Warner Brothers' salesman, died and many industryites attended the funeral at Nashville, Ill. . . . Spring reopening of area drive-ins was blitzed by the terrifically bad weather. . . . The roof of the old Roxy, Jefferson City, Mo., collapsed due to snow. House had been dark several years . . . Patty McCormack was in in connection with U-I's "The Snow Queen" . . . The marriage of Gail Balaban, daughter of the late David Balaban, Balaban and Katz circuit, to Terry M. Jungewaelter was annulled . . . The local WOMPI planned Easter surprises for the old folks at the Alcazar Hotel and gifts of food to the needy families in the vicinity of Film Row . . . Fan Krause, MGM cashier, returned to work following eye surgery . . . Betty Osmond, private secretary to Columbia manager Ray McCaffery, was married to William Brown . . . Former projectionist Morris Jones died in John Cochran Veterans' Hospital . . . The old Janet, Jennings, Mo., has been converted into a store . . . The Courts okayed the acquisition of the American by Loew's, which, in return is giving up the Orpheum.

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SALT LAKE CITY

Ray Mitchell and Jay Harmon have been acting night managers at the local Gem recently . . . Warren Bunting, house manager, Rialto, who was hospitalized, is expected to return shortly. Gene Walkingshaw pinch-hit for him . . . Buena Bista moved to 139 South Second East . . . Stephanie Hall is new booker and office manager at Buena Vista . . . Warners have moved to 214 East First South Street . . . Al Hemingway is new head booker at 20th-Fox exchange . . . Robert W. Selig, president, Fox Intermountain Theatres, addressed the closing banquet of the gathering of Utah-Idaho-Montana theatremen at the Hotel Utah . . . MGM's "Ben-Hur" continues to break all boxoffice records at the Centre. Special matinees have been arranged for the week of the semi-annual conference of the Mormon Church . . . 20th-Fox's "Can-Can" has been set for the Villa . . . Ted Kirkmeyer, house manager, Villa, returned from a world tour . . . Betty Lou Keim and Warren Berlinger, were in ahead of Columbia's "Because They're Young", due at the Lyric and Hyland Drive-In.

SAN ANTONIO

Hollywood will produce the type of movies which the public supports, and the so called "family type movie" is currently a financial failure, two motion picture theatre officials said at Tyler, Tex. Bob Fry, Fry Theatres, and Paul Hudgings, Interstate Theatre Circuit, went before a public meeting of the city's Board of Review at City Hall to make these statements. Fry denied that Hollywood produces movies with two types of endings—one ending for cities without Board of Review and another for cities with such boards. "We are in a retail business to make money," he said, "and we have to sell what the people buy." The two men said they would post ratings of current movies as published by the Dallas Board of Review and, at Fry's suggestion, such groups as the Catholic League of Decency. . . . Theatres in Texas are exempt from occupation taxes by cities, counties and school districts, Attorney General Will Wilson stated in Austin, Tex. Since the state no longer levies an occupation tax on theatres, neither can local governments, the opinion said. . . . Billy Laverne Love, formerly manager, Video, Cleburne, Tex., has been named manager, Tivoli, Park, and 77 North Drive-Ins, Ardmore, Okla. . . . Gary Barnhill has taken over the operation of the Mulkey, Clarendon, Tex., from the Mulkey estate. . . . H. B. Leathers, Paducah, Tex., is now operating only the Palace there, having closed the Zana last fall, which is operated only during the cotton picking season. Leathers has dismantled his drive-in theatre which he has not operated for several years, which was known as the Chief. . . . W. O. Bearden, Lubbock, Tex., and his partner, Lloyd Franklin, Clovis, N. M., are planning on rebuilding the screen tower at the LaFonda Drive-In, which burned to the ground last August during a thunderstorm. . . . The El Charro Drive-In, which has been closed while a new screen tower was rebuilt, has been reopened. . . . The Bandera Road Drive-In is observing its fourth anniversary and is giving presents to patrons.

SEATTLE

Joe Rosenfield has taken over the booking and buying for the Auto View and West End, both in Spokane, in addition to the East Sprague Drive-In and East Trent Drive-In, also in Spokane. . . . W. W. Carey, husband of Mary Carey, 20th-Fox cashier, passed away suddenly. . . . All United Theatre drive-ins are now operating for the season, with the exception of two in Spokane. Locally, the Sno King, El Rancho, Kenmore, and Fife opened. . . . Sterling has added a new promotion man to its staff. He is William Wilson, who comes to the Seattle chain as an experienced theatre man from Pennsylvania. . . . Nancy Hieronymus, of Sterling's accounting department, was married to Beau Davis. . . . Mary Lou Walker is the new office secretary to Jim Bonholzer at United Theatres, replacing Jean Smith. . . . Frank Shannon is now managing the Auto View Drive-In, Tacoma.

WASHINGTON, D. C.

The Lee, Appomattox, Va.; and the Dentonia, Denton, Md., closed . . . The following drive-ins have reopened: Crystal, Cumberland, Md.; Skyvue, Martinsburg, W. Va.; 340, Waynesboro, Va.; Super 29, Fairfax, Va.; Pocomoke, Pocomoke, Md.; Grove, Blackstone, Va.; Crossroads, Denton, Md.; Skyline, Waynesboro, Va.; Tri-State, Hancock, Md.; Blue Star, Petersburg, Va.; Braddock, Frederick, Md.; Virginia Beach, Virginia Beach, Va.; Shore, Ocean City, Md.; Fort, Bolivar, W. Va.; Rosebowl, Ashland, Va.; Bengies, Bengies, Md.; Keysville, Keysville, Va.; Village, Village, Va.; Midway, Rehoboth Beach, Va.; Twilight, Front Royal, Va.; Super 40, Cumberland, Md.; Page, Luray, Va.; and Triangle, Triangle, Va. . . . Devon Club, Luke, Md., has closed.



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Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
VOL. 63 NO. 23
APRIL 27, 1960

PARAMOUNT

The Greatest Show On Earth (R5918)

DRAMA 151M

Paramount
(Technicolor)

ESTIMATE: High rating DeMille reissue.

CAST: Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame, James Stewart, Henry Wilcoxon, Lyle Bettger, Lawrence Tierney, Emmett Kelly, Cucciola, Antoinette Concello, John Ringling North, John Kellogg, John Ridgely, Frank Wilcox, Bob Carson, Lillian Albertson, Julia Faye. Produced and directed by Cecil B. DeMille.

X-RAY: When first reviewed in THE EXHIBTOR in January, 1952, it was said: "There is no question but that this will be a solid grosser. Everybody loves the circus, and there is no reason to doubt that the picture won't get the same reaction. Not only does it contain a star-studded roster in the cast but it has a variety to interest old and young, including actual filmed performances of the circus in action. It's colorful, gay, and sad in turn, exciting, thrilling, and entertaining. Although the entry is rather lengthy, it moves at a good pace, and audiences should weclome the two-and-a-half hours of screen goings-on. The story and its sidelights are interesting and absorbing, the cast is good, and the direction and production in the usual DeMille class, which is high rating."

TIP ON BIDDING: Better rates.

AD LINES: "The Motion Picture For Everyone!"; "Suspense; Spectacle; Heart; Thrills; Wonders; Love; Laughter—The Greatest Show On Earth."

20th-FOX

Valley Of The Redwoods

MELODRAMA 63M

20th-Fox
(CinemaScope)

ESTIMATE: Okay lower half entry.

CAST: John Hudson, Lynn Bernay, Ed Nelson, Michael Forest, Robert Shayne, John Brinkley, Bruno Ve Soto, Hal Torey, Chris Miller. Produced by Gene Corman; directed by William N. Witney.

STORY: After six months of employment with a lumber company, Lynn Bernay is trusted. She has also won the love of Michael Forest, company supervisor. She is part of a trio that plans on robbing the safe of $81,000. Her accomplices are her lover, John Hudson, and safecracker Ed Nelson. She gets them through the gate and past the watchman, Bruno Ve Soto. Things go smoothly until Forest appears to take her to lunch. She takes him away so that the others can continue. They get the money. When Ve Soto puts in an appearance and discovery seems certain, they knock him out and steal his jalopy. A policeman arrives and Nelson shoots him. Ve Soto wounds Hudson in the leg. When Forest leaves to go to the plant, Bernay joins the pair, but they find roadblocks in their way. She and Hudson begin to regret the whole thing and want to give the money back, but Nelson has other ideas. Before the latter can kill Hudson, Bernay shoots him, after which the pair await the arrival of the police.

X-RAY: Well put together and containing a goodly amount of suspense, this entry shapes up as okay for the lower half of the program. The performances are adequate and direction and production are good. The story holds interest fairly well throughout. The screenplay is by Leo Gordon and Daniel Madison, based on a story by Gene Corman. The one jarring note to be found here is the loudness of the musical background.

AD LINES: "Excitement Rages Full-Blast In This Tale of Suspense"; "Two Men And A Woman Race Time And Death."

FOREIGN

Aparajito (The Unvanquished)

DRAMA 106M

Edward Harrison
(Indian-made) (English titles)

ESTIMATE: For the art spots.

CAST: Pinaki Sen Gupta, Smaran Ghosal, Karuna Banerji, Kanu Banerji, Ramani Sen Gupta, Ajay Mitra. Produced and directed by Satyajit Ray.

STORY: In 1920 in Benares on the River Ganges live the boy Apu (Pinak Sen Gupta) and his mother, Karuna Banerji, and father, Kanu Banerji, who is a lay priest. When the father dies, mother and son move to the country in a farm house owned by elderly uncle Ramani Sen Gupta. The lad (now played by Smaran Ghosal) as he grows up does not want to become a priest, and persuades his mother to permit him to go to school. He earns a scholarship to the University of Calcutta. Although opposed, she gives him her savings and he goes off alone. He works his way through the University by taking a job with a printer, goes home on vacation, but can hardly wait to get back to his studies, although his mother is now alone and ill. When word comes of his mother's serious illness he is in the midst of examinations, so he delays a return until too late, arriving after his mother's death. His uncle asks him to remain and become a priest, but he returns to his studies and life in the big city.

X-RAY: This simple story is so fascinatingly told with such a wealth of strange detail and so brilliantly enacted by a cast, all of whom do not seem to act, so natural are their performing, that it cannot fail to create a lasting impression on those who see it. Ray's direction is inspired and brilliant. The film, part two of a trilogy, of which "Pather Panchali" was the first, has won international 'best' prizes in Venice, San Francisco, and India. It is unquestionably a film masterwork, but its commercial possibilities will be limited. The screenplay is also by Ray.

AD LINES: "A Film Of Rare Distinction"; "A Great Work Of Art—A Cinema Masterpiece."

The Battle of the Sexes

COMEDY 88M

Continental
(English-Made)

ESTIMATE: Amusing import.

CAST: Peter Sellers, Robert Morley, Constance Cummings, Jameson Clark, Ernest Thesiger, Donald Pleasance, Moultrie Kelsall, Alex Mackenzie. Produced by Monja Danischewsky. Directed by Charles Crichton.

STORY: Constance Cummings is a charming, attractive efficiency expert, who is terrifyingly proficient and her male employers vote her a trip to Scotland to get her out of their hair. Enroute she runs into the bumbling, new director of a Scottish woolen house, Robert Morley, who inherited the post when his father died. He hires her as his industrial consultant and she rapidly reduces the age-old musty order of the firm to a state of highly mechanized jitters. Heading the accounting department and other functions is abstemious, conservative Peter Sellers. He and his employees are appalled by the introduction into their midst of an electric adding machine, steel filing cabinets, inter-office communication boxes etc. Sellers sabotages the equipment until confusion runs rampant, but even this doesn't stop Cummings. She plans on putting the wool weavers, who have been operating from home for centuries into a modern factory and even using synthetic fibers. This causes Sellers to plan her demise. He is inspired by a movie murder plot, but can't quite go through with it. He does succeed in creating the impression that she has lost her mind and Morley gets rid of her. Later, Sellers spots Cummings crying and on her way to the station, and he stops to buy her flowers and comfort her. Did he really win the battle and lose the war?

X-RAY: Attendees at art and specialty houses should find the on-screen proceedings here generally amusing with much of the credit due the fine cast which does well by the slight yarn. The lightweight fare is worthy of attention and is good for a number of chuckles. Direction and production are efficient. The screenplay is by Monja Danischekwsy based on James Thurber's story "The Catbird Seat".

AD LINES: "Sex vs. Tradition In Merry Old Scotland"; "A Funny Tale of Men vs. Women."

Man In A Cocked Hat

COMEDY 88M

Show Corp. of America
(English-made)

ESTIMATE: Mild satire on British foreign service.

CAST: Terry-Thomas, Peter Sellers, Luciana Paoluzzi, Thorley Walters, Ian Bannen, John Le Mesurier, others. A Boulting Brothers production; directed by Jeffrey Dell and Roy Boulting.

STORY: Terry-Thomas, bungling clerk in Britain's Foreign Office, is sent as special Ambassador to the small island of "Gaillardia," when after 200 years the Empire's

interest in the ex-colony is reawakened due to the discovery of rich mineral deposits there. With Thorley Walters as military adviser, he meets the young king, Ian Bannen, who is polite but non-committal, and prime minister Peter Sellers, who is effusive, friendly, but completely untrustworthy. The Grand Duke John Le Mesurier plots a revolt that will put his niece, princess Luciana Paoluzzi, on the throne. Guided by diplomatic precedent, Terry-Thomas achieves a brilliant series of disasters. A "show of strength" results in chaos due to Sellers' inefficient government; partition leaves Britain in league with the North, and the rich mineral deposits in the South, etc. Meanwhile, Sellers feeling that his days as Prime Minister are numbered, begins negotiations with Le Mesurier. Russia and the U.S. become interested. Le Mesurier's revolt is put down, and he is exiled with Sellers. Terry-Thomas is decorated for his endeavors on behalf of international peace and security.

X-RAY: This English-made satire on its own foreign service is pretty talky and not nearly as funny as "The Mouse That Roared," which is of similar type. There are many laughs, it is true, but there are equally as many dull periods, and the whole thing is pretty British. The cast has some names to attract devotees of English-made films, and they may find this more to their liking than the average American audience. The entire cast perform their chores well, with Terry-Thomas and Sellers outstanding. A few moments of out and out slapstick help the fun. This was written by Jeffrey Dell and Roy Boulting. In England, this was known as "Carlton-Browne Of The F.O."

AD LINES: "The Stuffiness Of The British Foreign Office Knocked Into A Cocked Hat"; "He's Coming Your Way With A Load Of Laughs—The Man In The Cocked Hat!"

Model For Murder

MELODRAMA
75M

Cinema Associates
(English-made)

ESTIMATE: Crime meller for the lower half.

CAST: Keith Andes, Hazel Court, Jean Aubrey, Michael Gough, Julia Arnall, Patricia Jessel, Peter Hammond, Edwin Richfield, Alfred Burke, Richard Pearson, George Benson, Diane Bester, Howard McCrawford, Neil Hallett, Barbara Archer, Annabel Maule, Charles Lamb. Produced by Robert Dunbar; directed by Terry Bishop.

STORY: On the verge of bankruptcy, Michael Gough, dress designer, arranges with his crooked chauffeur, Edwin Richfield, for the theft of jewelry on loan to his salon. Into this crooked set-up walks a young American Merchant Marine officer, Keith Andes, in search of the girl friend of his deceased brother. This girl is model Julia Arnall. Before meeting her, however, he meets Hazel Court, who works in the same salon. They make a dinner date. Later, while the robbery is in progress, Andes sees Arnall murdered. He is knocked out by the crooks, wakes up in a hospital with a police guard, and realizes through Court that he is being framed. He avoids the police and finds Arnall's missing body. He is instrumental in solving the robbery and apprehending Gough and Richfield before they can get out of the country. He realizes he is in love with Court.

X-RAY: This English-made crime meller will do for the lower half. It is nicely enough produced and enacted and has elements of suspense handled in light-hearted manner. The cast performs well and the yarn holds interest. There is plenty of action. This is from an original story by Peter Fraser. Some of the dialogue is a bit too British, if you know what we mean.

AD LINES: "Suspense—When A Glamorous Model Meets Murder"; "A Model Thriller Set In London's Smart Mayfair."

THE SERVISECTION is the only service of its kind giving a full coverage listing and reviews of all features and shorts in the domestic market.

To Live (Ikuru)

DRAMA
140M

Brandon
(Japanese-made)
(English titles)

ESTIMATE: High rating Japanese entry.

CAST: Takashi Shimura, Miki Odagiri, Nobuo Kaneko, Kyoko Seko, Kamatari Fujiwara. Directed by Akira Kurosawa; Toho Production.

STORY: Takashi Shimura has been a civil servant for 30 years, refusing to take time off in the fear that others may find he's not irreplaceable. He is a widower living in the same house with his son and daughter-in-law but having little in common with them. His only interest in life is his work. Bothered by stomach pains, he finally goes for a medical check and learns that his condition is serious and that he probably has less than a year to live. One of his co-workers helps him overcome the initial shock by suggesting he get out more and live. He does allow himself a bit more freedom and fun. He is also determined to give the balance of his life some meaning, and he assists a group of mothers seeking to turn a piece of swampy, neglected land into a park. He cuts through red-tape and overcomes objections of other city agencies until what becomes his dream is finally realized. He can't appreciate it too much, for shortly after its completion he dies. Some others implant the thought that he was responsible for the park, and eventually he is given his due.

X-RAY: Warm and touching is this tale of a man faced with death who seeks to do good for others in his remaining days. The story and situations are made all the more believeable by the expert acting of star Takashi Shimura, who breathes life and death into his role, and the able support of the others in the cast. The direction and production are superior. The import would do well in art and specialty spots having been acclaimed in many quarters. Once in a while, the titles tend to become so light as to be almost illegible.

AD LINES: "A Matter Of Life And Death Faced In A Not-To-Be-Forgotten Manner"; "The Film That Won Much Acclaim And Many Prizes."

Tread Softly Stranger

MELODRAMA
85M

Bentley Films
(English-made)

ESTIMATE: Fair suspense story for program.

CAST: Diana Dors, George Baker, Terence Morgan, Patrick Allen, Jane Griffiths, Joseph Tomelty, Thomas Heathcote. Produced by Denin O'Dell; directed by Gordon Parry.

STORY: Running from bookmakers, George Baker returns to his native steel town. Baker moves in next to his brother Terence Morgan. Baker soon meets his brother's girl, Diana Dors, and they fall in love. Morgan is keeping Dors with money he takes from a steel mill where he is a clerk. He is to have his books audited and can't replace the money. Baker tries to help his brother by pawning Dors' watch for horse money. The horse wins but he is jumped by bookmakers. Dors and Morgan think he ran out and make plans to rob the mill. Baker finally returns while his brother is at the mill. He finds him, only to get caught by the watchman, an old family friend. Morgan kills the watchman and both flee. They pass a stranger, the only witness. The plot thickens as the son of the watchman begins to ask embarrassing questions. Finally, the police come to question Baker. While at the station, the missing witness appears and Morgan breaks down and confesses, just as the police return. A surprise ending shows that the witness was blind, and Morgan was tricked into confessing.

X-RAY: Although there are some suspenseful scenes, the plot is pretty routine. Diana Dors provides a lot of sexy camera angles, although her acting is just fair. Morgan and Baker do okay jobs and both are extremely well cast. Supporting actors are satisfactory. The story has good exploitation possibilities. "Tread Softly Stranger," the only song, is forgettable.

AD LINES: "Stark Drama Filmed Against The Turbulent Background of Steel," "Do Not Reveal The Surprise Ending;" "She Loved Two Brothers."

The Would-be Gentleman

COMEDY
95M

(Le Bourgeois Gentilhomme)
Kingsley-Union
(EastmanColor)
(French-made) (English titles)

ESTIMATE: Cute entry for art houses.

CAST: Jean Meyer, Louis Deigner, Jacques Charon, Robert Manuel, Georges Chamarat, Jean Piat, Jacques Eyser, Georges Descrieres. Directed by Jean Meyer; produced by Pierre Grin.

STORY: A theatre audience watches the comic play on stage which has Louis Deigner, a wealthy bourgeois, beset with the idea of becoming a gentleman. He engages a dancing master, fencing master, a philosopher, and a master tailor to assist him with the idea. His wife tries to reason with him to no avail. The reactions of his daughter and maid don't deter him either. Deigner opposes the marriage of his daughter to soldier Jean Piat, while he has designs on a good-looking Marquise to whom he has been introduced by a borrowing nobleman, allegedly his friend but actually only interested in his fortune. The latter tricks Deigner into giving the Marquise a dinner party which is interrupted by his wife who clears everyone out. Jean Meyer, Piat's valet, devises a scheme to get Deigner's okay for Piat to wed the daughter by having the suitor come disguised as a Turkish prince seeking her hand in marriage. Deigner is to be rewarded with a title which wins an easy consent. Everyone is in on the joke as the curtain descends.

X-RAY: This is the first film made by the Comedie Francaise which plans others as well, and the result is a cute period comedy that should suit and please art and specialty audiences with its charm, color, and quality of presentation. Its appeal is definitely limited to the aforementioned with special value for college students or those who study the drama and its history. The cast is tops, and the direction and production are efficient. The on-screen action is limited mostly to one set. The screenplay is based on the work by Moliere.

AD LINES: "An Unusual Film Treat For Discriminating Audiences"; "The World Renowned Comedie Francais Brings Its Theatre Magic To The Screen."

MISCELLANEOUS

Battle Of Blood Island

MELODRAMA
64M

Filmgroup

ESTIMATE: Lower half war meller.

CAST: Richard Devon, Ron Kennedy. Produced by Stan Bickman; directed by Joel Rapp.

STORY: Richard Devon and Ron Kennedy are the only American survivors in an attempted American invasion of a South Pacific island held by the Japanese. Kennedy, wounded, is cared for by Devon as they hide out in a cave. They steal food and ammunition from the Japanese storehouse, and subsist on fish and fruit. At war's end, the small company of Japanese holding the island commit suicide. Later, just as Devon and Kennedy have given up hope of ever getting off the island, they are rescued by American troops.

X-RAY: This short cast opus is pretty much of a duologue between the two soldiers, who philosophize and talk and talk and talk about the futility of war, etc. Both turn in good performances and the film is well made, but due to its nature, it is slow moving at most times. Action is at a minimum. This was written by Joel Rapp and was made in Puerto Rico.

AD LINES: "10,000 Men Attacked; Two Got Through!"; "Two GI's Stranded On A South Pacific Island."

Come Back Africa

DRAMA
87M

(Lionel Rogosin)
(Filmed in South Africa)

ESTIMATE: Off-beat drama is topical and interesting.

CAST: Zachariah, Vinah, Arnold, Aunty, Dube-Dube, Marumu, Miriam Makeba. Produced and directed by Lionel Rogosin.

STORY: Zachariah is forced by famine to leave his family in Zululand and work in the gold mines near Johannesburg. This doesn't pay enough and he is able to wangle a pass to get into the city where he has hard luck with a series of jobs as a servant, garage attendant, waiter, and laborer on a road gang. His wife and family join him in the squalor of Sophiatown on the outskirts of Johannesburg. When he can't hold a job, his wife takes a job despite his opposition. Meanwhile, he gets into a fight with the leader of a gang of hoodlums. When he spends the night with his wife against curfew laws, he is arrested for trespassing and jailed. The gang leader attacks his wife and when she resists, he kills her. Zachariah breaks down in agony and grief on finding her.

X-RAY: Director-producer Rogosin has put together some compelling footage of the plight and problems faced by the Negro in South Africa which has been making the headlines of late. The story is a little heavy-handed, but it does get a chance to show some of the footage shot by "secret" cameras which show the city of Johannesburg, the problems encountered by the colored inhabitants, and the part that their "passes" play in their existence. Some of the film is rough and unpleasant and much of it is revealing. The cast, consisting for the most part of untrained natives, does well enough, and the direction and production are all right. It would seem as though this can play best in the art and specialty spots, with greater attention drawn to it by referring to newspaper headlines.

AD LINES: "Torn From Today's Headlines"; "The Truth Behind The Riots In South Africa"; "He Had To Have A Pass To Live. . . . The Story Behind The South African Riots."

Female Fiends

MELODRAMA
74M

Cinema Associates
(Made in France)

ESTIMATE: Lower half meller.

CAST: Lex Barker, Carole Mathews, Lisa Gastoni, Nora Swinburne, Peter Dyneley, Joe Robinson, Malou Pantera, Richard Molinos, John Serret, Stanley Maxted, Monica Grey, Yvonne Andre, Raf De La Torre. Produced by Alex C. Snowden; directed by Montgomery Tully; executive producer, Ludwig H. Gerber.

STORY: Lex Barker is stopped and attacked by Richard Molinos, a supposed hitch-hiker, and left unconscious by the roadside stripped of identification. He regains his senses in a strange room and can remember nothing of the past. The owner of the house, Nora Swinburne, tells him he is her son and that his father had died recently. He is heir to a fortune. He is visited by his supposed sister, Lisa Gastoni, and his "wife," Carole Mathews. His leg in a cast and an arm in a splint, Barker's suspicions are aroused, and he attempts to discover his real identity, believing he is a look alike for the missing son whose presence is necessary to get the fortune. When Molinos tries a double-cross with the scheming women and Barker learns that his injuries are fakes, concocted by a phony doctor in on the plot, he swings into action and exposes everything. Gastoni proves to be more guilty than the others, having murdered her brother and with Molinos hidden the body in a farm house. She perishes in a fire set by Molinos, whom Barker captures before he can get away.

X-RAY: This crime meller will do for the lower half. It is interesting although clouded somewhat by action in very dark photography. A curious note is that Lex Barker, who once played "Tarzan," goes through most of this film confined to a wheel-chair. The women are attractive and appear in several scenes in equally attractive scant attire. This is based on a novel, "Puzzle For Fiends," by Patrick Quentin.

AD LINES: "Their Motive—Greed! Their Method—Murder!"; "Three Women Claimed Him In A Relentless Gamble For A Fortune."

Jazz On A Summer's Day

COMPILATION
85M

Galaxy
(Color by DeLuxe)

ESTIMATE: Interesting entry for specialty spots and some regulation houses.

CAST: Louis Armstrong, Mahalia Jackson, Gerry Mulligan, Dinah Washington, George Shearing, Chico Hamilton, Jimmy Giuffre, Anita O'Day, Jack Teagarden, Thelonius Monk, Sonny Stitt, Chuck Berry, Big Maybelle. Produced and directed by Bert Stern.

STORY: The Newport Jazz Festival is the setting on a July weekend at Newport, Rhode Island. As an audience of teens and their elders take it all in, the aforementioned artists and their groups perform such numbers as "Lazy River," "Tiger Rag," "When The Saints Go Marching In," "Rockin' Chair," "All of Me," "Blues," "Sweet Georgia Brown," "Tea For Two," "Dixieland," etc. The camera tours the streets and waterfront of picturesque Newport and also views the famed Yacht Cup Races. It also takes in the reaction of the various members of the audience.

X-RAY: The color cameras are all over the place, catching performers and audience alike from unusual angles, and the result is a striking and offbeat entry for the screens of specialty houses and in some cases, for a niche on the program of regulation theatres. Jazz fans will certainly get a thrill out of seeing the "greats" of the medium perform, while others may find their entertainment kick from the faces, mannerisms, and poses of those who came to watch and be watched. The camerawork is rough and yet attractive and does well by the presentation. The direction and production are very good for the type and category. The script and continuity are by Arnold Pearl and Albert D'Anniable.

AD LINES: "Rhythm On A Grand Scale;" "The Magic Beat Of Jazz In Color."

Ski Troop Attack

MELODRAMA
61M.

Filmgroup

ESTIMATE: Okay war on skis meller for lower half.

CAST: Frank Wolff, Michael Forrest, Wally Campo, Richard Sinatra, Sheila Carol. Produced and directed by Roger Corman.

STORY: An American ski patrol penetrates deep into the Huertgen Forest, Germany, to scout behind the lines. Under heavy fire, they are cut off from all avenues of retreat. A German ski patrol follows as the Americans near their objective, a high railway bridge which carries most of the enemy's heavy equipment. The two patrols engage in furious hand-to-hand combat, but the Americans blow up the bridge with half of their patrol surviving.

X-RAY: Interestingly produced on location in the Rocky Mountains of South Dakota, this includes many fine ski shots, as well as plenty of war action as the two ski patrols attack one another. There are moments of suspense, and a sequence in which the American patrol has to kill a loyal German woman, who sought to poison and attack them whey they took shelter in her mountain home. There are a few pieced in war shots. The miniature shots of a train crashing through the bombed bridge are well handled. The boys portraying the American patrol all turn in satisfactory performances. It deserves a spot on the lower half of the program. This was written by Charles Griffith.

AD LINES: "They Turned A White Hell Red With Enemy Blood"; "A Powerful Thriller Of Little-Known Ski Patrols In World War II."

Teenage Zombies

MELODRAMA
70M

Governor

ESTIMATE: Strictly for bottom of bill.

CAST: Don Sullivan, Katherine Victor, Steve Conte, others. Produced and directed by Jerry Warren.

STORY: A gang of teen-age kids discover some monkey business taking place on an island. Four are captured and about to be turned into zombies by the vampirish female scientist and two stooges, who plan to turn U.S. citizens into zombies and thus conquer the country. Before they can effect a rescue, they have to expose a crooked sheriff in league with the baddies who furnished prisoners for zombie subjects. A gorilla is also a zombie, and there is a giant Frankenstein-like creature without a will of his own.

X-RAY: This preposterous story unfolds in unbelievably poor fashion. There is no acting, production, or direction worth mentioning. It is merely time killer for the lower, lower, duallers. If there ever was a hodge podge of mediocrity, this is it! Take it from there! The title may attract the naive.

AD LINES: "Teenagers Expose A Zombie Plot"; "Unbelievable Horror".

The Shorts Parade

TWO REEL

Color Novelty

THE BLACK CAT. Continental. Eastman Color. 22m. The famous Edgar Allen Poe story of a murderer who is brought to the gallows by his nemesis, a black cat, is graphically visualized through a series of paintings by John Fenton. Narration is supplied by Basil Rathbone. It is more suitable for the art and specialty spots than for regulation houses. For art spots, it is rated EXCELLENT.

WONDERS OF ONTARIO. Columbia-Musical Travelark. Eastman Color. 17½m. The color camera tours wonderous Ontario capturing its people, business and other sections, Niagara Falls, the Martyr's Shrine, the St. Lawrence Seaway, the International Nickel Mines, and the famous Canadian National Exhibition of fun and thrills. The commentary is by George Jessel and vocals are by Bill Hayes. GOOD. (4442).

ONE REEL

Color Cartoon

LIFE WITH LOOPY. Columbia-Loopy de Loop Color Cartoon. 7m. Once again, Loopy tries to prove that a wolf can be the friend of man and this time he sneaks into a pet shop and gets himself adopted as a dog. The master is wonderfully pleased with his talent and temperament until a burglar almost loots the place and Loopy reveals himself to be a wolf. A shotgun blasts him on his way. GOOD. (4704).

MOONBIRD. Edward Harrison. 9m. This Academy Award winning cartoon by Storyboard, Inc., produced by John Hubley, is done in the drawing style of early grade school pupils. It concerns the efforts of two tiny tots, one a mere baby, to capture a bird resembling an ostrich in the garden of their home. They dig a hole for a trap, try to bait the bird with hard candies, etc. The bird evidently gets tired of watching their efforts and finally walks into the house with them. This is definitely different and off-beat, but we don't hazard a guess as to its commercial possibilities. It may be art. It surely is novel. The color is okay. GOOD.

ALPHABETICAL GUIDE TO 242 Features Reviewed

This index covers features reviewed thus far during the 1959-60 season in addition to features of the 1958-59 season, reviewed after the issue of Sept. 2, 1959.—Ed.

A

Anatomy Of A Murder—160m.—Col. 4633
Angry Island—90m.—For 4687
Angry Red Planet, The—83m.—A-I .46B5
Aparajito—106m.—For. 4697
Aren't We Wonderful—120m.—For. .4667
Atomic Submarine, The—72m.—AA .4685

B

Babette Goes To War—103m.—Col. ..4681
Back To The Wall—94m.—For 4635
Battle of Blood Island—64m.—Misc. .4698
Battle Of The Coral Sea—80m.—Col. 4645
Battle of the Sexes, The—88m.—For. .4697
Beatniks, The—79m.—Misc. 4668
Beast From Haunted Cave—65m.—Misc. 4651
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Behind The Great Wall—98m.—Misc. 4663
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Ben-Hur—212m.—MGM 4657
Best Of Everything, The—121m.—Fox 4646
Big Night, The—74m.—Par. 4677
black Orpheus—107m.—For 4679
Blitzkrieg—91m.—For 46B7
Blood And Steel—63m.—Fox 4662
Blue Angel, The—107m.—Fox 4634
Bobbikins—89m.—Fox 4674
Boy And The Laughing Dog, The—95m.—RE.—WB. 4650
Boy And The Pirates, The—B2m.—UA 4690
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Bridal Path, The—95m.—For (Mating Game) 4667
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Brink Of Life—82m.—For. 4667
Broth Of A Boy—77m.—For 4679
Bucket Of Blood, A—65m.—A-I 4657
But Not For Me—105m.—Par. 4634

C

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Cousins, The—112m.—For. 4682
Cranes Are Flying, The—94m.—WB ..4663
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D

Defend My Love—88m.—For. 4651
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Dog Of Flanders, A—96m.—Fox 4666
Drunken Angel—102m.—For. 4682

E

Edge of Eternity—80m.—Col. 4649
Expresso Bongo—108m.—For 4695

F

FBI Story, The—149m.—WB 4635
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Five Branded Women—106m.—Par. .4693
Five Gates To Hell—98m.—Fox 4638
Flame Over India—134m.—Fox 4694
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G

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H

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House Of The Seven Hawks, The—92m.—MGM 4649
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I

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K

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L

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N

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S

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U

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APRIL 27, 1960 SECTION THREE VOL. 63 NO. 23

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

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A | CIVIC-CLUBS

NUMBER A37

"Dee Day" In Bayonne

THEATRE: **SW De Witt**
ADDRESS: **Bayonne, N. J.**
MANAGER: **Nyman Kessler**

With plenty of cooperation from all, we recently staged "Sandra Dee Day" here in Bayonne, N.J. with the Universal star honored by the city of her birth.

The Mayor, the City Commissioners, Police Department, the school she went to as a child, the Kiwanis Club, the Bayonne Merchants Board of Trade, the priest who baptised her, her grandparents, her great-grandfather and many other relatives and friends, business men and local store-keepers all participated in one of the biggest celebrations that this town has ever seen.

The newspapers all around greater New Jersey gave the event plenty of coverage with thousands and thousands of lines of stories heralding her appearance in advance, as well as the day after "Dee Day" was proclaimed by the Mayor.

All this preliminary work was accomplished in just seven days—just one week after Universal okayed the planned visit.

All in all, it was an outstanding demonstration of civic cooperation with plenty of love and affection bestowed on a young girl who made good. Practically everyone in Bayonne felt proud of her.

Universal News had its cameraman travel around all day with her.

Initially, we had a 40x60 enlargement of Miss Dee made up for our front lobby with necessary date announcing the "Day planned in her honor." Then the marquee announcements were put up. After that we ordered a 25x18 foot flag covering the center of the street next to the theatre. It stretched from one side of the street to the other, so all cars could see the announcement.

Five days before her arrival, teaser ads were placed on nine different pages, along with other ads. Front page stories were planted in local and surrounding city papers.

Followed the Mayor's proclamation of "Dee Day."

Universal's publicity department cooperated in furnishing pictures of Miss Dee when she was 18 months old, posing with her mother; and another when she was about five years old. These pictures, plus those contrasting with the way she looks as a glamorous star today, were reprinted in the local newspaper. Another story was used with Sandra and her teacher, to illustrate that she must still continue her education, as her tutor travels with her wherever she goes.

On the day before her appearance, we obtained wonderful cooperation from eight merchants and the Bayonne Times in a full two-page spread with the top heading reading "Welcome Home, Sandra Dee" stretching all the way across the two pages of co-op ads.

Our screen attractions of "Dee" Day were two of the pictures that led to her stardom,



Bayonne, N. J., recently paid tribute to native daughter Sandra Dee with a "Dee Day" highlighted by a showing of U-I's "The Snow Queen" at the DeWitt. Miss Dee is seen on the stage of the theatre with the "Queen of Bayonne," local beauty contest winner.

"Stranger In My Arms" and "Restless Years."

The star arrived in Bayonne with police escort to the front of the theatre as she officially cut a tape heralding the opening of the new spring season sponsored by the local merchants' board of trade. She then visited the school she attended as a child, met the children and members of the board of education in an auditorium ceremony. She was presented with a loving cup and an honorary diploma. Next was a luncheon at the Industrial Y.M.C.A. where she was honored by the Kiwanis Club. At each stop she was accompanied by Universal Newsreel cameramen and Bob Brown, master of ceremonies and disc jockey, WNTA, Newark, N.J. She was next interviewed by high school editors and the regular press. Next stop, was an autograph session at the Harris Rosenberg Company store, where police escort really had their hands full and finally had to call a halt as things began to get out of hand due to the mob on hand. Following a short rest, a real welcome home dinner was held at her aunt's home. This was to have been followed by a parade to the theatre; but the Universal publicity and exploitation department sure prayed hard for they had real snow coming down (not artificial snow from Hollywood) to help publicize "Snow Queen," in which Sandra Dee's voice is heard as one of the main characters in the cartoon feature. Well, the snow curtailed the parade; but we had St. Vincent's Drum and Bugle Corps and 40 sailors from the Bayonne Naval Supply Depot making up an honor guard for the star at the theatre. We had large searchlights outside to give a resemblance of a Hollywood premiere and throngs cheered and cheered as Sandra's limousine arrived and she was escorted into the packed theatre for her personal appearance.

Universal News Reel made up a 12 minute subject of her Bayonne welcome home tour. We thought enough of it to take a three column x eight inch ad announcing it when it was rushed to us to show. Incidentally, Sandra was so pleased with her trip here that she donated a 16mm print of this to the Board of Education of the City for future showing in any school or any organization desiring to show it at their meetings or assemblies.

Newspaper coverage continued all during, and even after, her visit; which as we said in the first place, was one of the bigest and most successful promotions ever undertaken by us and all of those who cooperated with us.

B | KIDS' MATINEES

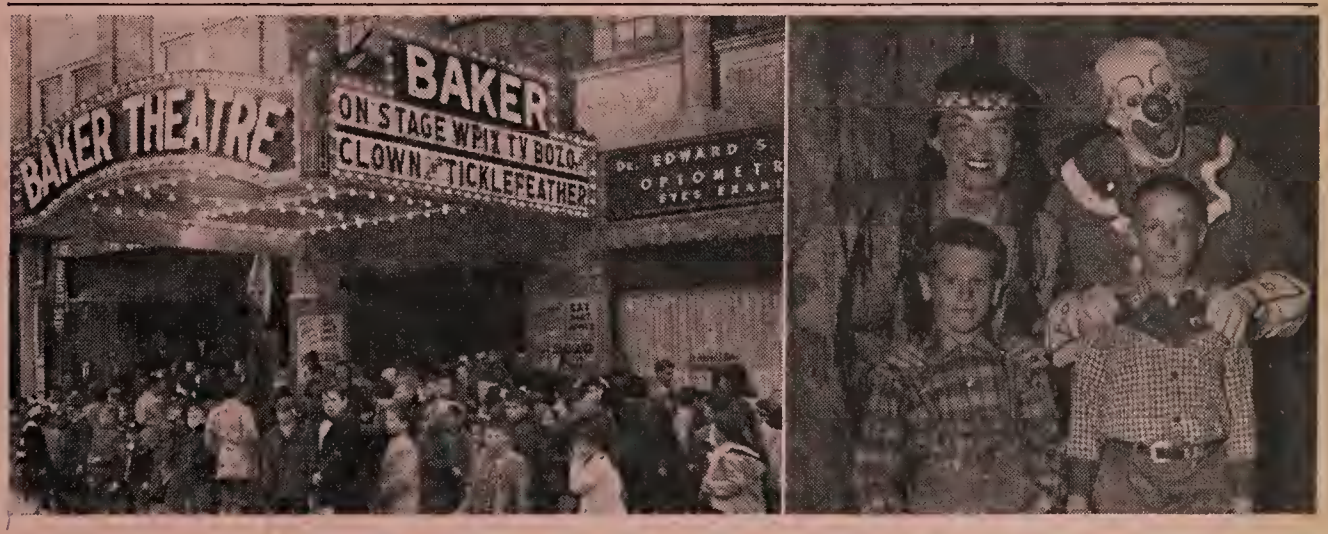
NUMBER B59

Kids Attraction Gets The Kids

THEATRE: **SW Baker,**
ADDRESS: **Dover, N. J.**
MANAGER: **O. Schoepe**

We recently broke records with a special Saturday matinee stage show for the kiddies with a 75 cents admission.

On stage was Bill Britton as "Bozo, The Clown;" and with him was his partner Doris Faye as "Ticklefeather" with Sunflower, from WPIX-TV.



Kids, kids, and more kids resulted from the recent personal appearance of Bozo, the clown, from WPIX-TV, at the SW Baker, Dover, N. J. Appearing with Bozo was Princess Ticklefeather with Sunflower, plus a special screen show for the kiddies.

Plenty of advance publicity by way of the newspapers, radio and TV helped in promoting this show and making it the high success it was. The Lake Land News ran a "Bozo" coloring contest with the 10 best color entries awarded a trip to New York City to appear on "Bozo's" television program. The 10 winners were selected from different towns and communities; and they were able to have all their friends and class-mates view this popular kiddie show which is rated as the number one television kiddie program hereabouts.

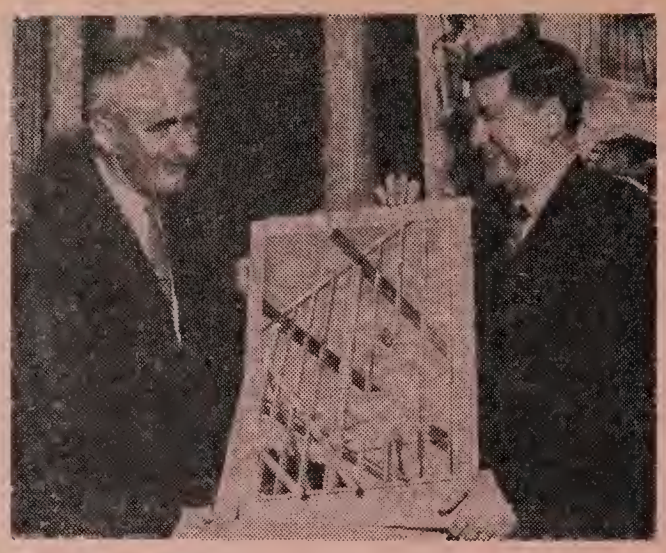
The local newspaper announced the attraction as a news item on their noon day radio program, which is tuned in by the population of all the surrounding towns. The two local and six out-of-town newspapers all ran advance publicity about the show.

The final week the show as plugged by Britton daily on his television program until the play-date.

The advance ticket sales, lobby displays, screen trailers, plus programs really put this show over.

All plugs with the exception of the screen trailer and a 40x60 lobby display were free.

And, boy, did our concession sales soar!



Jonas Rosenfield, Jr., right, Columbia executive in charge of advertising and publicity, shows a picture of Kim Novak, star, "Strangers When We Meet," to Carroll O'Rourke, advertising manager, Weyerhaeuser Lumber Company. Columbia consummated a $6,500,000 tie-up with 21 leading manufacturers centered around a special house being built for scenes in the film. Weyerhaeuser and other manufacturers will feature the house in their ads.

F | ARMED SERVICE

NUMBER F15

An All-Out Navy Tie-Up

THEATRE: **Fox Oakland,**
ADDRESS: **Oakland, Cal.**
MANAGER: **Jack McDougall**

An all-out tieup with the U.S. Navy—in all branches — recently paid off beautifully with many tie-ins for 20th-Fox's "Sink The Bismarck."

A 15 foot model of the U.S.S. Forrestal together with eight smaller models of other class carriers, cruisers, battleships and destroyers made an impressive foyer display. Another separate display was a five-foot model of the new atomic submarine, "Theo Roosevelt."

Signal flags were strung from the top of the roof down to the top of the marquee. There were eight strings in all with over 100 flags used.

Staff officers of the Alameda Naval Air Station, Oakland Naval Air Station, Treasure Island and Oak Knoll Navy Hospital were guests on opening day. Special notices were recieved in the Navy papers boosting the film.

A tie-up with Bantam Books gave us panel signs on 20 trucks used by the magazine distributors.

Windows were obtained in 50 stores on display of the paper-back book.

One hundred copies of the books were given free to patrons.

Special lobby-foyer setpieces were used three weeks in advance of opening. Attractive merchandise candy display provided a flash as patrons entered the theatre. Spotlighted in red, this display featured the sinking of the Bismarck.

G | STUNTS-BALLY

NUMBER G91

A Wow Of A Street Bally

THEATRE: **Trans Texas' Fine Arts,**
ADDRESS: **Dallas, Texas**
ACTING MANAGER: **Malcolm J. Thomson**

Prior to our engagement of 20th-Fox's "When Comedy Was King," we made it our goal to have everybody in town talking about the show; and this was mainly achieved by a street bally enlisting the aid of a beat-up jalopy.

Nine students of Southern Methodist University dressed in costumes of the 1920's and packed themselves into a Ford convertible of the same vintage. They rode all around the city and shots of the group were used in a deep three-column art break in the Dallas Morning News prior to our opening.

The car and kids also covered every suburban shopping center. The jalopy was suitably bannered and sniped and this phase of the promotion was covered by WFAA-TV and KFJZ-TV in addition to the local press.

A high point of the promotion was the visit by the group to the University Spring Carnival. This introduced "When Comedy Was King" to the college audience most effectively and was covered in the college newspaper.

On two consecutive Sundays we received stories and art in the entertainment supplements announcing the theatre would admit free anyone over 65 when accompanied by a paid admission. This offer was extended for our Saturday and Sunday matinees. The resulting stories stressed the fact that we were honoring Dallas citizens who belonged to the era when, indeed, comedy was king. Also, on opening night we admitted free anyone dressed as a silent screen personality. This was also covered by the press.

The entire promotion was accomplished at minimal cost to the theatre and as a result "When Comedy Was King" is now doing stand out business at the theatre.

Complete back seasons of these pink exploitation sections are available to subscribing theatres at 52¢ per set.



A group of Dallas teen-agers recreated the era "When Comedy Was King" when the 20th-Fox film of that title played the Trans-Texas' Fine Arts, Malcolm J. Thomson, acting manager.

THE NEW 1960
"Showman-of-the-Year"
CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$1000.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.



Woolworth's at 44th and Broadway, New York City, hit their customers inside and out with the sale of MGM's "Ben-Hur" products, games and books. The above counter display illustrates how.



Beverly Paulson, selected as "Miss Snow Queen" in connection with the New York engagement of Universal's "The Snow Queen" in some 90 theatres, receives a proclamation of Hans Christian Andersen Week from Queens Borough President John Clancy.



A tie-up between MGM and Quality Games, Inc., for "Please Don't Eat The Daisies" was featured at the recent Toy Fair at New York's Sheraton Atlantic Hotel. Throughout the country toy stores will be placing similar displays in prominent window and counter positions.



Crowds gathered on Market Street, San Francisco, recently to see and listen to a tribe of Indians from Berkeley perform traditional war and other dances to the quaint music of drums and bells to herald the opening of United Artists' "The Unforgiven," United Artists theatre.

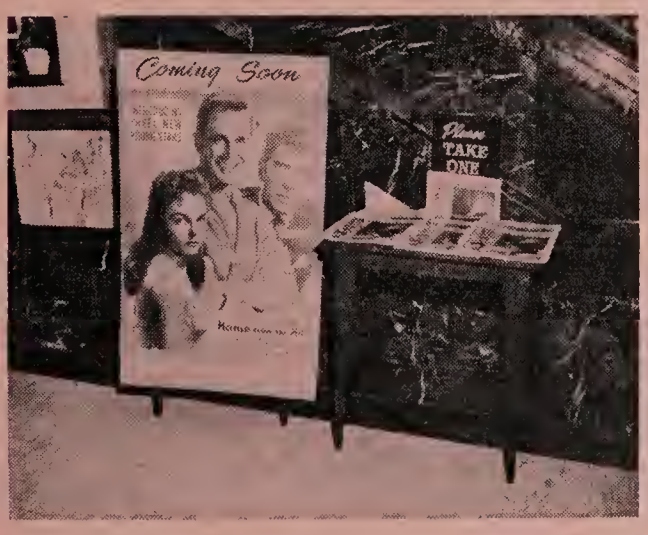
Exploitation of Pictures in Pictures



Ned Powers, program director, radio station WINZ, Miami Beach, Fla., is shown with Norma Curry, representing 20th-Fox's "Can-Can," Florida State Theatres' Sheridan. Occasion was a tieup with the film and record album in the local area.



Julie Marr, women's consultant and fashion spokesman in behalf of Columbia's "Once More, With Feeling," looks over her 20-city tour route to promote the film. Looking on are, left to right, Robert S. Ferguson, Columbia's national director of advertising, publicity and exploitation; Richard Kahn, exploitation manager; Jonas Rosenfield, Jr., executive in charge of advertising and publicity; and Myer Beck, producer's representative.



Lester Pollock, Loew's, Rochester, N. Y., made the distributing of pre-screen preview heralds on MGM's "Home From The Hill" easy by making them readily available in the lobby.



This lovely model carrying a bag o' credits for Columbia's "Who Was That Lady?" Loew's Orpheum, Boston, was recently used as street bally. She covered all downtown streets, stores, restaurants, hotels, etc., and gave out teaser fan photos. In addition, she visited newspaper and radio offices and was used as 'The Masked Lady' in a contest to promote the film.

COMPANY ASSISTS

MGM has arranged exploitation plans with North American Van Lines on "Please Don't Eat The Daisies" whereby the Lines, which appear in the film, will promote the picture. North American Van Line trucks will be equipped with banners on both sides carrying a "Please Don't Eat The Daisies" credit. Window displays and counter cards will be featured in all of the key offices across the country. Additionally, North American is including "Daisies" credit in its nationally-sponsored television shows. In New York City, in a tieup with Macy's department store double-truck ads appeared in the newspapers reading: "Who says such things can happen only in the movies?" See what a lot of fabric and a little paint can do in "Please Don't Eat The Daisies" the delightful new movie." Ten scenes from the film were featured on the page with the major space turned over to scenes from the film in which Doris Day charges a purchase of fabrics in Macy's.

PARAMOUNT has set a number of major national tie-ups on "Visit To A Small Planet." The Civil Air Patrol has named Jerry Lewis honorary "Recruiter-At-Large" for its youth program, and is featuring the comedian in 50,000 posters and continuous mailings to 2,000 Wing offices throughout the U.S. Another major tie-up is with Signet Books, which has just published a soft-cover edition of the Gore Vidal hit. Display posters and rack cards are available for promotions in department, drug and book stores, and other outlets. Jerry Lewis "space money" carrying full credit to "Visit To A Small Planet" has been printed in various denominations and is available to exhibitors at modest cost. In addition to a variety of banners and newspaper ads that have been prepared, two-color heralds are being made available, as well as posters, window cards, lobby photos and banner displays, all featuring Lewis in the space attire which he wears in the picture.

20TH CENTURY-FOX has begun work on a unique exploitation innovation designed to assure "Wake Me When It's Over" extensive audience saturation in two complete media. Producer Mervyn Le Roy has produced a special 15-minute short subject starring the host of top comedians who also star in "Wake Me." The subject showcases original bits by Dick Shawn, Erie Kovacs, Don Knotts, Robert Strauss and others and will be offered free to 500 TV stations around the country in advance of key city playdates. This short will then be edited down, becoming the regular theatre, cross-plug and teaser trailer. Another feature of the short is that further editing will change the footage into the series of 60 and 20 second television trailers and spot sales tools, that 20th Fox will use in its extensive TV campaign planned for the attraction. Thus, LeRoy has accomplished in one reel, a complete pre-sale program virtually guaranteeing advance audience saturation in at least two areas.



Rube Jackter, left, Columbia vice-president and general sales manager, and Russell V. Downing, president, Radio City Music Hall, New York City, are seen looking over a full-color poster of new star Capucine, following the signing of contracts which will bring the world premiere of "Song Without End" to the Music Hall this summer.

UNITED ARTISTS in its campaign for "The Boy and The Pirates" has set a tieup with the 32-page full-color comic book prepared by Dell Publications to be distributed to more 50,000 newsstands and retail outlets; with the Daisy Rifle Company to hit the national juvenile retail market via a promotion tie-in with 17,000 department stores and retail outlets with the Daisy Company setting window and store displays carrying cast and credits and local playdate announcements; and with the Hussco Shoe Company with some 21,000 independent retail outlets with window, counter displays and mailing pieces.

SAVE... these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

●

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for $1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Penna.

1960 EXPLOITATION INDEX

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CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. $3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

EQUIPMENT WANTED

WANTED: Theatre fan about 35,000 cu. ft. per min. Also 7½ HP motor. ROXY THEATRE, Mitchell, South Dakota.

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NEW EQUIPMENT

MARQUEE LETTERS. DURABLE MASONITE, BLACK or RED; fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—$1.00; 14"—$1.50; 16"—$1.75; 17"—$2.00; 24"—$3.00 (10% discount 100 letters or over $60.00 list). Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

HELP WANTED

PROJECTIONISTS WANTED, several situations, Northeastern Pennsylvania. State age, experience and salary desired in letter addressed to BOX 220, c/o M. P. EXHIBITOR, 246 N. Clarton St., Phila. 7, Pa.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

SEAT COVERS for all makes and models of theatre chairs, most of all colors and fabrics. HAYES SEATING CO., 1 Monica Pl., Baldwinsville, N. Y.

THEATRE CHAIRS recovered and rebuilt right at your theatre, also complete theatre remodeling. HAYES SEATING CO., 1 Monica Pl., Baldwinsville, N. Y.

LATE MODEL used theatre chairs, bought and sold. HAYES SEATING CO., 1 Monica Pl., Baldwinsville, N. Y.

THEATRES FOR SALE

FINEST 1ST RUN suburban theatre in Cincinnati. Like new. Seats 1,000. Year-round Air Conditioning. Off-street parking for 200 cars. Wide screen, RCA 4-track magnetic and optical sound. Price $225,000.00. Write J. T. ACKERMAN, 5804 Rapid Run Road, Cincinnati 38, Ohio.

500 CAR DRIVE-IN theatre in growing progressive payroll town in Oregon. Possession now. MARTIN REDDING, Realtor, 612 First Street, Newberg, Oregon. Write or phone JE 8-5313.

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AVAILABLE ON TIME! Complete Dual 35mm Outfit: Simplex E-7 Projectors, LL-3 Pedestals, 18" magazines, Brenkert Enarc lamps, 60A rectifiers, RCA sound. Excellent $2475.00. Available on Time. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W.

GOING FAST! B&H Filmoarc 16mm Sound Projector, High Intensity arc, rolling stand, 30A rectifier, 50W amplifier, 2—12" speakers in carrying case, coated lens. Excellent $975.00 (send for circular). Available on Time. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

TOP BUYS! Simplex rear shutter mechanisms, recently rebuilt, $165.00 pair; Brand new RCA MI-9030 soundheads, $575.00 pair; RCA Brenkert Enarc lamphouses, complete, with reflectors, only $275.00 pair; What do you need? STAR CINEMA SUPPLY COMPANY, 621 West 55th Street, New York 19, N. Y.

COMPLETE THEATRE EQUIPMENT, twin Motiographs with lenses, arcs, Ballantyne amplifiers, speakers, Screen $500. DR. FAITHE, Wakonda, South Dakota.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

WINDOW CARDS, BUMPER STRIPS. COLORPRESS, 2236 Fifth Avenue, Fort Worth 10, Texas.



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated thraugh a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

***A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.**

DRIVE-IN MANAGER. Immediate opening. Must be thoroughly experienced and best character. "WORKING MANAGERS" only! Personal interview required. **Apply ARMSTRONG THEATRES, Box 211, Bowling Green, Ohio. Phone 32881.** (427)

EXPERIENCED ASSISTANT MANAGER wants job in the Seattle area. Available May. Married, draft exempt, presently employed. Knows theatre operation from ads to inventory. Loves exploitation. **R. A. CANAAN, Pitt Theatre, Lake Charles, La.** (413)

MANAGER and/or PROJECTIONIST, 15 years experience all phases of theatre operation. Don't waste my time if you are not sincere. Available at once. PRescott 6-6133, St. Clair Shores, Mich. **BOX A413, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST/CINEMATOGRAPHER. 34. 13 years a projectionist—8 years cinematography. Unencumbered. Non-drinker. Available 2 June 1960. NM/Arizona preferred. **J. M. SULLIVAN, P. O. Box 86, Greenville, Texas.** (413)

POSITION WANTED: Managing or projection, or combination manager-projectionist. Over 19 years experience. Will consider anything worth while. References can be furnished. Indiana territory preferred. **C. B. RUTHERFORD, 1418 N. Warman Ave., Indianapalis, Ind.** (413)

MANAGER WANTED: Drive-In theatre in Indiana area. State age, experience, plus your references. **BOX D427, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

PROJECTIONIST, 25 years experienced, licensed in N.Y.C. and also in many other states. Former exhibitor, know theatre business from A to Z. Good ideas, etc. Married, live in Brooklyn, N. Y. **BOX C427, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

SEEKING Experienced Well Qualified Assistant Manager for first run Minnesota twin cities area. Must know concession operation and reports, also payroll records. Excellent references a MUST. Promotion possibilities. **BOX A427, c/a M. P. EXHIBITOR, 246 N. Clarian St., Phila. 7, Pa.**

WANTED: Motion Picture Theatre exploitation man to supervise exploitation and promotion for several theatres in one of the largest eastern independent circuits. If you have the goods, here's a real opportunity for an aggressive showman. Answer, giving full resume, references and availability for interview. **BOX B427, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

MANAGER WANTED for Southern New Jersey seashore resort theatre June 6—Sept. 11 (14 weeks). Good salary, automobile necessary, replies confidential. **BOX A420, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.**

Address all correspondence to— **The A-MAN Corner** { Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa.

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plus

Showmen's Trade Review

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Title .....

Address .....

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☐ Enclosed ☐ Or bill me

☐ $2.00 for one year

☐ $3.50 for two years

☐ $5.00 for three years

(Outside Western Hemisphere)

☐ $ 5.00 one year

☐ $ 8.00 two years

☐ $11.00 three years

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Start decorating now for DECORATION DAY!



SEE THE TRICK TEXT TRAILER!
HEAR THE FREE INTERMISSION RECORD!
SEE THE TRICK TV SPOTS! HEAR THE TRICK RADIO SPOTS! SEE THE PRESSBOOK RIGHT AWAY!

(And screen it, screen it, screen it!)

MOTION PICTURE

EXHIBITOR

Plus...
SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MAY 4, 1960

Volume 63 Number 24

IN TWO SECTIONS • THIS IS SECTION ONE



ACE Plans Exhib Buy Of Post-48 Pix

(see page 7)

Top Showmen Named By Judges

(see page 10)

C. Glenn Norris, assistant general sales manager, 20th-Fox, succeeded Alex Harrison in the top sales post last week. See story on page 7.

editorial: Spring Is The Silly Season (Part II) . . . see Page 3

AMERICA GOES "DAISY" DAFFY!

FIRST 150 SPOTS ARE "DAISY" DYNAMITE!

IT'S DOUBLE LAST YEAR'S EASTER BIZ!

IT'S 10% AHEAD OF XMAS-NEW YEAR'S "NEVER SO FEW"!

NECK AND NECK WITH "CAT ON HOT TIN ROOF"! GOLD-MINE!

IT TOPS PREVIOUS XMAS-NEW YEAR'S "SOME CAME RUNNING"!

7 NEW RECORDS AT MUSIC HALL (N. Y.)

Biggest Seven Days! Biggest Saturday!
Biggest Good Friday! Biggest Easter Sunday!
Biggest Easter Week! Biggest Easter Week-end!
Biggest non-holiday Week-day!

...AND STILL GOING STRONG ENTERING 5th WEEK!

BRAVO TO YOU ALL!

Metro-Goldwyn-Mayer presents DORIS DAY DAVID NIVEN in A Euterpe Production "PLEASE DON'T EAT THE DAISIES" co-starring Janis Paige • Spring Byington • Richard Haydn • Screen Play by Isobel Lennart • Based On the Book by Jean Kerr • In CinemaScope and Metrocolor Associate Producer Martin Melcher • Directed by Charles Walters • Produced by Joe Pasternak

42 Years of Service to the Theatre Industry

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MEMBER AUDIT BUREAU OF CIRCULATIONS



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MAY 4, 1960

SPRING IS THE SILLY SEASON (PART 2)

It was a storm of exhibitor protest via letters and phone calls that occasioned last week's editorial on the current rash of "bid before you see" features (SPRING IS THE SILLY SEASON), and the response to the editorial was equally as widespread.

Many exhibitors questioned the legality of the sales maneuver and brought their questions to us. Not being lawyers and understandably confused ourselves by some of the seemingly questionable pronouncements issuing from the Justice Department, we queried that Department as follows:

"Paramount Pictures has informed exhibitors that they will be required to bid for the features, "PSYCHO" and "BELLBOY" without being able to screen either one. This seems to us a flagrant violation of the spirit and letter of the consent decrees which were designed to protect exhibitors from such cavalier treatment. No theatreman can intelligently bid for a film he has not been allowed to screen, and all explanations to the contrary are sheer nonsense. The former is made by Alfred Hitchcock and the latter by Jerry Lewis. Both gentlemen have had successes and failures in the past. Who's to say which category these will fit into. Our questions—"Can this be legal? Is there no recourse for the exhibitor asked to bow to these ridiculous demands or forfeit all chance of playing the picture?" Please advise us so we can answer the protests of many of our subscribers who feel they have gotten the short end of things from your department in the past."

Our telegram brought the following reply from Robert A. Bicks, Acting Assistant Attorney General, Antitrust Division. We are reprinting it in full in the hope that it will clear up the legal questions involved even if it may leave the ethical issues still a bit cloudy.

"Receipt is acknowledged of your telegram of April 22, 1960, addressed to Mr. Maurice Silverman of the Antitrust Division, concerning the solicitation of bids by Paramount Pictures for the feature pictures PSYCHO and BELLBOY without these pictures being screened for the exhibitors involved in the bidding.

"There is no requirement in the judgments entered in the Paramount case compelling the defendant distributors to screen pictures before soliciting bids for them. Accordingly, we cannot compel Paramount to conduct such screenings. It is, and has been, our position, however, that all exhibitors in a given competitive situation must be treated equally in this respect. Therefore, if a picture is screened for any of the exhibitors from whom bids are solicited in a given competitive situation for a given run, it must be screened for all of them.

"We entirely appreciate the disinclination of an exhibitor to bid for a picture without having seen it, and we have on a number of occasions discussed the matter with distributors in an effort to keep the number of instances in which this is done to a minimum. It has been the contention of the distributors with whom we have discussed this matter that there are times when the exigencies involved in the releasing of a picture make it difficult, and even impossible, for a distributor to wait until a picture is screened before soliciting bids, but we have always urged distributors to avoid doing this as much as they possibly can. As already indicated, we cannot compel the solicitation of bids to wait until the picture is screened for the exhibitors involved in the solicitation.

"We propose to advise Paramount that its procedure with respect to PSYCHO and BELLBOY have given rise to complaints on the part of exhibitors."

To sum up, it would seem that there is no violation of the consent degree involved so long as all exhibitors in a competing situation are equally informed.

In an attempt to get at some of the reasoning behind the "blind buying" policy, we also queried Paramount. The answers, while no attempt to justify the procedure as common practice, certainly prove that distributors have their problems, too.

"BELLBOY" is set for the important summer playing time and has not yet been completed. It had to be made available to bidding in order to receive assigned playdates and represents an exception rather than a rule. This makes sense.

As for "PSYCHO," the handling of the film is completely in the hands of Alfred Hitchcock and his representatives. Paramount, as the releasing agency, is bound to respect his wishes whether they make sense from an exhibitor's point of view or not.

We went out after the facts in this story because we are a news medium and desired to present these facts to our subscribers who had queried us. We are not a policing agency but a service publication.

More than once a theatreman has told us that the only reason he keeps silent in such situations is because he must do business with the offending company and fears reprisal. We can understand his decision but can't condone it.

Waiting for someone else to fight our battles means that those battles will be lost.

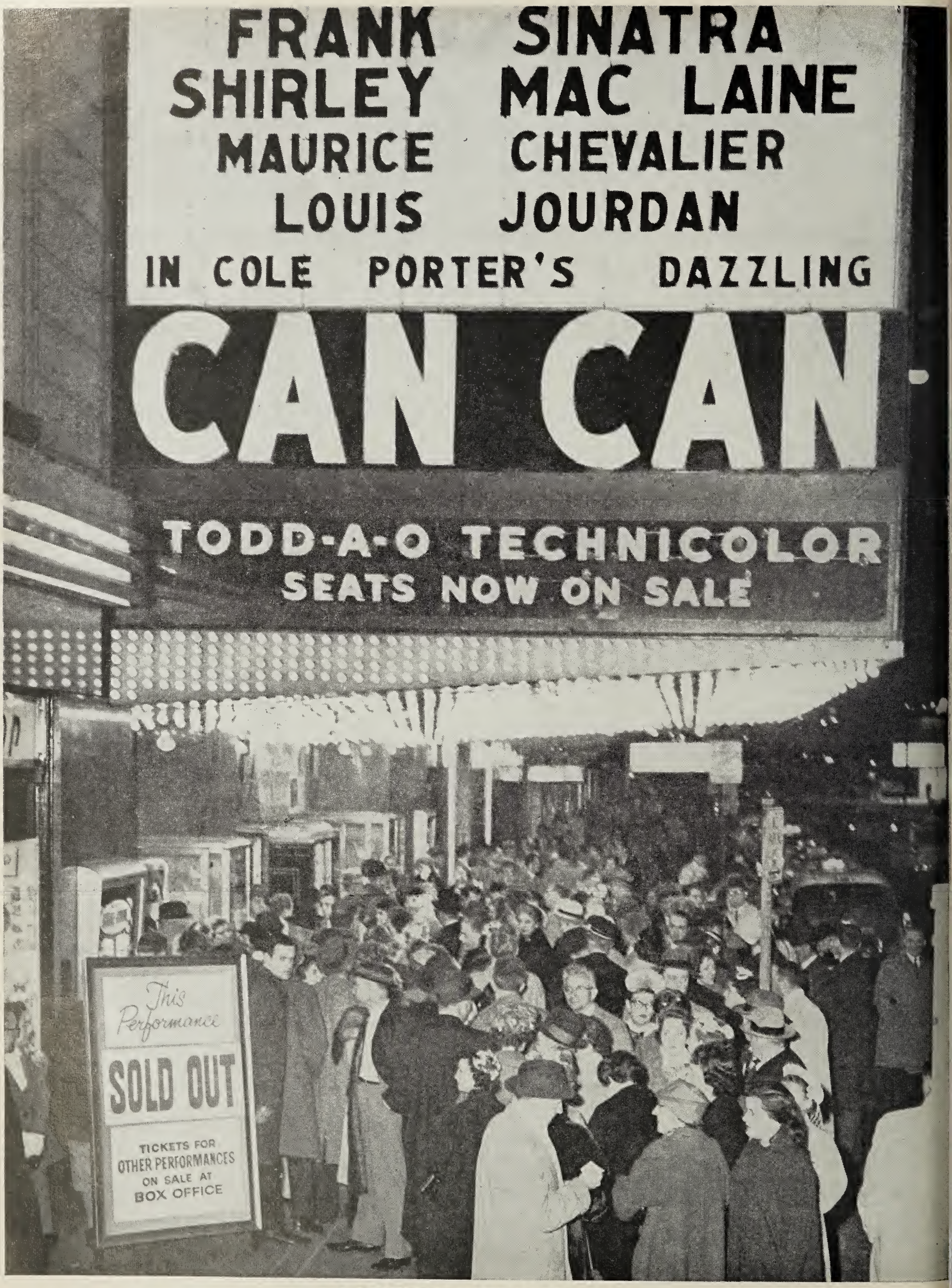
Meanwhile, it is still spring and the silly season is still with us.

Fresh from the "ELMER GANTRY" screening in Chicago and nowhere else (also legal, according to the Justice Department) comes another piece of surprising news from United Artists and another new wrinkle to film distribution.

Stanley Kramer's "INHERIT THE WIND" was screened last week in New York City. That's not news in itself, but let's follow a little longer. Bids in competitive areas on the film are due on May 5. Still not news, you say, and you're right. But here's the payoff. The picture will not be available until Nov. 2—and that is news.

The reason for the unseemly haste to receive bids and the equally unseemly late date for release? Your guess is as good as ours. It is probably the work of that "faceless" man, the producer's representative.

If it weren't so mystifying, it would be funny.



A FAMILIAR SIGHT IN CHICAGO

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From WASHINGTON, D. C.

I am writing to ask you a very important question. Could you possibly send me a copy of your THEATRE CATALOG which was enclosed in your April 6 edition of MOTION PICTURE EXHIBITOR? I received one but I seemed to have lost or misplaced it somewhere. I hunted and hunted for it but I cannot seem to find it anywhere. I would very much appreciate it if you could send me another copy of the April 6 edition of EXHIBITOR, the THEATRE CATALOG, and also the SERVISECTION part which you sent with it. The reason that I am asking this favor of you is that I like to save both the pink REVIEW sheets which you send out each second week plus the magazine, MOTION PICTURE EXHIBITOR, for future reference. I hope this will cause you no great time and trouble. I would very much appreciate it and I promise after this I will really hold on to your material. Thank you very much, gentlemen, for your time and trouble.

PAUL E. MARKS

EDITOR'S NOTE: No trouble at all! We consider our SERVISECTION and REVIEWS tops in service and it's nice to know our subscribers agree.

From ESTES PARK, COLO.

I think your SERVISECTION is excellent. I have been an exhibitor for 47 years.

RALPH GWYNN
Park Theatre

EDITOR'S NOTE: Thanks. We hope we can serve you for many years to come.

From HOLYOKE, MASS.

Thursday morning, April 21, in the ballroom of the Roger Smith Hotel before nearly 150 business men and guests attending the monthly Chamber of Commerce Salute breakfast, I was presented a bouquet of recognition and my second exploitation citation this year from your editorial board with the following introduction as the first recipient on the program:

"A bouquet of recognition and this ACHIEVEMENT CITATION to John Havens, a chamber member and manager of the Victory Theatre since September 1, 1959, for his promotional idea of reviving organ interludes during intermissions at the Victory for an eight week series.

"'This citation is presented by the Editorial Board of MOTION PICTURE EXHIBITOR, the leading national trade magazine of the motion picture industry, in recognition of activities in theatres that they feel have the originality and ticket selling force to nominate the originating manager on a world-wide ballot to select the five leading Showmen of the Year as chosen by a Committee of 100 theatre circuit executives after their study and secret vote to select the best five to share in a minimum of $1,000 in prizes. This is John's second citation this year, and with this presentation go our best wishes and congratulations, John Havens—"



John H. Havens, manager, Victory, Holyoke, Mass., receives MPE Exploitation Citation as an outstanding showman. Presenting Havens with the citation are William McGogan III, center, assistant managing director, Holyoke Chamber of Commerce, and Ralph O'Connor, acting host for Chamber of Commerce.

Thank you for the ACHIEVEMENT CITATION, and thank you for the pleasure and information from your excellent magazine which I would not be without each week.

JOHN H. HAVENS, Mgr.
Victory Theatre

EDITOR'S NOTE: Congratulations! When a community realizes the importance of a theatre, this whole business seems worthwhile. Keep the entries coming. A new "Showmen of the Year" contest is now underway.

From GRAND FALLS, NFLD., CANADA

A few lines to tell you that I am once again interested in your magazine. My favorite items are "BROADWAY GROSSES" and the famous Pink REVIEWS. To me, the REVIEWS are of the greatest importance. As pictures are played here on their first runs, these REVIEWS can be filed for years because they would be of importance in case certain movies return on the second run basis or as reissues.

I liked your build-ups of "BEN-HUR," "BIG CIRCUS," "SOLOMON AND SHEBA," "FLY," "SAY ONE FOR ME," "DOG OF FLANDERS," just to name a few. I also like your yellow SERVISECTION but these are only good for a two-week period, because as new ones arrive, certain movie titles and minute times are changed, plus the release dates.

But the point I like to mention is that in the pink REVIEWS of 1959-60 season so far, I am minus the issue of Sept 23. This issue contains the reviews of "THEY CAME TO CORDURA," "YESTERDAY'S ENEMY," etc. If there are copies of this issue still available, I would be deeply appreciative if you would send me an issue as I would like to have the full season.

GERALD P. EDWARDS

EDITOR'S NOTE: Happy to oblige! Don't save the Yellow SERVISECTION as they are brought up to date every other week.

From SALT LAKE CITY, UTAH

You have a fine magazine in MOTION PICTURE EXHIBITOR. I use it constantly so here is my subscription for the next three years. One thing we need in small theatres is more kiddie shows for Saturday matinees. So many pictures today are not suitable and we have about exhausted replays on what companies we now have prints on. How about some of the good children's pictures of about five to 10 years ago. If companies would put one print of a lot of these in service in each exchange and publicize it, I'm sure they would get more than enough bookings to warrant their doing so.

G. W. BOWLES, Manager
Murray Theatre

EDITOR'S NOTE: Mr. Bowles has a point. Perhaps these oldies, long since written off the books by distribution's auditors, contain some hidden gold. It seems an experiment is in order. What do other readers think of the idea?

From McCOMB, MISS.

Enclosed is our check for 33 subscription renewals to MOTION PICTURE EXHIBITOR from March 1960 to March 1961.

We are well pleased with the progress of your publications and if there is anything that I can do to help you, please feel free to call one me.

T. G. SOLOMON
Gulf States Theatres, Inc.

EDITOR'S NOTE: Welcome aboard! Your kind words make the effort worthwhile. If we can be of any assistance to you, just holler.

From BRUSH, COLO.

Your editorial "REVOLT OF A WHIPPING BOY" (April 13) hit the nail right on the head. Hats off to Mr. Little and to you for reprinting his letter. Maybe what we need is more newspaper men who understand the theatremen's problems. It would sure help!

JOE MACHETTA, Owner Manager
Emerson Theatre

EDITOR'S NOTE: We agree! We could also use more exhibitors who are willing to battle unjustified criticism. Let's stand up and be counted.

From BROOKLYN, N.Y.

Enclosed is check to renew my subscription to the greatest value in the business. I wouldn't think of being without it. Best wishes, lots of luck, and keep up the good work.

AL KLEIN, Manager
Rogers Theatre

EDITOR'S NOTE: Thanks! Same to you! We will!

NEWS CAPSULES

BROADWAY GROSSES

Holdovers Keep Pace

NEW YORK—Business remained steady in the Broadway first-runs last week-end with mostly holdover product.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"FLAME OVER INDIA" (20th-Fox). Paramount reported $30,000 for opening session.

"PLEASE DON'T EAT THE DAISIES" (MGM). Radio City Music Hall did $105,000 on Thursday, Friday and Saturday, with the fifth week sure to top $150,000. Stage show.

"THE UNFORGIVEN" (UA). Capitol reported $28,000 for the fourth week.

"BEN-HUR" (MGM). Loew's State, with reserved seat policy, announced the 23rd week tallied $45,844.

"CONSPIRACY OF HEARTS" (Paramount). Victoria announced the fourth week as $7,000.

"THE FUGITIVE KIND" (UA). Astor reported $28,000 for the third week.

"OUR MAN IN HAVANA" (Col.). Forum claimed the 14th week as $8,500.

"WHO WAS THAT LADY?" (Col.). Criterion had a $26,000 third session.

"CAN-CAN" (20th-Fox). Rivoli, on reserved seat basis, claimed $40,000 for the eighth week.

License Fee Cut Vetoed

ALBANY—Governor Nelson A. Rockefeller vetoed the Savarese film license fees bill on the ground the revenues the State would receive under it "would not even suffice to cover the administrative costs of the licensing function."

He added, "The budget and workload of the Division of Motion Pictures in the Education Department should be carefully reviewed by the Commissioner of Education and the Director of the Budget, prior to the preparation of the proposed 1961-62 executive budget, with a view toward reduction of administrative costs without adversely affecting the quality of the services."

"INHERIT THE WIND" An Explanation

MOTION PICTURE EXHIBITOR contacted United Artists sales chief James Velde concerning the screening policy on Stanley Kramer's "Inherit the Wind" (see editorial page); this was his explanation.

The picture was screened on April 26 in New York and bids were asked from nine spots by May 5. The film will be released in these nine spots, as indicated in our editorial, on Nov. 2 or Nov. 10. General release will take place at Christmas.

Velde explained that this was decided on following exhibitor requests to producer Kramer to build up as great a public "want-to-see" as possible prior to release. Another screening is scheduled for Los Angeles on May 12, and no prints are available at present for a wider screening policy. Screenings will be scheduled as soon as possible.

Skiatron In No Shape To Establish Toll-TV

WASHINGTON—It was disclosed last week that the Skiatron Electronics and Television Corporation is in no position at this time to establish its proposed pay-TV system.

Last December, the Securities and Exchange Commission suspended trading in Skiatron common stock on the American Stock Exchange and in the over-the-counter market. The SEC said investors had not been given enough information about the company's situation.

In a hearing before the SEC, the status of the New York company is disclosed in a stipulation approved by all parties involved. This stipulation details the circumstances that the SEC contended were not known to the investing public.

James M. Landis, Skiatron's attorney, asked that the stipulation not be made public until negotiations over pay-TV, which he said were in progress between Skiatron and a major company, were completed.

The members of the SEC were reached at a conference in Atlantic City, N. J., however, and ruled that the document should be made public at once.

The stipulation says Skiatron has no source of income at present sufficient to finance a pay-TV system.

Skiatron has a contract with Matthew M. Fox and Fox's Skiatron of America, Inc., which makes him responsible for the commercial development and promotion of the company's TV system.

The stipulation notes that Skiatron must rely on Fox to finance and promote its pay-TV system and adds that Fox is at present unable to do this.

Fox, according to the document, owes four million dollars, a substantial part of which is past due.

The stipulation says Skiatron of America has no funds for operations and has liabilities of almost $4,650,000. It says Skiatron of America has only $1,000 in cash and other assets of about $17,000.

Fox Cites Production Loss

NEW YORK—In the company's annual report for the year ended Dec. 26, it was revealed that 20th-Century-Fox since 1956 has received an aggregate of $26,215,000 from its contracts with National Telefilm Associates covering TV rights to 475 pre-1948 releases.

Contracts with NTA further call for minimum future rentals of $34,790,000, including $5,285,000 due this year; $2,590,000 in 1961; and $700,000 in 1962.

In the report on oil developments at the 20th-Fox studio it is shown that through Feb. 29 total production value of oil and gas was $10,353,296.

Spyros P. Skouras, president, said all departments at 20th-Fox, except that of production were profitable and anticipated that the production department will have a profitable year in 1960, based on results of pictures released thus far and the lineup scheduled for the balance of the year.

FILM FAMILY ALBUM

Arrivals

Leon Cohen of Philadelphia's Vine Street Screening Room became a grandfather last week when his daughter, **Mrs. Audrey Kinberg**, Allentown, Pa., gave birth to a nine pound, three ounce baby boy.

Obituaries

Manuel A. Behrend, 75, Behrend Cine Corporation, Chicago, died recently.

George W. Evans, 67, former theatre operator at Brookfield, Mo., died at Clarinda, Iowa.

Harry A. Lande, 77, pioneer silent movie producer and later film distributor, died in a San Antonio hospital recently. He had lived in San Antonio 15 years following his retirement. In 1928, he was associated with Warner Brothers in the distribution of equipment for Al Jolson's "The Jazz Singer," the first sound movie, and in the mid-1930's was a distributor of championship boxing match films. He is survived by three sons, two daughters, one brother, and five grandchildren.

Samuel W. Neall, 75, a partner in Alliance Theatres, Chicago, died recently.

William Savits, 63, manager, Civic, Portsmouth, N. H. for many years, died suddenly. He is survived by his widow, his mother, a son, and a daughter. Funeral services were held at Newton Center, Mass.



Vice-president and foreign general manager Americo Aboaf, standing, addresses U-I's recent "Spartacus" European conference. Present were Fortunat Baronat, U-I director of foreign publicity; Marion F. Jordan, Continental supervisor; D. J. Granville and John Nelson-Sullivan, Great Britain; Karl Jungmarker and Loulou Lindborg, Sweden; Rene Delcourt, Christian Cocteau, and Louis Piret, Belgium; Orlando Calvo and Ermete Santucci, Italy; Lutz Scherer and Horst O. Hermanni, Germany.

ACE Plans Exhib Buy Of Post-48 Pix

Exhib Contributions, Guaranteed Playdates Would Finance Program To Keep Films From TV

NEW YORK—At a meeting of the American Congress of Exhibitors last week at the Park Sheraton Hotel, action to establish an agency to negotiate for post-1948 pictures for re-release to theatres was taken by the national committee.

Si Fabian, chairman of ACE, said that to assure the success of the proposed agency's program efforts would be made to "organize all exhibitors" to guarantee enough playdates to encourage the companies to make deals for the reissue of pictures in the post-'48 libraries, and for the organization of "national ad campaigns" to promote the pictures acquired by the agency in an effort to keep them off television.

It was said that the acquisition of the pictures would be financed by "exhibitor contributions."

A committee to formalize the structure of ACE was set up with Emanuel Frisch as chairman, and comprising Irving Dollinger, Albert M. Pickus, Max A. Cohen, and William Forman.

A sub-committee of ACE's Committee on Industry-Government Relations was reported in Washington recently "to present the viewpoint of exhibition on the subject of film companies' participation in toll TV to Robert Bicks, assistant attorney general in charge of the anti-trust division. This committee was headed by Sol A. Schwartz and included Frisch, George Kerasotes, Dollinger, Stuart Aarons, Sumner Redstone, and Herman M. Levy. Fabian accompanied the subcommittee on its visit to the Department of Justice. The fact that Paramount is in the toll-TV field and that MGM and 20th-Fox are rumored to be planning to go into it was brought to Bicks' attention.

The producer-distributor-exhibitor relations committee of ACE, headed by Al Myrick, and comprising Eugene Picker, John B. Schuyler, and Dollinger, reported and stated, "Since conciliation has not been the success that it was hoped it would be, we trust that meetings between the ACE committee and presidents and sales managers of the distributor companies will result in some method of rapid easement of local problems."

Fabian reiterated his "faith in the future" and predicted that "a profitable theatre business, changed though it will be, is ahead of us, and we as united exhibitors can protect and maintain ourselves until the revolution has run its course and we achieve the stability of a new era."

He added, "Despite the mirage of pay TV millions, the economics of Hollywood require the theatre customer and the theatre revenue. We are willing to cooperate, but we are determined to have a voice in our own future. Although we will go it alone if necessary for self-protection, we still believe in cooperation between the basic divisions of the industry."

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 30 cents per share on the common stock payable May 25 to stockholders of record May 9.

Writers-AMPP At Impasse; Prolonged Strike Seen

HOLLYWOOD—Negotiations between the Writers Guild America and the AMPP collapsed last week following a session which was expected to end the 15-week strike.

Charles S. Boren, executive vice-president, AMPP, said, "We regret that our efforts to settle the writers' strike and reach agreement on terms of a new contract have thus far not been successful. At the present time the differences are so substantial as to indicate a prolonged continuance of the strike."

Negotiations will continue, but no further meetings are scheduled.

Fox Earnings Slip; Better Days Ahead

NEW YORK—Twentieth Century-Fox reported consolidated earnings of $4,163,135 for the year ended Dec. 26, 1959. This amounted to $1.78 per share on the 2,338,536 shares of common stock in the hands of the public, as compared with earnings for 1958 of $7,582,357, or $3.30 per share on 2,293,186 shares.

The above figures reflect a change in amortization policy relating to the cost of productions of participants. Heretofore, these costs had been written off from the receipt of film rentals as they came in throughout the world, and when insufficient, special write-offs were provided from time to time.

In order to place the cost of productions of participants on the same conservative basis which the company applies to its 100 per cent-owned pictures, the company applied in 1959 the 65-week period of write-off uniformly to such picture costs.

The effect of the change was to reduce inventories as of Dec 26, 1959, by $4,442,000 in addition to $4,450,000 which had already been provided for during the year. Included in the $4,442,000 was $1,919,000 applicable to prior years (or $879,382 after federal income taxes), which was charged directly to earned surplus. The charge to current earnings in the fourth quarter of 1959 was $2,523,000 in addition to $2,500,000 already provided for.

The company estimates that earnings for the first 13 weeks of 1960 will be substantially better than the same period of 1959 when 41 cents a share was earned.



Abe Dickstein, right, 20th-Fox New York branch manager, was recently inducted as president of Cinema Lodge B'nai B'rith at a luncheon at the Hotel Astor. He is seen here with Harry Brandt, chairman of the affair, left, and Alfred W. Schwalberg, retiring president.

Fox Names Norris To Succeed Harrison

NEW YORK—Pursuant to his own request, 20th Century-Fox general sales manager Alex Harrison has been relieved of his position, Spyros P. Skouras, 20th-Fox president, announced last week.

C. Glenn Norris, assistant general sales manager, will assume the post of general sales manager, effective immediately, Skouras also announced.

Norris, a member of the sales staff since 1923, was termed by Skouras "a man who has served our company for the past 31 years in every phase of distribution and who, because of his sincerity, fine qualities of showmanship and leadership has my complete and wholehearted support as well as that of each of our home office executives and Buddy Adler and his studio organization."

Norris first worked at 20th-Fox in the company's Washington branch. He subsequently served as manager of that branch, as Atlantic division and central-Canadian division manager, and was named assistant general sales manager in 1959.

In his post as assistant sales manager, Norris has directed the sales policies for such specially-handled 20th-Fox attractions as "South Pacific" and the current "Can Can."

Skouras praised Harrison, the outgoing sales manager, calling attention to "the faithful service he has performed for the film company over the past 25 years."

Harrison joined 20th-Fox in 1935 as a poster clerk in the San Francisco branch and subsequently served as San Francisco branch manager, Los Angeles branch manager, home office representative, and western division sales manager.

Telepix Acquires 400 Shorts

NEW YORK—National Telepix has acquired distribution rights to 400 Hal Roach comedy classics for television syndication, it was announced by David Dietz, president of National Telepix.

Featured in the group are such famous silent screen comedy stars as Laurel and Hardy, Charlie Chase, Andy Clyde and Billie Bevan, Snub Pollard, Ham and Bud, Paul Parrot, Will Rogers, Lionel Barrymore, Slim Summerville, Jackie Cooper, Mabel Norman, Ben Turpin, Mickey McGuire (Mickey Rooney), Harry Langdon, Billie West and the Keystone Cops. Each unit will run 13½ minutes.

With the acquisition of the new properties, National Telepix is continuing its program of updating a growing library of early screen comedies for today's vast new audience of youngsters who have never been exposed to them, Dietz declared.

Va. Trust Suit Settled

WASHINGTON—The antitrust action of the Redstone Drive-In Theatres' Lehigh Drive-In, Church Falls, Va., was settled last fortnight. The spot will henceforth have the same availability as two indoor theatres at Alexandria, Va., the Richmond and the Virginia, both operated by Alexandria Amusement Company. Settlement was reached after five days of trial in Federal District Court.

Paramount Schedules 27 Features For Production In Next 18 Months

LOS ANGELES—Three multi-million dollar pictures individually starring John Wayne, Danny Kaye, and Frank Sinatra were announced last week by Jack Karp as among 27 major Paramount pictures scheduled for production during the next 18 months.

Karp, vice-president in charge of production, revealed the accelerated production program at the national sales convention at the studio.

Twelve of the 27 already have been cast with top star names. Four other pictures are now in production.

Currently in production are Hal Wallis' "All In a Night's Work," starring Dean Martin with Shirley MacLaine with Joseph Anthony directing, and "G.I. Blues," starring Elvis Presley and Juliet Prowse, directed by Norman Taurog; Ray Stark's "The World of Suzie Wong," starring William Holden and Nancy Kwan, with Richard Quine the director; and William Perlberg-George Seaton's "The Pleasure of His Company," starring Fred Astaire, Debbie Reynolds and Lilli Palmer, which was halted by the actors' strike and will be completed this fall.

The formulation of Paramount's release schedule for this fall and winter highlighted the second session of the convention.

As announced by George Weltner, vice-president in charge of world sales, the release schedule will see the Thanksgiving debut of "G.I. Blues" and the Christmas holiday opening of "CinderFella," starring Jerry Lewis and Anna Maria Alberghetti.

Weltner indicated that both "The World of Suzie Wong" and Marlon Brando's "One-Eyed Jacks," co-starring Karl Malden, Pina Pellicer and Katy Juardo, will be released on a limited scale before the year-end to qualify for Academy Award nominations.

Other pictures discussed and being readied for release during the fall-winter period are Dino DeLaurentiis' "Under Ten Flags," starring Van Heflin, Charles Laughton, and Mylene Demongeot; Roger Vadim's "Blood and Roses," in Technirama and Technicolor, starring Mel Ferrer, Annette Vadim and Elsa Martinelli; Maleno Malenotti's "The Savage Innocents," in Technicolor and Technirama, starring Anthony Quinn and Yoko Tani; Ponti-Girosi's "A Breath of Scandal," in Technicolor, starring Sophia Loren, Maurice Chevalier and John Gavin; and George H. Brown's "The Boy Who Stole a Million," now filming in Spain.

May Add To Loew's Board

NEW YORK—It was announced last fortnight that a special meeting of Loew's Theatres' stockholders will be held at Loew's 72nd Street theatre on May 26 for the specific purpose of acting upon a proposal to increase the number of directors.

It was indicated that the additional seats will go to the Tisch Hotel interests, who now have four representatives.

The corporation's bylaws at present provide for a board of from six to 10 directors; the actual strength is nine. Stockholders will be asked to authorize an increase to 15.

The Tisches now own Loew's Theatre holdings variously reported at 675,000 to 700,000 shares and through Wall Street allies control another 400,000. If the additional directorships go to the Tisch interests, they will have full control of the company.

The Tisch interests have wholly harmonious relations with president Eugene Picker of the company, it is understood.

Third Generation Joins Schoenstadt Theatre Firm

CHICAGO—Arthur Schoenstadt, Jr. has joined the firm of H. Schoenstadt and Sons, Inc., here as assistant to the president. The announcement was made by Arthur Schoenstadt, president and chairman of the board of the film, theatre owners and operators in the Chicaga area for over 50 years.

Schoenstadt, Jr., the third generation of Schoenstadt theatre clan, had been employed by Martin E. Segal, Inc., pension and welfare consultant firm, as a junior executive.

H. Schoenstadt and Sons opened their first theatre in 1908. Their newest theatre is the 53 Outdoor near suburban Palatine, which opened on April 29.

TV Trial Continues

NEW YORK—Screen Gems opened its defense last fortnight in Federal Court against Government charges of block booking in sales to television.

Burton Hanft, former vice-president of SG, under cross-examination by Leonard Posner, Goverment prosecutor, admitted that SG never prepared a price list of individual pictures in marketing its product to TV outlets and had never priced its pictures individually.

Seymour Chaikin, Bennett-Chaikin, Inc., market researchers, testified on behalf of C & C super Corporation, that a survey prepared by his firm showed that there was always product available for purchase by TV stations.

Former Screen Guild sales executive Ben Colman, and George Hankoff, a SG salesman, testified that TV stations could always negotiate for as few or as many of the pictures in the SG library as they cared for.

Other defendants are United Artists, MGM-TV, associated Artists Productions, National Telefilm Associates.

Judge Archie O. Dawson said he looked forward to having the trial conclude by the end of its eighth week.

Col. Dividend Set

NEW YORK—Columbia announces that the board declared the regular quarterly dividend of $1.06¼ on the $4.25 cumulative preferred stock, payable May 16 to stockholders of record May 2.



Seen at the recent opening of United Artists' "The Fugitive Kind" at the Astor, New York City, are William J. Heineman, UA vice-president; Mrs. Heineman; their son, John; and Miss Lydia Jordan.

AA Toppers Conduct National Sales Meet

NEW YORK—Allied Artists' domestic and Canadian division and branch managers met last week with key personnel from the studio and the New York home office during a three day national sales convention in Chicago, headed by Morey R. Goldstein, vice-president and general sales manager. The meetings were the company's first national convention since 1956. During the intervening years the sales conferences were conducted at regional confabs.

The Allied Artists contingent from the New York office included, in addition to Goldstein, Edward Morey, vice president; L. E. Goldhammer, eastern division sales manager; Arthur Greenblatt, special sales representative; Roy M. Brewer, manager of exchange operations, and Lloyd Lind, general sales manager of Interstate Television.

From the studio came Steve Broidy, president; Sandy Abrahams, director of advertising and publicity; and Harold Wirthwein, western division sales manager.

The Canadian group was headed by Nat Taylor, Oscar Hanson, and Douglas Rosen, and included Jack Bernstein, Dave Griersdorf, and Morris Diamond.

Broidy outlined the company's future plans, and Goldstein discussed important upcoming releases including, "Pay or Die," "Hell to Eternity," "Raymie," "I Passed for White," "Sex Kittens Go to College," "Bluebeards Ten Honeymoons" and the soon to be produced "The Plunderers." Advertising, publicity and exploitation campaigns on the forthcoming pictures were discussed by Abrahams.

DeMille Installing 70mm

NEW YORK—The De Mille, a Walter Reade theatre, will be closed for several weeks to complete the second phase of the renovating program announced last fall, it was revealed by Walter Reade, Jr., circuit presiden.

Installation of 70mm projection and a completely new sound system will be completed during this period. Also scheduled is the installation of a new air-conditioning system, a greatly enlarged and refurbished lobby and front, and two new side box-offices.

In making the announcement, Reade stated, "Since the air-conditioning project had to be done at this time to be ready for the oncoming warm weather, it was decided to do the entire job now including the 70mm installation in preparation for the world premiere of "Spartacus" on Oct. 6, 1960."

SG, U-I Suit Completed

NEW YORK—Decision was reserved by Federal District Court Judge William B. Herlands following summations by both sides in the Government's anti-trust suit against Columbia Pictures' Screen Gems subsidiary and Universal Pictures.

The action charges that the contract under which SG released U pictures to TV violates the anti-trust statutes in that it eliminates a competitor.

Judge Herlands ordered briefs be filed by all parties by May 26.

SW Extends Schlanger

NEW YORK—Ted Schlanger, former Philadelphia zone manager, has extended his contract with Stanley Warner Corporation for his services as adviser and consultant to the senior officers of the company. His primary duties presently will be in assisting Nat Lapkin, first vice-president of Stanley Warner.

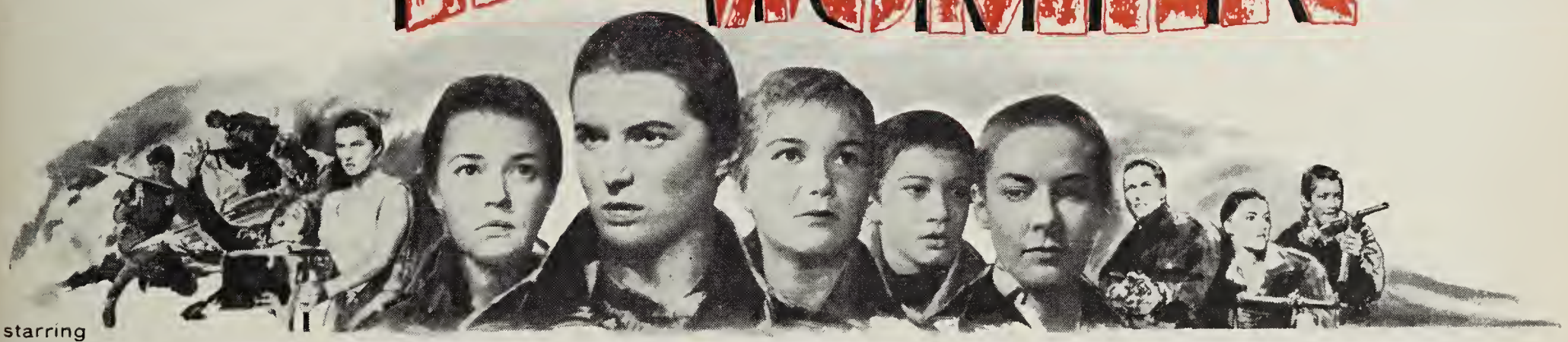
A Towering Epic Of Love, War And Vengeance!

FROM THE MAKER OF **WAR AND PEACE!**

A
DINO
DE LAURENTIIS
PRODUCTION



FIVE BRANDED WOMEN



starring

SILVANA MANGANO · VERA MILES · BARBARA BEL GEDDES · JEANNE MOREAU · RICHARD BASEHART · HARRY GUARDINO · STEVE FORREST · ALEX NICOL · CARLA GRAVINA

and VAN HEFLIN as Velko

Produced by DINO DE LAURENTIIS · Directed by MARTIN RITT · Screenplay by IVO PERILLI · Based on a novel by UGO PIRRO · A PARAMOUNT RELEASE

LIFE MAGAZINE CHEERED IT— SOON YOUR OWN PATRONS WILL!



KEEP YOUR EYE ON THE FIRST BIG DATES COAST-TO-COAST STARTING MAY 11th!

"Branded" Is Backed By That Special Brand Of All-Media Showmanship From **PARAMOUNT**

Here are the... SHOWMEN

The best men won MOTION PICTURE EXHIBITOR's exciting 1959 EXPLOITATION Contest and garnered $1,000 in prizes.

The second "Showman-Of-The-Year" contest of the EXPLOITATION Section of MOTION PICTURE EXHIBITOR carrying with it $1,000 in prizes, divided among the five winners as chosen by a committee of theatre circuit executives, has been completed after weeks of judging and tabulating.

The international aspect of the competition is proven by the fact that among the runners-up were entries from Canada and England. The honor of submitting a campaign from the greatest distance again goes to Humayun H. Baigmohamed, Palace, Karachi, Pakistan. Noteworthy is the fact that winner Cliff Knoll also captured a top spot and $200 last year setting a mark for other showmen to shoot at.

The winning entries are reprinted for the benefit of other exhibitors who may wish to adapt them.



KNOLL

CLIFF KNOLL was born and raised in theatre business, his father being an old time theatre owner. He has been employed by Minnesota Amusement Company for 19 years, and located in Sioux Falls for four years as manager of the State, a 1400-seat, first-run operation. Previous posts for Minnesota Amusement, a subsidiary of AB-PT, were at Grand Forks, N.D., Mankato, Minn., and Mitchell, S. D. Before joining Minnesota Amusement, he was general manager and advertising director for the Adler Theatres, headquartering in Marshfield, Wisc. He is married and has two children, a daughter and a son.

Knoll's winning entry, "Trade Unions' Auxiliaries Tieup on Kid Shows," deservedly attracted the judges' attention.

For the past three of four years we have been unable to sell the Sioux Falls Chapter of the American Association of University Women on a series of movies for children.

We approached the Boy and Girl Scouts on the idea of sponsoring this series and were told their organization could not enter into such an agreement because they are supported by the Community Chest.

As an alternative we decided that we would approach the Sioux Falls Labor and Trades Assembly and offer them the sponsorship. In checking the local trades union, we found that the combined crafts have a membership of over 5,000 workers, including packing house employees, carpenters, communication workers, drivers, electrical men, restaurant and tavern employees, IATSE employees, and many others. The potential here is far greater than the AAU organization.

We first approached one of our projectionists, who is president of his local, and asked him to approach the Sioux Falls Labor and Trades and Labor Assembly for us. Naturally, he cooperated and helped push our plan for it meant more overtime for their members.

During our presentation of our plan to the union members we were told by them that they would not take time to sponsor the series. We immediately then asked those present if they would arrange a meeting with the auxiliaries of the Labor and Trades Assembly, who were meeting at the same time in a different room. They agreed to introduce us to the ladies and agreed that they would support the project if the auxiliary took it on. We then presented our plan to the auxiliary and showed them how they could realize some money without any expense to them and obtain an unlimited amount of good will from the entire area through the sponsoring of this project.

Briefly the plan is for the sponsoring group to sell a special season ticket consisting of a selected number of movies for a dollar. The sponsoring group receives 25 per cent of all season tickets sold by them and their groups. The special series will be held on the number of succeeding Saturdays that the season tickets cover. Three complete shows are held each Saturday at 11 A.M., 1 P.M., and 3 P.M.

The sponsors have the privilege of selecting their choice of pictures, from a list furnished by our booking department. As with the AAU season tickets we had hoped that the labor auxiliary women could arrange to sell their season tickets in all public and parochial schools. This request was turned down by the Superintendent of Schools. Feeling that the Board of Education would want to cooperate with the Labor Union on this program we bypassed the Superintendent and sent a letter of request for a personal interview with the Board of Education. For three months the ladies dickered and discussed the project with the Board of Education only to have the request to sell in schools turned down at the last minute.

At this time we had to figure out a new approach so that we would not lose this highly successful project. We went to the proper authorities and found that there are over 16,000 public and parochial school children in town. Since the labor women could not sell tickets in the schools, they agreed to get them into the hands of the children anyway. This was accomplished by organizing groups to distribute tickets to children leaving all parochial and public schools starting six days before the first of the series. In other words, the city was flooded with 25,000 season tickets in hopes that through our publicity and the sponsorship of the labor auxiliaries, and the fact that these tickets were in the hands of the youngsters, it would stir up enough interest for the children to pay for their season tickets the first day of the series.

Copy on the throw-out "tickets" read: Take this home, Kiddies and teenagers, too. 1959-60 Children's Movie Series. 8 Movies plus a Free Bonus Movie sponsored by the Sioux Falls Federation of Trade Union Auxiliearies at the State Theatre, Sioux Falls, S.D. In the interest of good motion picture viewing for children and teenagers we are sponsoring a series of eight selected movies in addition to a bonus movie with the cooperation of the State Theatre. This series of eight pictures and the bonus will cost only one dollar! These tickets are available to all children through Junior High School. Your child's ticket is attached below. This ticket becomes valid when your child presents it along with a dollar at the theatre

SHOWMEN OF THE YEAR

1. BILL TRAMBUKIS, Loew's State Theatre, Providence, R. I.
2. JOHN J. PARSONS, Telenews Theatre, San Francisco, Cal.
3. CLIFF KNOLL, State Theatre, Sioux Falls, S. D.
4. JACK MITCHELL, Rialto Theatre, Glens Falls, N. Y.
5. GEORGE R. BROWN, Norshor Theatre, Duluth, Minn.

RUNNERS-UP

ROBERT RETZER, Solano Drive-In, Fairfield, Cal.
HELEN JOHNSON, State, Statesville, N. C.
PAUL D. FLOWERS, Fox Loyola, Los Angeles, Cal.
JOE D. LYONS, Downtown, Mobile, Ala.
FRED McHAM, Strand, Wichita Falls, Tex.
D. J. FEBREAU, O'Brien, Renfrew, Ontario, Canada
JIM DENTON, Majestic, Owingsville, Ky.
HUGH S. BORLAND, Forest, Forest Park, Ill.
GLYN MORSBACH, Chief Drive-In, Austin, Tex.
CARL DICKERSON, Schine's Olympic, Watertown, N. Y.
S. L. SORKIN, RKO Keith's, Syracuse, N.Y.
JACK McDOUGALL, Fox Oakland, Oakland, Cal.
E. D. HARRIS, Beverly Canon, Beverly Hills, Cal.
NYMAN KESSLER, SW DeWitt, Bayonne, N.J.
VAL DAGE, Granada, Reno, Nev.
ED FARMER, Gulf Drive-In, Corpus Christi, Tex.
H. M. KILPATRICK, Palace, Gastonia, N. C.
JOHN G. CORBETT, Strand, Scranton, Pa.
ARTHUR KOCH, RKO Proctor's, New Rochelle, N. Y.
PETER H. GASTON, Ritz, Keighley, Yorks, England
FARRIS SHANBOUR, Harber, Oklahoma City, Okla.
LANGDON WILBY, Shipyard Drive-In, Providence, R. I.
RAY BARTLETT, Landsun, Artesia, N. M.
KEN FINLAY, Texas, Texas City, Tex.
REG HELLEY, Regal, Wakefield, England

OF THE YEAR...

on Saturday, (date) which is the day the series begins. All tickets MUST be paid for at the theatre as no money will be collected in the schools. Season tickets will be available at the theatre (date) for those who did not get one. The films to be shown are: (1) Fun Festival of cartoons and comedies; (2) "Bad Day At Black Rock"; (3) "Annie Get Your Gun"; (4) "Courage Of Black Beauty"; (5) "The Yearling"; (6) "Cheaper By The Dozen"; (7) "Scudda Hoo, Scudda Hay!"; (8) "The Stratton Story." The time of shows is 11 A.M., 1 P.M., and 3 P.M.

Although the ladies auxiliary set up a publicity committee all activities and publicity was under the theatre's control. It was our plan to concentrate all of our publicity within 10 days continuing without any letup through the first day of the series. We knew that there was some bitterness between labor and the local newspaper, therefore we had to depend on publicity from other mediums. This was accomplished through Shopping News, a weekly paper made up in two issues, one of which is rural and mailed to 6,000 area boxholders; and the other is city-delivered door to door to 16,200 homes. In these issues we promoted the top half of the front page with photo and story as well as a one column x 16 inch ad inside the paper; both at no cost. The following week we paid for a one column x 16 inch ad. The Argus Leader did come through with a small story which appeared on the women's page.

Radio helped as much as they could with all four stations carrying story, while disc jockeys made daily mentions of the sponsored shows; and we received a television break when members of the auxiliaries visited the orphans homes and presented these children with free tickets for the series.

At the Labor Temple, a sample ticket was posted on the bulletin board while at Morrell's packing plant, which employs over 3,000 persons, every paycheck received the week in advance of the first showing had a season ticket attached.



TRAMBUKIS

BILL TRAMBUKIS, Loew's State, Providence, R.I., won for his entry, "Horses, Horses, Horses For 'Horse Soldiers.'" He started with Loew's Theatres at this theatre as an usher in 1940 and worked up through the ranks to student assistant manager until joining the U.S. Navy Sea Bees in 1944. He returned to the theatre in the capacity of assistant manager in 1946 when honorably discharged from the Navy and worked until 1949 when he was promoted to manager, Loew's Strand, Syracuse, N. Y. He was then transferred to Loew's Regent, Harrisburg, Pa., and finally returned "home" as manager of the Providence house in 1954. He has won many awards in Loew's Theatres' contests and recently was a runner-up in the National Screen Service Trailer Contest. Active in civic affairs, he is married and the father of two daughters, living in the Warwick section of Rhode Island, where he presides as vice-president of the Warwick Parent-Teacher Association.

Trambukis' effort was termed the biggest and most successful exploitation put across in all New England in the past 25 years. It was estimated that over a million residents of the territory were 'exposed' to the many-pronged campaign.

We timed our program to coincide with one of the biggest celebrations ever witnessed in this state. WJAR-TV, the pioneer station in Providence, staged this in conjunction with the 10th anniversary of their first telecast and lined up a gala three-day 'Mardi-Gras' including a free circus, carnival, block-dance, fireworks and personal appearance of TV celebrities on a huge stage which was set up completely across the main thoroughfare. However, the capping climax was a monsterous street parade which took over two hours to pass a given spot. This parade drew over 75,000, to watch the floats, scores of bands, marching organizations, etc.

Loew's State and "The Horse Soldiers" received terrific publicity when it was arranged for a group of 10 riders to carry 'Horse Soldiers' cavalry guidons along the route of march. The horsemen were strategically spotted near the center of the spectacle, some farther back. The American Legion's 'Iron Horse' was bannered with six-sheets mounted on either side heralding the film.

A special film depicting the parade was later telecast over WJAR-TV, and, based on trendex reports, over 800,000 TV-viewers saw the parade and Loew's State publicity via delayed telecast. The rival station, WPRO-TV, recognizing the 10th birthday of WSAR-TV, carried highlights of the parade on their "Eleventh Hour News" telecast and this added another estimated 100,000 to 200,000 viewers.

An outstanding feature was the distribution of hundreds of balloons imprinted with "The Horse Soldiers" and Loew's State. These were distributed to parade watchers by marching costumed theatre aides, and also tossed from the 'Iron Horse' and other floats.

Another facet of our campaign was the successful negotiating with Naragansett Racing officials whereby the feature race of the afternoon was named "The Horse Soldier's Purse," a six-furlong stake race for three-year-olds. Some 17,000 racing fans witnessed this event, which was won by "Sengalese." I personally entered the "winner's circle" to present a handsome plaque and the winner's purse to jockey Vincifora and trainer Clelland. The race-track announcer Jim Hines, a popular local disc jockey, as he called attention to the presentation taking place in front of the crowded grandstand, went on to plug the film, giving name of theatre and play-dates. All local and state newspapers carried this publicity and even the New York Telegraph and Daily Racing Form carried items.

Newspaper publicity was proficient with the Cranston Herald featuring a special 'coloring contest' for kids, utilizing a sketch from the picture. Passes were awarded the top six artists.

Television came through with 'open end' interview records with Bill Holden and John Wayne with the commentators creating the illusion that they were conducting a 'live' conversation with the stars in Hollywood.

WJAR's Sherm Brown conducted a contest, "Why I Would Like To See 'The Horse Soldiers'" with 25 top winners receiving guest tickets to the opening performance, following a free breakfast at the Sheraton-Biltmore Hotel's "Minute Chef," another deal promoted by us.

In another contest, WICE's top disc jockey, Jim Mendes, conducted a special contest beamed at the young fry with Union and Confederate Army caps awarded winning essay writers.

Radio stations plugged the 'March Of The Horse Soldiers' and other recordings from the film; while 36 Constance Towers' records of "There's Something About A Soldier" were sent down by Mutual Distributors and awarded at three separate Record Jockey 'Hops' held at local amusement spots.

Department stores and record shops accorded cooperation by using huge streamers publicizing the film, theatre and playdates. Eight trucks of a news agency were bannered and toured the area.



PARSONS

JOHN J. PARSONS is a native of Minneapolis, who attended the University of Minnesota. He served the Telenews organization in various capacities since 1944 in Oakland, Cal., Seattle, Washington and San Francisco, where he makes his present headquarters as western division manager for Telenews. He organized and heads Telenews Network for television, a subsidiary that handles closed circuit telecast presentations in 16 California cities. He is former chief barker, Variety Club, Tent 32, a director of the California Theatre Association and a member of TOA. He is married and has two daughters.

Parsons' entry on "Artificial Snow, Wild Animals As Bally" for Disney's "White Wilderness" started four weeks ahead of playdate and highlights were the placing of two posters bearing playdates in every school in the city—268 posters in all; and a tieup with Pictsweet Frozen Foods.

Pictsweet sent 12,000 mailing pieces to all grocers in four counties; and furnished us with a mountain of artificial snow, 15,000 pounds of blown ice, at a cost of some $2,500. To this was added a pretty live model attired as a snow-bird; and a few gimmicks including a north pole; and it made a traffic stopping sidewalk display in front of the theatre.

Huge window displays also resulted from this tieup with markets; while other window displays were set with San Francisco's lead-

ENTER NOW

A new 'Showman-Of-The-Year' contest is now current in the EXPLOITATION section for 1960. It was off and running with the first January issue with cash prizes again totaling $1,000. As the judges of the past contest so aptly put it, "May the best men win."

ing department store, a jewelry store, etc.

For opening day bally we obtained a live tiger, a lion and a bear and paraded them (carefully of course) around town and had them on television. The bear was used for a contest "Guess the weight of this bear and win a freezer." This was more Pictsweet coop promotion.

Another old contest stunt was adapted. This was a guess when the giant cake of ice will melt? gimmick and was used in a tieup with a local jeweler, who gave a man's and lady's watch as prizes.

Thousands of free inches of newspaper editorial space was secured, as well as column items in the various newspapers.

In all, 200 super markets in the four counties were tied-up on the Pictsweet deal.

Figuring conservatively there were 148 radio and TV spots; and a $45,000 price tag was placed on the campaign if purchased. It all came to the theatre FREE.



MITCHELL

JACK MITCHELL started with Schine Theatres during high school days in Lexington, Ky., and worked as an usher while attending school and as a student assistant manager while attending the University of Kentucky. After duty with the armed forces in World War II, he returned to work for Schine as an assistant in 1945 in Lexington, Ky. and later became a manager in the same town, transferring to Maysville, Ky., as city manager for the same company.



Norman Wasser, Pepsi-Cola Company, adds a bonus prize to the five winners of MOTION PICTURE EXHIBITOR's Showman Of The Year awards, and will present each of the winners with a Pepsi-Cola all aluminum picnic cooler.

In 1949, he went to Ohio as a city manager, and then to Auburn, N. Y., as city manager. In 1955, he was made zone manager of the northern division working out of Watertown, N. Y., and in 1958 was transferred to Glens Falls as zone manager for the eastern and northern division of theatres covering 15 houses and managing the Rialto. He is at present heading up the new Bowling Division of Schine Theatres but still resides in Glens Falls.

Mitchell's entry on "Art Films Helped by University Benefit" is not only timely since there is a growing trend to augment regular programs with more and more foreign film showings, but it also bespeaks effort to make proper local tieups with local organizations to further such "cultural" cinema.

We recently had a very successful benefit with the University Woman's Association, which have chapters all over the country.

We contacted the organization and told them we understood they were looking for a way to raise money. Knowing that they were interested in bringing a form of culture to Glens Falls, I felt the first approach was to try and sell them on an art type of picture. They chose "To Paris With Love" starring Alec Guinness.

I then presented the plan I had in mind that would instill enthusiasm in the group for getting out and selling tickets. They really did a job, but it took considerable work on our part, keeping behind them and going through with our plan for them so that the opening night was a success for them, not only in sales, but also in presentation at the theatre.

I knew that among the people they reached would be many who do not ordinarily go to the movies, and who, if treated properly, with all the red carpet effect, would leave our theatre very pleased, and with a better thought for motion picture theatres.

So it was suggested to the ladies of the Association that they contact the merchants and have them put slugs in their ads on the benefit. I helped them with this and gave them some contacts. I suggested that the first ticket sold should be to the mayor, and a picture was run on this in the newspaper.

Red carpet from boxoffice to curb was used the night of the benefit with an usher out in front opening car doors and the entrance door for patrons. Ushers and doormen were in white gloves besides their uniforms. Coffee was served in the lobby by the Queensbury Hotel and this made a terrific hit. Organ music was played before screening time through a tieup with a record shop. All of

THESE *were the 137 skilled Theatre Circuit Executiv*

MOTION PICTURE EXHIBITOR wishes to publicly thank each and every one of the gentlemen here listed, for taking the time to carefully peruse the

Joseph F. Alexander, RKO Theatres, Cincinnati, Ohio
Jack Armstrong, president, Armstrong Circuit, Bowling Green, Ohio
George M. Aurelius, Arizona Paramount Corporation, Phoenix, Ariz.
Page M. Baker, Theatres Service Company, New Orleans, Louisiana
Sam Bendheim, Jr., Neighborhood Group of Motion Picture Theatres, Richmond, Virginia
Frank J. Benedict, Quimby Theatres, Fort Wayne, Indiana
J. Kenneth Benefield, Colonial Theatres, Inc., Valdese, N. C.
Robert H. Benton, Los Angeles Drive-In Theatre Company, Los Angeles, California
Ben Berger, Berger Amusement Company, Minneapolis, Minn.
Harry Brandt, Brandt Theatres, New York, N. Y.
Walter Brecher, Brecher Theatres, New York, N. Y.
Richard P. Brous, Fox Midwest Theatres, Kansas City, Kansas
Carl Buermele, General Theatre Service, Detroit, Michigan
Robert Buermele, General Theatre Service, Detroit, Mich.
Floyd W. Chrysler, Chrysler Theatres, Detroit, Michigan
William M. Clark, Clark Theatres, Detroit, Michigan
Roy Cooper, Roy Cooper Company, San Francisco, California
J. Kerry Crockett, Crockett-Pender Theatres, Virginia Beach, Va.
F. J. Damis, Stanley Warner Theatres, Philadelphia, Pennsylvania
Al Davis, Fried Theatre Management, Philadelphia, Pennsylvania
Russell W. Downing, Radio City Music Hall, New York, New York
Ernest Emerling, Loew's Theatres, New York, New York
Harry Feinstein, Stanley Warner Theatres, New Haven, Conn.
Harold D. Field, Pioneer Theatres, Sarasota, Fla.
L. J. Finske, Jacksonville, Fla.
Frank H. Fisher, Odeon Theatres, Toronto, Canada
Marshall H. Fine, Associated Theatres, Cleveland, Ohio
Theodore Fleisher, Interstate Theatre Corporation, Boston, Mass.
Mitchell Franklin, Franklin and Herchorn Circuit, St. John, N.B., Canada
Leopold Friedman, Loew's Theatres, New York, N. Y.
Manny Frisch, Randforce Amusement, Brooklyn, N. Y.
Jack Fruchtman, Fruchtman Theatres, Baltimore, Md.
George Gaughan, Cooper Foundation Theatres, Lincoln, Nebr.
Morton Gerber, District Theatres, Washington, D. C.
Ben D. Gladstone, Century Circuit, Queen's Village, L. I., New Yor
Harry Goldberg, Stanley Warner Corporation, New York, N. Y.
Jay Golden, RKO Theatres, Rochester, N. Y.
L. R. Golding, Fabian Theatres, New York, New York
Samuel Goldstein, Western Massachusetts Theatres, Springfield, Mas
Sam Goodman, Century Theatres, Queen's Village, L. I., New Yor
Julian Gordon, Palace Theatre, Newport News, Va.
Harry Greene, Welworth Theatres, Minneapolis, Minn.
S. J. Gregory, Alliance Amusement Company, Chicago, Illinois
Sheldon Gunsberg, Continental Distributing, Inc., New York, N. Y.
W. A. Harrison, South-Lyn Theatres, South Gate, Cal.
J. Harrison, Twinex Century Theatres, Toronto, Canada
S. M. Hassanein, Skouras Theatres, New York, New York
Milton Herman, Detroit, Michigan
Walter Higgins, Associated Prudential Theatres, New York, N. Y.
George Hoover, Interstate Theatres, S. Miami, Fla.
Rex M. Hopkins, Fox-Evergreen Theatres, Portland, Oregon
Robert E. Hosse, Crescent Amusement Company, Nashville, Tenn.
R. N. Hurt, Kerasotes Theatres, Springfield, Ill.
Edward Hyman, American Broadcasting-Paramount Theatres, New York, New York
Alan V. Iselin, Tri City Drive-In Theatres, Albany, N. Y.
Leon F. Janssens Van Der Sande, Rex Film Inc., Quebec, Canada
Julius Joelson, J. J. Theatres, New York, N. Y.
Robert V. Jones, Affiliated Theatres, Indianapolis, Indiana
S. J. Kallet, Kallet Theatres, Oneida, N. Y.
Wally Kemp, Grand Theatre, Grand Island, Nebr.
George Kerasotes, Kerasotes Theatres, Springfield, Ill.
H. P. Kincey, Wilby-Kincey Theatres, Charlotte, N. C.
Mrs. Miriam Kinsey, Lathrop Circuit, Seattle, Washington
Richard Klein, Black Hills Amusement Company, Rapid City, S. D
Herbert Kohn, Malco Theatres, Memphis, Tenn.
John Krier, Intermountain Theatres, Salt Lake City, Utah
Dillon Krepps, United Artists Theatres, Detroit, Michigan
Arthur Krolick, Buffalo Paramount Corporation, Buffalo, N. Y.
Ben La Haye, TOA Service Company, Montreal, Canada
Oscar Lam, Lam Amusement Company, Rome, Ga.

the females of the theatre staff were attired in cocktail dresses. Paintings from several well known area artists were displayed in the lobby for viewing before and after the show and this proved of great interest to these people.

The University Women were thrilled with the way we handled this and our suggestions to them almost sold out the house; and our boxoffice that evening finished the job and really filled it. They want to rent the theatre the next time they have an occasion like this, and other organizations are thinking of the same thing—plus the fact that now, with the playing of "Bolshoi Ballet," we are getting cooperation from all of these organizations on this.

We did ourselves more good for public relations with these people, and also money in our boxoffice that night, than anything I have seen in recent years. This art patron is now behind the theatre 100 per cent for anything we aim to do; and I have great hopes for selling a subscribed series at this theatre later this year. They are now not only interested in art pictures; but are interested in some of the Hollywood productions that we have coming.

The night of the benefit the president of the University Women thanked the audience from the stage, and also thanked the merchants who helped make this a success, and especially the theatre for a wonderful job done in the presentation of a real theatre in town. I also told the people of some of our coming product that they would be interested in, which, by the way, created a lot of talk.

To me, giving this personal touch to your theatre operation, service, etc., is one of the best means of getting people back to the theatre. This benefit was the type of thing that got this message across—not in words alone, but in actual contact as well.



BROWN

GEORGE R. BROWN is another Minnesota Amusement Company winner. He began his career as an usher at Lyric, Duluth, Minn., in 1928 and was promoted to manager of the Strand, Duluth in 1930, making him the youngest manager in the Paramount Publix chain of theatres in the U.S. In 1930, he was transferred to Virginia, Minn., as manager of the State and advertising assistant of the Garrick. In 1932, he was transferred to the Garden, Hibbing, Minn., where he remained until enlistment in the Armed Services in 1942. Following an Army discharge, he was assigned to the Garrick, Duluth, Minn., and was transferred to the Strand, Minot, North Dakota, in 1946. He returned to the Garrick, Duluth, in 1947. After two years he was promoted to the position of city manager of Grand Forks, N. D. and in 1950 was promoted to city manager of Duluth, Minn., in charge of the city's four theatres for Minnesota Amusement and manager of the 1200 seat, first-run Norshor.

Brown's winning effort, "Carriers Party For 'Big Circus'" centered around a newspaper tieup with its carrier boys for the Allied Artists picture.

One of the highlights of our campaign on Allied Artists' "The Big Circus" was a tie-in with the Duluth Herald and News-Tribune for a special carriers party held at 10:00 A.M. on opening day.

For three weeks in advance the carriers were notified of the special showing and as a highlight of the party prizes were to be given to those appearing with the best circus costumes, such as clowns, lion tamers, ringmasters, etc.

Another highlight was the newspaper carriers inviting members of four children's homes to be their guests at this special showing.

On the scheduled date over 150 of the carriers came to the newspaper dressed in various circus outfits. They paraded from the newspaper to the theatre, a distance of eight blocks, down the main street, carrying a banner calling attention to "The Big Circus."

Over 1,000 carriers and their guests, including members of children's homes, attended the special showing. After the short subjects were screened, the contestants for the winners of the best costumes came on stage and winners were selected by the audience. Prizes included autographed sweaters from Red Buttons, flashlights, baseballs, other sporting equipment, books, and guest tickets to the theatre. All 150 of the contestants received a prize of one sort or another, donated by the newspaper.

The newspaper publicized the special showing for carriers and their guests with three cuts and stories in advance. They gave us a four column 14-inch ad the day in advance and the day of the morning matinee. Newspaper photographers covered the party and the following Sunday carried a four column cut on the second page of the first section

(Continued on page 16)

JUDGES who used their best judgment to pick the BEST

published campaigns submitted to them. And for their intelligent selections. Cooperation like this speaks well for their interest in promotional activity at the theatre level.

Samuel B. Landrum, Jefferson Amusement Company, Beaumont, Texas
M. Spencer Leve, N. T. and T. Amusement Corporation, Los Angeles, Cal.
Irving M. Levin, San Francisco Theatres, San Francisco, Cal.
Norm Levinson, Trans-Lux Theatres, Dallas, Texas
Edward W. Lider, Fall River Theatre Corporation, Boston, Mass.
Morty Lightstone, Island Theatre Circuit, New York, N. Y.
Eugene F. Ling, Standard Theatres, Milwaukee, Wisconsin
Byron R. Linn, Comerford Theatre Circuit, Scranton, Pa.
T. A. Little, Consolidated Theatres Charlotte, N. C.
E. M. Loew, E. M. Loew's Theatres, Boston, Mass.
M. S. McCard, United Theatres Corporation, North Little Rock, Ark.
James W. McDonald, TOC Booking Agency, Cincinnati, Ohio
Stanley McSwain, Egyptian Theatre, Coos Bay, Ore.
Jack Mahon, Penn Paramount Corporation, Wilkes-Barre, Pa.
Harry Mandel, RKO Theatres, New York, N. Y.
Frank Manzi, Amalgamated Buying Service, New Haven, Conn.
John J. Meinardi, National Theatres, St. Louis, Missouri
D. C. Menzies, Famous Players, Calgary, Alta., Canada
David E. Milgram, Milgram Theatres, Philadelphia, Pa.
Maury Miller, Hect Theatres, Passaic, N. J.
Ted Minsky, Stanley Warner Theatres, New York, New York
Louis J. Mitchell, Mitchell Theatre Service, Detroit, Michigan
Blair Mooney, Co-Operative Theatres Of Ohio, Cleveland, Ohio
Seymour L. Morris, Schine Circuit, Gloversville, N. Y.
C. F. Motley, Video Independent Theatres, Oklahoma City, Oklahoma
John Miller, Drake Theatre, Oil City, Pa.
Marshall Naify, T & D Jr. Enterprises, San Francisco, Cal.
Pat R. Notaro, Stanley Warner Theatres, Hollywood, Cal.
Oscar Nyberg, National Theatres Amusement Corporation, Seattle, Washington
Richard H. O'Rear, Commonwealth Theatres, Kansas City, Kansas.
John G. Osborne, Dipson Theatre, Wheeling, West Va.
Eugene Picker, Loew's Theatres, Inc., New York, N. Y.
Norman T. Prager, Cooper Foundation Theatres, Oklahoma City, Okla.
Ken Prickett, Independent Theatre Owners of Ohio, Columbus, Ohio
T. E. Rodgers, Trans-Lux, New York, N. Y.
Jack Rose, Indiana-Illinois Theatres, Chicago, Illinois
Samuel Rosen, Stanley Warner Theatres, New York, N. Y.
Leon Rosenblatt, Rosenblatt-Welt Theatres, New York, N. Y.
C. J. Russell, Jr., Park Amusement Company, Bangor, Me.
A. F. Sams, Jr., Statesville Theatre Corporation, Statesville, N. C.
Marvin E. Samuelson, Stanley Warner Theatres, Pittsburgh, Pa.
Elias Schlenger, Fabian Theatres, Albany, N. Y.
Iz Segal, Theatre Management Associates, Philadelphia, Pa.
Sam Seletsky, Smith Management Company, Boston, Mass.
Don Shane, Tri-States Theatre Corporation, Omaha, Nebr.
Robert K. Shapiro, Paramount Theatres, New York, N. Y.
R. L. Smart, Wilby-Kinsey Theatres, Charlotte, N. C.
Charles A. Smakwitz, Stanley Warner Theatres, Newark, N. J.
Ralph G. Smith, Essaness Theatres Corporation, Chicago, Illinois
E. G. Stellings, Stewart and Everett Theatres, Charlotte, N. C.
Frederick S. Storey, Storey Theatres, Atlanta, Ga.
M. O. Strausberg, Interboro Circuit, New York, N. Y.
John Tender, Tivoli Theatre, Inc., Lorain, Ohio
J. H. Thompson, Martin and Thompson Theatres, Hawkinsville, Ga.
F. Tickell, Famous Players, Medicine Hat, Alta, Canada
George Trilling, Fabian Theatres, New York, N. Y.
Richard D. Turteltaub, Newark, N. J.
Harry Unterfort, Paramount, Syracuse, N. Y.
R. A. Waify, United California Theatres, San Francisco, Cal.
William M. Wetsman, Wisper and Wetsman, Detroit, Michigan
E. E. Whitaker, Georgia Theatre Company, Atlanta, Ga.
W. H. Wilson, Famous Players Canadian, Edmonton, Alberta, Canada
C. Clare Woods, United Theatres, New Orleans, Louisiana
Richard Wright, Stanley Warner Theatres, Cleveland, Ohio
N. J. Yiannias, Associated Theatres, Dubuque, Iowa
Marc Wolf, Y & W Management Corporation, Indianapolis, Indiana
Bernard Diamond, Schine Theatres, Gloversville, N. Y.



The NEW YORK Scene

By Mel Konecoff

NEIL HELLMAN, president of Hellman Enterprises, has himself quite a theatre in the Hellman in Albany. We know because we were there on opening night last week along with other industryites who took great pleasure in the event.

The house, the first new deluxe theatre in Albany in 31 years, cost $500,000, seats 1,050 and is dedicated to the memory of the late Albany pioneer exhibitor Harry Hellman. It's located adjacent to Hellman's luxurious Thruway Motel and stands to draw from the 500,000 population in the tri-city area of Albany-Schnectady-Troy.

Free parking for 500 cars is provided and all efforts have been made to give the audience the finest in sound and projection. The specially-designed 52-foot wall-to-wall screen will take pictures projected at an eight degree angle of throw and projection machines will take films in any of the processes presently available. All seats are said to be good seats.

Sound has been catered-to as well with the multiple-speaker system providing for eight stage speakers plus 14 wall horns which can envelop the entire auditorium when the surround effect is called for.

Some extras to be found are a tasteful coffee lounge with the beverage to be supplied free, a modernistic concession stand, dual boxoffices, a private viewing room off of the offices for special guests, wonderful all-around decorating, etc.

Hellman told us he thought that the industry was well on the road to recovery. One of the stumbling blocks, he believed, was that while the distributors and producers have made wonderful strides, many exhibitors haven't kept pace and are still showing their pictures in old-fashioned 2-D.

His brethren must realize that we're living in a new era where going to the movies should be a night out for patrons. Don't defy the public, said he. Give them free parking, fine facilities, conveniences and good pictures.

So enthused is he about the business that he's planning two other similar theatres in the near future to be located within 200 miles of Albany. He reiterated that there is nothing wrong with the industry. All we have to do is give the public what it wants in the proper presentation.

Said he, "Pay TV or no pay TV, people will still want to go out."

He will have fashion shows at matinees at no extra cost, and there will be no sitting still, with active promoting to be continued at all times.

As the emcee from local radio station WGY, which had seven hundred contest winners at hand as guests that night, noted on stage, "There are as many theatres being built these days as blacksmith shops," ergo the hullabaloo was definitely in order.

Hellman, his mother Mrs. Nettie Hellman, general manager Allen Iselin, Irwin Ullman, Ed Potash, Joe Pentak, theatre manager Mannie Friedman, Sandy Buchstein—all of the Hellman Organization—were introduced that night as were stars Thelma Ritter and Nancy Kovacs.

Miss Ritter took the occasion to slap at the prophets of doom who are always moaning about theatre closings and she suggested that they come up and take a look at this "fantabulous theatre." A recorded interview with Doris Day, who was on the set in Hollywood, preceded the film "Please Don't Eat The Daisies." "Windjammer" will follow in late May for about five weeks.

Some of the industryites who helped in the celebration were George Waldman, Minna Zachem, Herman Kass, Bob Perilla, Mel Fox, David Milgram, Saal Gottlieb, Byron Linn, etc.

I SHALL RETURN: Robert Montgomery has come back to the fold after an 11-year absence, this time as producer and director of the UA release, "The Gallant Hours," the story of Admiral William F. Halsey's victory at Guadalcanal in World War II. James Cagney plays the part of Halsey.

He reported at a press conference that the Navy will cooperate to the greatest extent yet to help in the selling, and he and Cagney will cover some of the key openings. The film took 18 months to research and cost a million dollars.

Montgomery intends to be more active in the production of films and plays with one of the latter, "The General's Other Son," due on Broadway in the fall, after which it will be made into a film if it's successful. Two other properties are in the works for filming with no distributor set as as yet.

He thought today saw more of an opportunity for the independent producer who has topped the huge corporate structure in the Hollywood scheme. Audiences haven't changed in his absence, he found, rather the style of entertainment has changed which perhaps should be credited to the film-makers.

Disney Dividend Set

NEW YORK—At a special meeting of the board of Walt Disney Productions, the board declared a quarterly cash dividend of 10 cents per share on the company's common stock, payable July 1 to stockholders of record June 17.

E. Cardon Walker was elected a director and a member of the board's executive committee.

Lawrence E. Tryon was elected treasurer of the company, and Donald A. Escen, assitant treasurer and controller.

Paul Pease resigned recently to accept a post outside the industry.

Byrne Heads MPAA Unit

NEW YORK—At a meeting of the MPAA Sales Managers Committee last fortnight, John P. "Jack" Byrne, vice-president and general sales manager, MGM, was unanimously elected chairman succeeding James Velde, United Artists sales chief.

Md. Exhibs Set Meet

BALTIMORE, MD.—It was announced last fortnight by president John Broumas that the annual meeting of the Maryland Theatre Owners of America affiliates will be held at the George Washington Hotel, Ocean City, Md., on June 28-29-30.

Ore. Exhibs Discuss Fight Against Toll-TV

PORTLAND, ORE.—Roy M. Cooper, San Francisco, chairman of the TOA executive committee, told the Oregon TOA convention at the Benson Hotel here last week that pasage of House Resolutions 130 and 6245 now reposing in the House Interstate and Foreign Commerce Committee would delay for years a Congressional decision as to whether toll TV is in the public interest or "merely the money-making device of a small group of promoters."

"We have been campaigning for passage of these bills," Cooper declared, "we urge you to ask your Senators and Congressmen to work for these bills."

The resolutions were introduced by Rep. Oren Harris, D., Ark., chairman of the House Committee, but have not been acted upon by the committee.

Harris warned that if toll TV ever succeeded it "could put us all out of business."

Cooper said he was "most optimistic about the future" and reported that meetings between the TOA and the Screen Producers Guild "will resume quickly now that the actors' strike is settled."

The theatre men were urged "to continue writing" to Senator Wayne Morse and their other legislators in Washington asking their support for "complete exemption" of theatres from the provisions of the new minimum wage legislation.

Cooper said that TOA was expanding.

N.Y. Tent Aids Fund Drive

NEW YORK—Harry Brandt, president of the Cancer Control Research Foundation of the Variety Club of New York and chief barker of Tent 35, announced renewal of the Tent's successful "First Nighters" program for the benefit of the heart project.

He has extended invitations to 100 community and civic leaders to take $500 tax deductible contributions to the Foundation which entitles the contributor to a pair of reserved seats to 10 opening nights during the coming year. The program has proven highly successful and has done much to provide funds for cancer research and cancer care. Partial memberships will also be accepted with a portion of the opening night tickets being reserved commensurate with the amount of the donation.

B-B Theme of Ohio Meet

COLUMBUS, O.—Theme of the 1960 convention of the Independent Theatre Owners of Ohio, to be held here Oct. 12-13, will be business-building aids, said Ken Prickett, executive secretary. Board of directors meeting will be held Oct. 11 on the eve of the convention.

"There will be talks and demonstrations on equipment, advertising, concessions, and theatre operation," said Prickett.

President Marshall Fine appointed the following members of the convention committee: Jack Armstrong, Bowling Green; Park Belden, Akron; Chris Pfister, Troy; Sam Schultz, Cleveland; John Tender, Lorain and Lou Wiethe, Cincinnati.

Sigman Joins Selznick

NEW YORK—Sam Sigman last week joined Selznick Releasing Organinzation as head of its New York operations. He succeeds Ben Siegel, now with Atlantic Films as general sales manger replacing Thomas V. McCue.

DAILY VARIETY DAILY

""'PAY OR DIE' the Borgnine-starrer will be another money-maker for Allied Artists!

IT COMBINES THE HEART OF 'MARTY' AND THE GUTS OF 'AL CAPONE!'...and introes a new star, Zohra Lampert..."

—ARMY ARCHERD

Film Exchange and Dealer Listing for the

DALLAS FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• *Film Distributors*

ALLIED ARTI5T5, 2204 Commerce St.—RIverside 7-16S8
Sales: W. Burl Lovelace, Ben C. Graham, David Shipp, Paul 8ackus. Boakers: Miss Bennie Lynch, Laray Sherron, Jan Martin. Emerg. Phone: FRanklin 4-2426. *(Southwest Div. Mgr. in residence: James A. Prichard)*

A5TOR, 302½ 5. Harwood 5t.—RIverside 7-2408
Br. Mgrs.: O. K. Baurgeais, Mrs. Jahn Jenkins. Emerg. Phane: Fleetwaad 2-5920.

BUENA VI5TA (Disney), 2017 Young 5t.—RIverside 8-5306
Br. Mgr.: Sebe Miller. Boaker: Bill Shaw. Emerg. Phone: WHitehall 8-6073.

CAMEO, 2011 Jackson 5t.—RIverside 8-74S9
Br. Mgr.: W. S. "Lew" Waid. Office: Connie Dreher, Rabert Page, M. Fannin, Tillie Kelley, James Ezell, Lena Huey, Rabert Dage. Emerg. Phane: LAkeside 1-0913.

COLUMBIA, 1900 Young 5t.—RIverside 1-3S41
Br. Mgr.: A. M. Whitcher. Office Mgr.: Rass Margan. Sales: Bill Band, S. B. Zimmerman, Joe Lyne, Jack Haynie. Bookers: Bill Dickerson, Robert Wallace, Paul Rozenburg. Cashier: Katherine Brawn. Emerg. Phone: RIverside 1-3541. *(Southwestern Div. Mgr. in residence: Jack Judd)*

DALLA5, 2013 Young 5t.—RIverside 1-196S
Owner: Darothy Sonney. Br. Mgr.: Bab Pedretty. Emerg. Phane: BRaadway 8-5874.

EMPIRE, 412 5. Hardwood 5t.—RIverside 2-8055
Br. Mgr. Rabert R. O'Dannell. Office Mgr. D. J. Griersan. Sales: Jack Walton, W. J. Cammer. Baakers: Lloyd Rust, Gem Reagan. Cashier: Lita Riley. Emerg. Phanes: ADams 5-7983, EVergreen 1-3157.

GLENN FANNIN, 2318 Dunloe Drive, 312¼ 5. Harwood 5t.—Riverside 7-1911, DAvis 1-2S52
Br. Mgr.: Glenn Fannin. Emerg. Phone: DAvis 1-2552.

DON KAY, 1710 Jackson 5t.—RIverside 2-2994
Br. Mgr.: Bab Wilkes. Emerg. Phone: TAylar 7-0203.

METRO-GOLDWYN-MAYER, 2013 Jackson St.—RIverside 1-4171
Br. Mgr.: L. J. Weber. Sls. Mgr.: Vernon Smith. Office Mgr.: A. V. Philbin. Sales: James Ronsilk, Ed. Brinn, Bob Davis, Raland Taylor. Boakers: Leray Whitingtan, Ora Dell, Dayle Moarman, Dan Hulse, Charles Wright. Cashier: Carl Swensan. Field Exp.: Andy Sullivan. Emerg. Phane: RIverside 1-4171.
(Southwestern Div. Mgr. in residence: John S. Allen)

NTA, 1408 Fidelity Union Life Bldg.—RIverside 7-1911
Br. Mgr.: Truman Hendrix. Emerg. Phone: RIverside 7-1911.

PARAMOUNT, 401 N. Pearl Expressway—RIverside 1-556S
Br. Mgr.: Frank Rule. Sls. Mgr.: Wayland Lillard. Office Mgr.: Jahn L. Williams. Sales: Dick Band, Gerry Haile, Paul Chapman, Ralph Fry. Boakers: Bab Williams, James Broiles, Mable Guinan, Hubert K. Buchanan. Cashier: Ethel Hadge. Emerg. Phone: RIverside 1-5565.

HAL ROACH, 2013½ Young 5t.—RIverside 2-8033
Br. Mgr.: Fred Beiersdarf. Booker: Peggy Smith. Emerg. Phone: CHapel 7-5490.

5ACK, 2008 Jackson 5t.—RIverside 2-75I4
Br. Mgr.: Alfred N. Sack. Emerg. Phone: DAvis 1-1896.

20TH CENTURY-FOX, 1801 Wood 5t.—RIverside 8-7221
Br. Mgr.: T. O. McCleaster. Sls. Mgr.: Bill Williams. Office Mgr.: C. E. Davidsan. Sales: A. W. Lave, Morris Yawell, Grover McDonnell, Walter Hansen, J. H. Alexander. Bookers: Margie Seely, Muggins White, 8illie Webb, Paul Ramsey, Jahn Miller, Jimmy Burtan. Field Exp.: Jimmy Gillespie. Emerg. Phane: None.
(Southwestern Div. Mgr. in residence: Mark Sheridan)

UNITED ARTI5T5, 2015 Young 5t.—RIverside 2-6174
Br. Mgr.: Russell L. Brentlinger. Sls. Mgr.: Jay Maore. Office Mgr.: J. D. Hexamer. Sales: Don Morris, Jim Crump, Milton Rimmer, James Sippey. Baakers: Jim McFall, Albert Flares, Genevieve Kach, James Hightawer. Cashier: Mary Lusk. Field Exp.: Addie Addisan. Emerg. Phone: BRoadway 9-2534.

UNIVER5AL, 810 5. 5t. Paul 5t.—RIverside 1-3164
Br. Mgr.: W. E. Armbruster. Sls. Mgr.: E. C. Elder. Office Mgr.: Roy E. Smith Sales: George Byrd, Russell Brown, Mack M. Halstein. Boakers: Lewis Dreisbach, Thea. Rautt, Dean Galdman, Reynalds Wilbanks, Waody Gibbs. Emerg. Phane: RIverside 1-3164. *(Regional Mgr. in residence: R. N. Wilkinson)*

WARNER BRO5., 508 Park Ave.—RIverside 2-8726
Br. Mgr.: H. C. Vogelpahl. Sls. Mgr.: J. C. McCrary. Office Mgr.: Bill Crump. Sales: H. A. Clark, B. T. Burnside, J. H. Black. 8oakers: J. C. Smith, J. R. Matley, Jerry Brewster, Dora Grace, Carl Sims. Field Exp.: Kevin Genther. Emerg. Phane: RIverside 2-8726. *(Div. Sls. Mgr. in residence: Ed Williamson. Div. Mgr.'s Coordinator: Bruce Sheridan)*

• *Supply Dealers*

HARDIN THEATRE 5UPPLY, 714 5. Hampton Road—WHitehall 6-2232
HERBER THEATRE EQUIP., 408 5. Harwood 5t.—RIverside 7-6568
NATIONAL THEATRE 5UPPLY, 300 S. Harwood St.—RIverside 8-2135

• *Screen Trailers*

NATIONAL SCREEN 5ERVICE, 2021 Jackson 5t.—RIverside 7-831S
Div. Mgr.: Paul Short. Asst. Div. Mgr.: Gilbert Clark. Office Mgr.: Walter A. Steadman. Sales: Russell 8aker, Miltan Linder, W. Walthall.

• *Signs, Advertising and Printing*

ALLIED PRINTING CO., S01 N. Good—TAylor 7-5151
DUNCAN POSTER SERVICE, 2029½ Jackson 5t.—RIverside 2-3173
EVANS PRINTING & POSTER CO., 2308 Live Oak 5t.—RIverside 1-4933
NATIONAL 5CREEN SERVICE, 2012 Jackson St.—RIverside 7-8315

• *Film Delivery Services*

FILM EXPRE5S AGENCY, 2300 Hickory 5t.—HAmilton 8-S133, HAmilton 1-4641
FILM FORWARDING AGENCY, 2S08 5. Harwood St.—HAmilton 8-5181
LIBERTY FILM LINE5, 2S08 S. Harwood St.—HAmilton 8-5181
MORGAN-MI5TLETOE EXPRE55, 2021 Young St.—RIverside 7-1594
NEW5 FILM AGENCY, 2S08 5. Harwood 5t.—HAmilton 8-S181
TEXA5 FILM 5ERVICE, 2S08 S. Harwood 5t.—HAmilton 8-5181
G. A. WHITE EXPRES5, 2300 Hickory 5t.—HAmilton 1-4641

• *Service Companies*

ALTEC SERVICE CO., Interurban Bldg.—RIverside 8-2S34
MODERN SALES & SERVICE, 2200 Young 5t.—RIverside 7-3191
RCA 5ERVICE CO., 7901 Empire Freeway—FLeetwood 2-3911
LOU WALTER5 REPAIR 5ERVICE, 8140 Hunnicut Rd.—DAvis 1-0341

• *Theatre Associations*

TEXAS COMPO, 2013-A Young St.—RIverside 7-7884
Exec. Dir.: Kyle Rarex. Gen'l. Caunsel.: W. O. Reed. Emerg. Phone: EMerson 1-1459.

TEXA5 D-I THEATRE OWNER5 AS5OC., 2100 5tenmons Freeway—RI 2-S352, RI 2-5004
Exec. Secty.: David A. Shapira. Genl. Caunsel: Edwin Tablawsky.

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Col. Regional Meets Set Release Policy

NEW YORK—A series of three regional sales meetings involving both home office and field force executives of Columbia Pictures has been set for this month, it was announced by Rube Jackter, Columbia vice-president and general sales manager. In all, six home office executives and 36 division and branch managers will attend the three sessions.

Jackter said that Columbia's release schedule requires continuous close coordination between the home office and the sales forces in the field. In addition to laying plans for the company's forthcoming releases, they will also confer on the new role of the sales department in the handling of Columbia's theatre trailers and advertising accessories.

The first meeting was convened in Washington, D.C., on May 2-3 at the Shoreham Hotel, attended by executives representing sales divisions in the eastern region of the United States and Columbia Pictures of Canada.

Subsequent meetings will be held May 9-10 in New Orleans for the southern and southwestern divisions and in Chicago May 23-26 for the far western and mid western divisions. The New Orleans session will take place at the Roosevelt Hotel and those in Chicago at the Drake.

SHOWMEN OF THE YEAR

(*Continued from page 13*)

and a third of a page of cuts and stories in the second news addition.

Both television stations covered the parade and shots of this were shown on both the noon news and the six o'clock news.

Another highlight of the campaign was a contest over TV station WDSM-TV to award an Emmett Kelly Clown Doll to some deserving child. People were asked to write in giving their reason why a certain child should win the doll. The winner was a little girl stricken with an incurable disease, who has been bedridden for several years.

A special window in "Musicland" using toy animals was promoted a week in advance.

Four days in advance two boys dressed as clowns and carrying a banner with name of the picture and playdates passed out peanuts to shoppers.

On radio, guest tickets were offered to the persons who drove up to the front of the theatre, and permitted us to place a "Big Circus" bumper sticker on their cars. This stunt was effective since over 200 cars came to the theatre to obtain the stickers.

The lobby and front, of course, were decorated with circus balloons and pennants. A six sheet cutout was used on the mirror back of the confection counter three weeks in advance.

Watch for them!

NEXT!
Pittsburgh Territory
Issue of May 11
Kansas City Territory
Issue of May 18

Save Them!

BECAUSE THEY'RE YOUNG (COL.)
Viking, Philadelphia ($8,000) 1 " 75%
Orpheum, Omaha ($5,800) 1 " 104%
Fifth Avenue, Seattle ($5,700) 1 " 105%

BEN-HUR (MGM)
Saxon, Boston (**$10,270) 21 wks.....238%
Loew's State, New York (**$43,175) 22 " 142%
Boyd, Philadelphia (**$12,300) 21 " 241%
Todd, Chicago (No Ave.) 17 " Ave. $29,600
Coronet, San Francisco ($13,200) 17 " 195%
Blue Mouse, Seattle ($6,100) 10 " 221%
United Artists, Detroit ($9,500) 9 " 321%
Cooper, Omaha ($4,500) 9 " 229%

BRAMBLE BUSH (WB)
Astor, Boston ($9,200) 7 " 119%
Chicago, Chicago ($25,800) 4 " 87%
Omaha, Omaha ($6,500) 1 " 123%
Mary Anderson, Louisville ($6,000) 4 " 89%
Ambassador, St. Louis ($8,500) 2 " 177%
St. Louis, St. Louis ($12,000) 1 " 75%
St. Francis, San Francisco ($11,200) 2 " 97%
Music Box, Seattle ($4,900) 2 " 99%
Michigan, Detroit ($18,300) 2 " 74%
Goldman, Philadelphia ($11,700) 3 " 98%

CAN-CAN (20TH-FOX)
Rivoli, New York ($9,?00) 6 " 401%
Gary, Boston ($9,000) 4 " 355%

CHANCE MEETING (PAR.)
Esquire, Chicago ($11,800) 5 " 89%

CONSPIRACY OF HEARTS (PAR.)
Arcadia, Philadelphia ($10,600) 1 " 95%
Normandie, New York ($7,300) 2 " 82%
Victoria, New York ($12,000) 2 " 129%

DOG OF FLANDERS (20TH-FOX)
Garrick, Chicago ($8,300) 3 " 130%
Viking, Philadelphia ($8,000) 4 " 85%
Fox, Detroit ($14,900) 2 " 100%
Coliseum, Seattle ($7,000) 1 " 65%
Fox, San Francisco ($12,000) 1 " 75%
Fox, St. Louis ($13,600) 2 " 110%
Metropolitan, Boston ($16,800) 2 " 75%
Orpheum, Omaha ($5,800) 1 " 90%
De Mille, New York (No Ave.) 3 " Ave. $10,700
Rialto, Louisville ($6,600) 1 " 79%

FUGITIVE KIND (UA)
Astor, New York ($31,600) 1 " 142%

GAZEBO (MGM)
Roxy, New York ($48,000) 6 " 76%
Loew's, St. Louis ($8,600) 2 " 122%
Orpheum, Boston ($15,400) 2 " 91%
Adams, Detroit ($8,700) 3 " 91%
Warfield, San Francisco ($10,200) 3 " 99%
Arcadia, Philadelphia ($10,600) 3 " 64%
Music Box, Seattle ($4,900) 2 " 102%
United Artists, Louisville ($6,500) 1 " 154%
State, Omaha ($5,900) 3 " 84%
Chicago, Chicago ($25,800) 4 " 90%

HELLER IN PINK TIGHTS (PAR.)
Capitol, New York ($35,300) 3 " 69%
Golden Gate, San Francisco ($13,700) 1 " 51%
Coliseum, Seattle ($7,000) 1 " 86%
Garrick, Chicago ($8,300) 2 " 97%
Palms, Detroit ($15,400) 1 " 104%
Paramount, Boston ($12,300) 1 " 122%
Viking, Philadelphia ($8,000) 1 " 75%

HOME FROM THE HILL (MGM)
Radio City, New York ($148,700) 4 " 79%
Loew's, St. Louis ($8,600) 2 " 145%
Warfield, San Francisco ($10,200) 4 " 103%
Music Hall, Seattle ($7,000) 3 " 80%
Adams, Detroit ($8,700) 4 " 120%
Woods, Chicago ($19,700) 3 " 110%
United Artists, Louisville ($6,500) 1 " 123%
Fox, Philadelphia ($15,300) 4 " 99%
Orpheum, Boston ($15,400) 4 " 113%

KIDNAPPED (BV)
Garrick, Chicago ($8,300) 2 " 102%
Beacon Hill, Boston ($6,000) 1 " 150%
Capri, Boston ($7,000) 1 " 114%
Randolph, Philadelphia ($9,900) 2 " 74%
Orpheum, St. Louis (4,900) 1 " 123%
State, Omaha ($5,900) 2 " 60%
Brown, Louisville ($5,700) 1 " 79%
Orpheum, Seattle ($4,500) 2 " 100%

LAST VOYAGE (MGM)
Capitol, New York ($35,300) 3 " 70%
Warfield, San Francisco ($10,200) 2 " 118%
Orpheum, Seattle ($4,500) 2 " 122%
Fox, Philadelphia ($15,300) 3 " 62%
Adams, Detroit ($8,700) 2 " 92%
Metropolitan, Boston (16,800) 3 " 78%
Loew's, St. Louis ($8,600) 1 " 100%

ON THE BEACH (UA)
Astor, New York (**$18,880) 17 " 132%
State-Lake, Chicago (**$25,800) 9 " 131%
United Artists, San Fran. ($6,500) 10 " 184%
Goldman, Philadelphia ($11,700) 8 " 127%
United Artists, Louisville ($6,500) 3 " 149%
Admiral, Omaha (No Ave.) 6 " Ave. $5,000
Palms, Detroit ($15,400) 5 " 158%
Memorial, Boston ($15,400) 8 " 101%
Esquire, St. Louis (no ave.) 5 " Ave. $10,400
Music Hall, Seattle ($7,000) 5 " 151%
Music Box, Seattle ($4,900) 4 " 78%

ONCE MORE WITH FEELING (COL.)
Oriental, Chicago ($23,400) 4 " 100%
Radio City, New York ($148,700) 3 " 90%
Metropolitan, Boston ($16,800) 2 " 79%
Fifth Avenue, Seattle ($5,700) 2 " 126%
Midtown, Philadelphia ($10,600) 4 " 96%
St. Francis, San Francisco ($11,200) 3 " 90%
United Artists, Louisville ($6,500) 1 " 93%

OPERATION PETTICOAT (U-I)
Music Hall, Seattle (**$6,700) 7 " 133%
Ambassador, St. Louis (No Ave.) 4 " Ave. $14,300
Midtown, Philadelphia (**$9,000) 12 " 158%
Memorial, Boston (**$17,080) 8 " 127%
Chicago, Chicago (**$22,480) 8 " 165%
Golden Gate, San Francisco ($13,700) 6 " 141%
Orpheum, Omaha ($5,800) 3 " 251%
Michigan, Detroit ($18,300) 6 " 116%
Omaha, Omaha ($6,500) 1 " 91%
Kentucky, Louisville ($6,500) 10 " 117%
St. Louis, St. Louis ($12,000) 3 " 68%
Radio City, New York ($148,700) 7 " 122%

OUR MAN IN HAVANA (COL.)
Forum, New York ($16,700) 12 " 111%
Kenmore, Boston ($10,600) 10 " 114%
Arcadia, Philadelphia ($10,600) 6 " 94%
Stage Door, San Francisco ($5,600) 6 " 179%
Orpheum, Omaha ($5,800) 1 " 104%
United Artists, Chicago ($25,000) 4 " 80%
T-L Krim, Detroit ($7,200) 1 " 208%

PLEASE DON'T EAT THE DAISIES (MGM)
Radio City, New York ($148,700) 3 " 124%
Memorial, Boston ($15,400) 1 " 182%
Warfield, San Francisco ($10,200) 1 " 215%
Chicago, Chicago ($25,800) 1 " 240%
Adams, Detroit ($8,700) 1 " 230%
Esquire, St. Louis (No Ave.) 2 " Ave. $16,500
Music Hall, Seattle ($7,000) 2 " 133%

PORGY AND BESS (COL.)
Warner, New York ($23,270) 30 " 119%
McVickers, Chicago (**$13,050) 22 " 149%
Astor, Boston (**$8,370) 20 " 143%
Coronet, San Franc. (No Record) 18 " Ave. $15,800
Goldman, Philadelphia (**$10,750) 15 " 125%
Kenmore, Boston (**$9,600) 8 " 89%
Brown, Louisville (**$4,950) 6 " 102%
Mercury, Detroit (No Ave.) 4 " Ave. $18,000
Surf, Chicago (No Ave.) 6 " Ave. $6,200
Paramount, Seattle ($7,300) 5 " 85%
Esquire, St. Louis (No Ave.) 2 " Ave. $16,500
Omaha, Omaha ($6,500) 1 " 108%

SEVEN THIEVES (20TH-FOX)
Fox, San Francisco ($12,000) 2 " 107%
Paramount, Boston ($12,300) 1 " 98%
Coliseum, Seattle ($7,000) 1 " 100%
Fox, Detroit ($14,900) 2 " 81%
Fox, Philadelphia ($15,300) 2 " 105%
Loop, Chicago ($8,500) 4 " 130%
Paramount, New York ($33,200) 4 " 95%
Omaha, Omaha ($6,500) 1 " 108%
Brown, Louisville ($5,700) 1 " 62%

SINK THE BISMARCK (20th-FOX)
Paramount, New York ($33,200) 4 " 117%
Fox, Detroit ($14,900) 4 " 94%
Rialto, Louisville ($6,600) 1 " 121%
Orpheum, Omaha ($5,800) 1 " 138%
Paramount, Boston ($12,300) 2 " 163%
Fox, San Francisco ($12,000) 2 " 117%
Omaha, Omaha ($6,500) 1 " 77%
St. Louis, St. Louis ($12,000) 1 " 75%
Fifth Avenue, Seattle ($5,700) 2 " 160%
Stanley, Philadelphia ($17,000) 3 " 75%
Oriental, Chicago ($23,400) 4 " 115%

SOLOMON AND SHEBA (UA)
Capitol, New York (**$24,950) 8 " 219%
Capri, Boston (**$6,380) 7 " 197%
Woods, Chicago (**$19,400) 11 " 144%
Fox, Philadelphia (**$14,580) 8 " 187%
Paramount, Seattle (**$8,040) 10 " 125%
United Artists, Detroit (**$8,810) 7 " 250%
Omaha, Omaha ($6,500) 3 " 145%
Mercury, Detroit (No Ave.) 7 " Ave. $11,100
Brown, Louisville ($5,700) 6 " 114%
St. Louis, St. Louis ($12,000) 2 " 74%
Ambassador, St. Louis ($8,500) 1 " 106%
United Artists, San Francisco ($8,300) 5 " 134%
Pilgrim, Boston ($8,100) 2 " 113%

SUDDENLY LAST SUMMER (COL.)
Criterion, New York (**$20,380) 16 " 156%
Sutton, New York ($11,700) 16 " 99%
St. Francis, San Francisco ($11,200) 7 " 135%
Stanley, Philadelphia ($17,000) 9 " 88%
United Artists, Chicago ($25,200) 9 " 98%
Gary, Boston ($9,000) 8 " 156%
Orpheum, Omaha ($5,800) 2 " 158%
Madison, Detroit ($12,900) 10 " 136%
Fifth Avenue, Seattle ($5,700) 5 " 163%
Loew's, St. Louis ($8,600) 5 " 170%
United Artists, Louisville ($6,500) 4 " 144%
Orpheum, St. Louis ($4,900) 1 " 143%

TAKE A GIANT STEP (UA)
Pilgrim, Boston ($8,100) 1 " 111%
Trans-Lux, Philadelphia ($6,300) 2 " 88%

TALL STORY (W.B.)
Stanley, Philadelphia ($17,000) 1 " 100%
Ambassador, St. Louis ($8,500) 1 " 174%
St. Francis, San Francisco ($11,200) 1 " 98%
Omaha, Omaha ($6,500) 1 " 77%
Mary Anderson ($6,000) 1 " 200%
Music Box, Seattle ($4,900) 1 " 123%
Palace, New York ($23,300) 2 " 107%

THIRD VOICE (20TH-FOX)
Victoria, New York ($12,000) 2 " 75%
Stanton, Philadelphia ($11,000) 1 " 55%
Brown, Louisville ($5,700) 1 " 62%
Pilgrim, Boston ($8,100) 1 " 105%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

TOBY TYLER (BV)
Roosevelt, Chicago ($17,800) 4 " 104%
Orpheum, St. Louis ($4,900) 4 " 188%
Fox, San Francisco ($12,000) 2 " 107%
Viking, Philadelphia ($8,000) 4 " 123%
Metropolitan, Boston ($16,800) 2 " 131%
Coliseum, Seattle ($7,000) 3 " 120%
Rialto, Louisville ($6,600) 3 " 162%
State, Omaha ($5,900) 4 " 119%
Madison, Detroit ($12,900) 1 " 140%

TOUCH OF LARCENY (PAR.)
Esquire, Chicago ($11,800) 5 " 90%
Pageant, St. Louis ($3,700) 3 " 82%
Arcadia, Philadelphia ($10,600) 2 " 70%
T-L Krim, Detroit ($7,200) 2 " 70%
Normandie, New York ($7,300) 3 " 106%

UNFORGIVEN (UA)
State Lake, Chicago ($23,900) 2 " 106%
Astor, Boston ($9,200) 2 " 174%
Goldman, Philadelphia ($11,700) 2 " 149%
Loew's, St. Louis ($8,600) 1 " 151%
Palms, Detroit ($15,400) 1 " 117%
United Artists, San Francisco ($8,300) 2 " 150%
Coliseum, Seattle ($7,000) 1 " 143%
Capitol, New York ($35,300) 2 " 149%

VISIT TO A SMALL PLANET (PAR.)
Roosevelt, Chicago ($17,800) 3 " 120%
Coliseum, Seattle ($7,000) 2 " 114%
Michigan, Detroit ($18,300) 2 " 104%
Kentucky, Louisville ($6,500) 1 " 92%
Ambassador, St. Louis ($8,500) 2 " 200%
Paramount, Boston ($12,300) 1 " 139%
Midtown, Philadelphia ($10,600) 1 " 123%
Golden Gate, San Francisco ($13,700) 2 " 102%

WAKE ME WHEN IT'S OVER (20TH-FOX)
Stanton, Philadelphia ($11,000) 2 " 96%
Fox, St. Louis ($13,600) 1 " 132%
Fox, Detroit ($14,900) 2 " 128%
Orpheum, Omaha ($5,800) 1 " 139%
Paramount, Seattle ($7,300) 2 " 83%
Paramount, New York ($33,200) 2 " 110%

WARRIOR AND THE SLAVE GIRL (COL.)
Orpheum, St. Louis ($4,900) 1 " 133%
Rialto, Louisville ($6,600) 1 " 68%

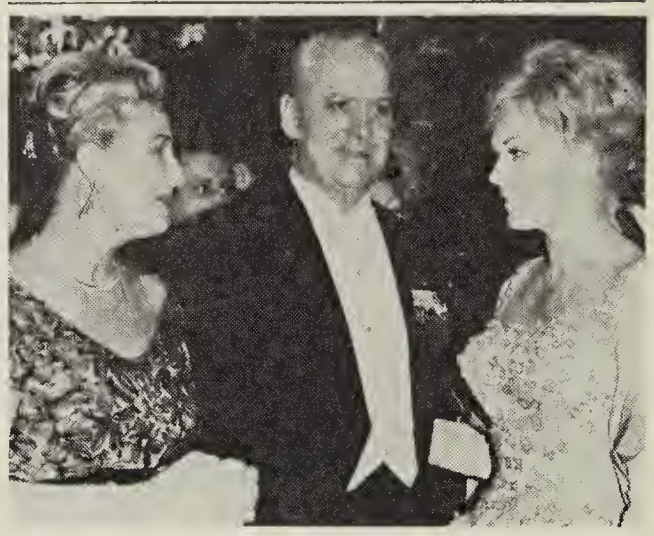
WHO WAS THAT LADY (COL.)
State-Lake, Chicago ($23,900) 7 " 90%
Orpheum, Boston ($15,400) 5 " 111%
Randolph, Philadelphia ($9,900) 6 " 138%
Ambassador, St. Louis ($8,500) 2 " 206%
Michigan, Detroit ($18,300) 4 " 126%
Paramount, San Francisco ($13,100) 5 " 104%
Orpheum, Omaha ($5,800) 2 " 138%
Rialto, Louisville ($6,600) 3 " 150%
St. Louis, St. Louis ($12,000) 2 " 100%
Fifth Avenue, Seattle ($5,700) 1 " 193%

WIND CANNOT READ (20TH-FOX)
Roxy, New York ($48,000) 1 " 50%

Multi-Pronged Promotion Succeeds As Col. Billings Top $11 Million

NEW YORK—The ability of a film distribution organization to promote a number of major releases successfully and simultaneously has been proven conclusively by Columbia Pictures over the first three months of this year, stated vice-president Paul N. Lazarus, Jr. Just how successfully this multi-pronged promotion was carried out is reflected in the fact that domestic billings for the quarter will exceed an estimated $11,000,000.

"This marks the third important stage of our 'Big C' program for 1960," Lazarus said. "In the short period of two years since the present management took over the reins of Columbia, our production arm has readied a blockbuster slate of releases. Our sales department has shown that it can merchandise a number of major releases simultaneously, putting four and five pictures into key cities at one time. Now, our promotion forces have demonstrated that they can get public attention focused on several pictures concurrently, doing full justice to each and every picture."



Kim Novak, right, is seen with M. J. Frankovich, chairman of the board of Columbia Pictures Ltd. of Great Britain and Ireland and vice president of Columbia Pictures, and Mrs. Frankovich, at a recent Royal Film Performance of Columbia's "The Last Angry Man" in London.

To carry out the promotion phase of the "Big C" program, Columbia has instituted the "4-C" concept of merchandising, he said. "Every campaign we undertake must be comprehensive, creative, commercial and continuing."

Defining his terms, he said that comprehensive means embracing all media, all audiences, and all aspects of promotion; creative means attempting new ideas, instituting original approaches and trying unorthodox methods; commercial means it must sell tickets or it's not worthwhile; and continuing means the campaign starts before the film goes into production and it must carry through the playoff.

"The key to our successful concurrent promotion campaigns is depth planning and long-range activity," Lazarus said. "As an example at the present time we are already deep in planning and activating programs for such films as 'Pepe' and 'The Guns of Navarone' both still before the cameras. Similarly, the campaigns for our current releases, 'Suddenly, Last Summer,' 'Who Was That Lady?' 'Our Man In Havana,' 'Once More, With Feeling,' 'The Gene Krupa Story,' 'Babette Goes to War,' and 'Because They're Young' among others, were in work in most cases for over a year.

"We didn't face these films for the first time when we came to them on the release schedule. We had them in hand from before the shooting of the first scenes. Our planning extended to every phase of promotion, from special trailer material, to merchandising tie-ups, to publicity features, to television featurettes.

"Our promotion operation has been realigned to meet the needs of our world-wide merchandising program. The Hollywood Studio is now responsible for the world-wide supervision and servicing of production publicity. The home office promotion department has been bolstered to handle the company's continuous flow of quality product. In addition, there are some 25 field men regularly employed across the country."

Turning to the merchandising of the top lineup of quality product during the first few months of 1960, Lazarus noted, "In many instances we were competing with our own product, in terms of editorial and advertising space and attracting public attention. But, we found that this competition, rather than being a drawback, was actually a healthy situation.

"One of the reasons for this is the fact that our advterising and publicity campaigns were tailor-made for each individual picture. Each campaign was so distinctive in character and subject matter that there was no problem in having the ads running on the same page or competing for editorial space in the various media. In fact, at one point, we took a full page in the 'Sunday Times' devoted exclusively to ads for Columbia releases playing at seven showcase houses in New York."

Lazarus pointed out that Columbia had two outstanding comedy hits opening in many spots at about the same time, "Who Was That Lady?" and "Once More, With Feeling." "To promote these films," he said, "we had two young ladies touring the country for personal appearances, press interviews, and other promotional activities. The girls, Barbara Hines who plays the 'Who' in 'Who Was That Lady?' and Julie Marr, who was hired as women's consultant and fashion spokesman in behalf of 'Once More, With Feeling' hit many of the same cities and each came away with an inordinate amount of press coverage.

"On 'Our Man In Havana,' we had two of the most extensive global tie-ups in our history, a precedent-setting cross-promotion with the American Society of Travel Agents and a merchandising tie-up with the Hoover Vacuum Company."

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
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STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.
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Theatre Installations and Maintenance

Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

As you know, the exchanges' shipping room closes at noon on these days.

Don't wait until it's too late—help us prevent any missouts!

CLARK TRANSFER, INC.
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1638 Third St. N.E.
Washington, D.C.
DUpont 7-7200

Formerly Highway Express Lines, Inc.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



MAY 4, 1960 SECTION TWO
VOL. 63 NO. 24

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5915 **CRIME AND PUNISHMENT, U.S.A.**—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5906 **LITTLE RASCALS VARIETIES**—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

April **BLUEBEARD'S TEN HONEYMOONS**—George Sanders, Corinne Calvert
May **RAYMIE**—David Ladd, Julie Adams

COMING

HELL TO ETERNITY—Jeffrey Hunter, Patricia Owens
PAY OR DIE—Ernest Borgnine, Zohra Lampert
SEXPOT GOES TO COLLEGE—Mamie Van Doren, Mickey Shaughnessy

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ANGRY RED PLANET, THE—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller

TO BE REVIEWED

CIRCUS OF HORRORS—(C)—Anton Diffring, Erika Remburg
FALL OF THE HOUSE OF USHER—(CS;C)—Vincent Price, Mark Damon, Myrna Fahey
JAILBREAKERS, THE—Robert Hutton, Mary Castle
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
WHY MUST I DIE?—Terry Moore, Debra Paget

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

•Adventures of Huckleberry Finn	A1	MGM
•Alamo		UA
•All In A Night's Work		Par.
•All The Fine Young Cannibals	A3	MGM
•All the Young Men		Col.
Alligator People, The	A2	Fox
Anatomy of Love, The		For.
Anatomy of a Murder	SC	Col.
Angry Hills, The	A3	MGM
Angry Island		For.
Angry Red Planet	A2	A-I
Aparajito		For.
•Apartment, The		UA
Aren't We Wonderful		For.
Ask Any Girl	A3	MGM
Atomic Submarine	A2	AA
Attack of the Jungle Women		Misc.

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bat, The	A2	AA
Battle Flame	A1	AA
Battle Of Blood Island		Misc.
Battle of the Coral Sea	A1	Col.
Battle Of The Sexes, The		For.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
Beatniks, The		Misc.
Because They're Young	A2	Col.
Behind The Great Wall	A1	Misc.
•Beliboy, The		Par.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Bewildered Youth—See The Third Sex		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orpheus	B	For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
•Bluebeard's Ten Honeymoons		AA
Bobbikins	A1	Fox
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
Boy and the Pirates, The	A1	UA
Brambie Bush, The	B	WB
Breakout		For.
•Breath of Scandal, A		Par.
Bridal Path, The—(Mating Time)	A2	For.
•Brides Of Dracula, The		U-I
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

•Cage Of Evil		UA
Call Girls		For.
Can-Can	B	Fox
•Captain's Table		Fox
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Cat, The		For.
Chance Meeting	A3	Par.
Charley Moon		For.
Chasers, The		For.
•Cimarron		MGM
•Cinderfella		Par.
•Circus of Horrors		A-I
Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
•College Confidential		U-I
Comanche Station	A1	Col.
Come Back Africa		Misc.
Conspiracy Of Hearts	A1	Par.
Cosmic Monsters, The	A2	For.
Cossacks, The	A1	U-I
Counterplot		UA
Country Girl, The—RE	A2	Par.
Cousins, The		For.
•Crack in the Mirror		Fox
Cranes Are Flying, The	A3	WB
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The		WB
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
•Dark At The Top Of The Stairs, The		WB
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defond My Love		For.
•Desert Attack		Fox
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of a High School Bride	A3	AI
•Dinosaurus		U-I
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Don't Give Up the Ship	A3	Par.
Drunken Angel, The		For.

E

Edge of Eternity	A1	Col.
Eighth Day of the Week, The	B	For.
•Electronic Monster, The	B	Col.
Elephant Gun		For.
•Elmer Gantry		UA
Embezzled Heaven	A1	For.
Enchanted Mirror, The		For.
•Enemy General, The		Col.
Expresso Bongo		For.
•Exodus		UA

F

Face of Fire	A1	AA
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stewart, Lee Remick—4633 (9-2-59)—Superior entertainment
BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good story of today's youth should hit the school-age target
COMANCHE STATION—W-71m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features new faces
GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Ana Lisa—4633 (9-2-59)—Good bet for kiddies
KILLERS OF KILIMANJARO—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
MAN ON A STRING—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn
402 **MIDDLE OF THE NIGHT**—D-116m.—Kim Novak, Frederic March—4633 (9-2-59)—Absorbing drama has top names
MOUNTAIN ROAD, THE—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1001 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn

COMING FEATURES IN ORDER OF RELEASE

May **ELECTRONIC MONSTER, THE**—Rod Cameron, Mary Murphy
May **STRANGLERS OF BOMBAY**—Guy Rolfe
June **THREE WORLDS OF GULLIVER**—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
June **LET NO MAN WRITE MY EPITAPH**—Burl Ives, Shelley Winters

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
MY DOG, BUDDY—Ken Curtis, London
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
SAPPHO, VENUS OF LESBOS—(CS; C)—Kerwin Mathews, Tina Louise
SONG WITHOUT END—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
TWELVE TO THE MOON—Ken Clark
WACKIEST SHIP IN THE ARMY, THE—(CS C)—Jack Lemmon Patricia Driscoll

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

916 **ASK ANY GIRL**—98m.—(CS; MC)—David Niven, Shirley MacLaine, Gig Young—4585 (5-20-59)—Highly amusing comedy
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 **LIBEL**—D-100 m.—Olivia de Havilland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
920 **MYSTERIANS, THE**—MD-85m.—(CS; EC)—Japanese cast—4585 (5-20-59)—Good Japanese science fiction thriller—Made in Japan
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
PLEASE DON'T EAT THE DAISIES—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

May PLATINUM HIGH SCHOOL—Mickey Rooney, Terry Moore
May GIANT OF MARATHON, THE—(CS; EC)—Steve Reeves, Mylene Demongeot
June ADVENTURES OF HUCKLEBERRY FINN—(CS; MC)—Tony Randall, Eddie Hodges

COMING

ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BELLS ARE RINGING—(CS; MC)—Judy Holliday, Dean Martin
BUTTERFIELD 8—(CS; MC)—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Schell
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine
KEY WITNESS—Jeff Hunter, Pat Crowley
SUBTERRANEANS, THE—(CS; C)—Leslie Caron, George Peppard
TEMPTATION—Ava Gardner, Dirk Bogarde, Joseph Cotten
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5912 BIG NIGHT, THE—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 BRIDGES AT TOKO-RI, THE—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 BUT NOT FOR ME—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 CAREER—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
5914 CHANCE MEETING—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 CIRCUS STARS—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 CONSPIRACY OF HEARTS—MD-116m.—Lllll Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 COUNTRY GIRL, THE—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 DON'T GIVE UP THE SHIP—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5916 FIVE BRANDED WOMEN—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
R5918 GREATEST SHOW ON EARTH, THE—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 HELLER IN PINK TIGHTS—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
IN THE WAKE OF A STRANGER—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5910 JACK THE RIPPER—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 JAYHAWKERS, THE—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 KING CREOLE—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5908 LI'L ABNER—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 LOVING YOU—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 MAN WHO COULD CHEAT DEATH, THE—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
R5902 SAMSON AND DELILAH—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
5822 TARZAN'S GREATEST ADVENTURE—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 THAT KIND OF WOMAN—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5911 TOUCH OF LARCENY, A—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 ULYSSES—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5917 VISIT TO A SMALL PLANET—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy

COMING FEATURES IN ORDER OF RELEASE

June PRISONER OF THE VOLGA—(C)—John Derek, Elsa Martinelli
June WALK LIKE A DRAGON—Jack Lord, Nobu McCarthy, James Shigeta

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BELLBOY, THE—Jerry Lewis, Joan Tabor
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
IT STARTED IN NAPLES—(VV; TC)—Clark Gable, Sophia Loren
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
PSYCHO—Anthony Perkins, Vera Miles
RAT RACE, THE—(TC)—Tony Curtis, Debbie Reynolds
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
TARZAN THE MAGNIFICENT—(C)—Gordon Scott, Betta St. John
UNDER TEN FLAGS—Van Heflin, Mylene Demongeot
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

927 ALLIGATOR PEOPLE, THE—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 BELOVED INFIDEL—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 BEST OF EVERYTHING, THE—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 BLOOD AND STEEL—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 BLUE ANGEL, THE—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 BLUE DENIM—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
004 BOBBIKINS—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
011 DOG OF FLANDERS, A—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 FIVE GATES TO HELL—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
FLAME OVER INDIA—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful meller
920 HERE COME THE JETS—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 HOLIDAY FOR LOVERS—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 HOUND-DOG MAN—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
934 JOURNEY TO THE CENTER OF THE EARTH—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
919 MAN WHO UNDERSTOOD WOMEN, THE—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 MASTERS OF THE CONGO JUNGLE—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 MIRACLE OF THE HILLS, THE—D-73m.(CS)—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
015 OPERATION AMSTERDAM—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
930 OREGON TRAIL, THE—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 PRIVATE'S AFFAIR, A—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy

•Fall of the House of Usher		AI
Female Fiends		Misc.
•Ferry to Hong Kong		Fox
Five Bold Women		Miso.
Five Branded Women	B	Par.
Five Gates to Hell	B	Fox
Flame Over India	A1	Fox
Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
•For the Love Of Mike		Fox
•Force of Impulse		UA
400 Blows, The	A3	For
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
Four Skulls of Jonathan Drake, The	A3	UA
•From The Terrace		Fox
Fugitive Kind, The	B	UA

G

•Gallant Hours, The		UA
Gangster Story		Misc.
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
Giant Gila Monster, The		A-1
Giant Leeches		A-I
•Giant Of Marathon, The		MGM
Gigantis, The Fire Monster	A2	WB
•Girl in the Red Bikini, The		Fox
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls of the Night		For.
Girls' Town	B	MGM
Glenn Miller Story, The—RE	A1	U-I
•Go Naked In The World		MGM
Goliath and the Barbarians	A3	A-I
•Grass Is Greener, The		U-I
Great Is My Country		For.
Greatest Show On Earth, The—RE		Par.
Grisbi		For.
Gun Fight at Dodge City	A2	UA
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA
Guns, Girls and Gangsters	B	UA

H

H-Man, The	B	Col.
•Hannibal		WB
Happy Anniversary	B	UA
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
He Who Must Die	A3	For.
•Head of a Tyrant		U-I
Headless Ghost, The	B	AI
Hell Bent for Leather	A2	U-I
Heller In Pink Tights	A3	Par.
•Hell To Eternity		AA
Hercules	A1	WB
•Hercules Unchained		WB
Here Come the Jets	A2	Fox
Hidden Fortress, The		For.
High School Big Shot		Miso.
•High Time		Fox
Hole In the Head, A	A2	UA
Holiday Island		For.
Holiday for Lovers	A2	Fox
Home from the Hill	A3	MGM
Horse Soldiers, The	A1	UA
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, The	A3	AA
House of the Seven Hawks, The	A2	MGM
House On The Waterfront, The	B	For.
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

•I Aim At the Stars		Col.
I Passed for White	A3	AA
•Ice Palace		WB
11 Generale Della Rovere		For.
I'm All Right, Jack		For.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
•Inherit the Wind		UA
Inside the Mafia	B	UA
Invisible Invaders, The	A1	UA
Isle of Levant, The		Misc.
It Started with a Kiss	B	MGM
•It Started In Naples		Par.
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
*Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jazz On A Summer's Day		Misc.
Jet Over the Atlantic		Misc.
John Paul Jones	A1	WB
Jonas	A3	For.
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
Just My Luck		For.
Justice and Caryl Chessman		Misc.

K

*Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA
*Konga		A-I

L

Lady Chatterley's Lover	C	For.
Last Angry Man, The	A1	Col.
Last Voyage, The	A1	MGM
*Leech Woman, The		U-I
Lesson In Love, A		For.
Legend of Tom Dooley, The	A2	Col.
*Let No Man Write My Epitaph		Col.
*Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Lonely Sex, The		Misc.
Look Back In Anger	A3	WB
*Lost World, The		Fox
Lotna		For.
Love Is My Profession	C	For.
Lovers, The	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

*Macumba Love		UA
Magician, The	A3	For.
*Malaga		WB
*Magnificent Seven, The		UA
Man In A Cocked Hat		For.
Man on a String	A1	Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Masters of the Congo Jungle	A1	Fox
Mating Time—See The Bridal Path		
Mating Urge, The	C	Misc.
Middle of the Night	B	Col.
*Midnight Lace		U-I
Miracle, The	A2	WB
Miracle In Soho		For.
Miracle of the Hills, The	A1	Fox
Mirror Has Two Faces, The	A3	For.
Model For Murder		For.
Monpti		For.
Most Wonderful Moment, The		For.
Mountain Road, The	A2	Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
*Music Box Kid, The		UA
*My Dog, Buddy	A1	Col.
Mysterians, The	A1	MGM

N

Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
*Nightfighters, The		UA
Non-Scheduled Train, A		For.
Noose For A Gunman		UA
North by Northwest	A3	MGM
Nude In A White Car		For.

O

*Ocean's Eleven		WB
Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
Oklahoma Territory	A1	UA
On the Beach	A3	UA
Once More with Feeling	A3	Col.

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry
903 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
018 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
921 **SON OF ROBIN HOOD, THE**—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies ano program
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
VALLEY OF THE REDWOODS—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
917 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

May **WILD RIVER**—(CS; C)—Montgomery Clift, Lee Remick

COMING

CAPTAIN'S TABLE—(EC)—John Gregson—England
CRACK IN THE MIRROR—(CS)—Orson Welles, Juliette Greco
DESERT ATTACK—John Mills, Sylvia Syms—England
FERRY TO HONG KONG—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FOR THE LOVE OF MIKE—(CS; C)—Richard Basehart, Stu Erwin
FROM THE TERRACE—(CS; DC)—Paul Newman, Joanne Woodward
HIGH TIME—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
LET'S MAKE LOVE—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
LOST WORLD, THE—(CS; DC)—Michael Rennie, Jill St. John
ONE FOOT IN HELL—(CS; DC)—Don Murray, Alan Ladd, Dolores Michaels
OSCAR WILDE—Sir Ralph Richardson, Phyllis Calvert—England
SEPTEMBER STORM—(Stero-Scope; DC)—Mark Stevens, Joanne Dru
SONS AND LOVERS—(CS; DC)—Dean Stockwell, Wendy Hiller
STORY OF RUTH, THE—(CS; DC)—Elana Eden, Stuart Whitman, Peggy Wood
39 STEPS—Kenneth More, Taina Elg—England
TWELVE HOURS TO KILL—(CS)—Nico Minardos, Barbara Eden
TRAPPED IN ALGIERS—Edmund Purdom, Genevieve Page
UPSTAIRS AND DOWNSTAIRS—(EC)—Michael Craig, Mylene Demongeot—England
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
FOUR SKULLS OF JONATHAN DRAKE, THE—MD-70m.—Eduard Franz, Valerie French—4586 (5-20-59)—Horror item for the program
FUGITIVE KIND, THE—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drame has shock appeal, top names—Jurow-Shepherd-Pennebaker
GUNFIGHT AT DODGE CITY, THE—W-81m.—(CS; DC)—Joel McCrea, Julie Adams—4585 (5-20-59)—Good Western—Mirisch
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
HOLE IN THE HEAD, A—C-120m.—(Panavision; DC)—Frank Sinatra, Eleanor Parker—4586 (5-20-59)—Superior entertainment—Sincap
HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand I—4598 (6-17-59)—Fine filming of horror classic—Hammer
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
INVISIBLE INVADERS, THE—MD-67m.—John Agar, Jean Byron—4586 (5-20-59)—Fair science fiction
NOOSE FOR A GUNMAN—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
SHAKE HANDS WITH THE DEVIL—MD-110m.—James Cagney, Dana Wynter—4586 (5-20-59)—Fascinating action meller of Irish rebellion—Pennebaker
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
UNFORGIVEN, THE—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

May **GALLANT HOURS, THE**—James Cagney, Dennis Weaver—Cagney-Montgomery
June **NIGHT FIGHTERS, THE**—Robert Mitchum, Anne Heyward—Cineworld
June **MUSIC BOX KID, THE**—Ronald Foster, Luana Patten

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjac
APARTMENT, THE—Jack Lemmon, Shirley MacLaine, Fred MacMurray—Mirisch
CAGE OF EVIL—Ron Foster, Pat Blair—Zenith
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
EXODUS—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
FORCE OF IMPULSE—Robert Alda, Christina Crawford—Gayle-Swimmer-Anthony
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
MACUMBA LOVE—(WS; EC)—Walter Reed, Ziva Rodann—Ripps-Fowley
MAGNIFICENT SEVEN, THE—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
STUDS LONIGAN—Christopher Knight, Venetia Stevenson—Longridge

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
COSSACKS, THE—MD-113m.—(TotalScope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
GLENN MILLER STORY, THE—MUD—116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
OTHELLO—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
TOO SOON TO LOVE—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

June **HEAD OF A TYRANT**—(CS; C)—Massima Girotti, Isabelle Corey—Italian-French
June **BRIDES OF DRACULA, THE**—(TC)—Peter Cushing, Freda Jackson
June **LEECH WOMAN, THE**—Coleen Gray, Grant Williams

COMING

COLLEGE CONFIDENTIAL—Steve Allen, Jayne Meadows, Mamie Van Doren
DINOSAURUS—(CS; C)—Ward Ramsey, Kristina Hanson
GRASS IS GREENER, THE—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons
MIDNIGHT LACE—Doris Day, Rex Harrison, Myrna Loy
PORTRAIT IN BLACK—(EC)—Lana Turner, Anthony Quinn, Sandra Dee
PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mamie Van Doren
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly Interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
822 **HERCULES**—D-107m.—(Dyaliscope; EC)—Steve Reeves, Sylva Koscina—4587 (5-20-59)—Highly entertaining spectacle—Italy
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
SERGEANT RUTLEDGE—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 **—30—**—D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer

COMING FEATURES IN ORDER OF RELEASE

June **HANNIBAL**—(C)—Victor Mature, Rita Gam

COMING

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
DARK AT THE TOP OF THE STAIRS, THE—(TC)—Rogert Preston, Dorothy McGuire
HERCULES UNCHAINED—(C)—Steve Reeves, Sylva Koscina
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
MALAGA—Trevor Howard, Dorothy Dandridge
OCEAN'S ELEVEN—(TC)—Frank Sinatra, Angie Dickinson, Dean Martin
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum
SUNRISE AT CAMPOBELLO—Ralph Bellamy, Greer Garson

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

AUSTRIAN

EMBEZZLED HEAVEN—D-88m.—(C)—Annie Rosar—4587 (5-20-59)—Good religious import—Dubbed in English—de Rochemont

ENGLISH

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental
BLITZKRIEG—DOC.-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
EXPRESS BONGO—CDMU-108m.—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental
I'M ALL RIGHT, JACK—C-104m.—Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly for art and specialty spots—Lion International
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY—65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental
TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley
VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

•One-Eyed Jacks		Par.
•One Foot In Hell		Fox
Operation Amsterdam	A1	Fox
Operations Dames	A3	A-I
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
•Oscar Wilde		Fox
Othello	A2	U-I
Our Man in Havana	A3	Col.

P

Paris Hotel		For.
•Pay or Die		AA
•Pepe		Col.
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
•Platinum High School	B	MGM
•Pleasure Of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
Poacher's Daughter, The	A1	For.
Pollyanna		Misc.
Porgy and Bess	A2	Col.
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd	B	Miso.
•Prisoner of the Volga		Par.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The	C	U-I
•Psycho		Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Rabbit Trap, The	A2	UA
Race For Space		Miso.
•Rachel Cade	A3	WB
Rape of Malaya	A1	For.
•Rat Race, The		Par.
•Raymie	A1	AA
Rebel Set, The	A3	AA
Return of the Fly, The	A2	Fox
Rise and Fall of Legs Diamond, The	B	WB
Road Racers	B	A-I
Road To Hell, The	C	Miso.
Rookie, The	B	Fox
Room 43	B	For.
Rosemary	B	For.

S

Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Sapphire	A3	U-I
•Sappho, Venus Of Lesbos		Col.
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
•September Storm		Fox
Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
•Sexpot Goes To College		AA
Shake Hands with the Devil	A2	UA
Sign of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
Sinners of Paris		For.
Sins of Youth		For.
Ski Troop Attack		Misc.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Son of Robin Hood, The	A1	Fox
•Song Without End	A2	Col.
•Sons and Lovers		Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA
Square Peg, The		For.
•Story Of Ruth, The		Fox
Story on Page One, The	A3	Fox
•Strangers When We Meet		Col.
•Stranglers Of Bombay	B	Col.
•Studs Lonigan		UA
Subway In the Sky	B	UA
•Subterreaneans, The	A3	MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Sunrise At Campobello		WB
•Surprise Package		Col.
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.
Sword and the Cross, The	For.	

T

T-Bird Gang		Miso.
Tailor's Maid, The		For.
Tall Story	B	WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
•Tarzan The Magnificent		Par.
Teenage Zombies		Misc.
Teenagers from Outer Space	A2	WB
•Temptation		MGM
Ten Seconds to Hell	A2	UA
Terror is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
•39 Steps		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
Three Men In a Boat	A3	For.
•Three Worlds Of Gulliver		Col.
—30—	A1	WB
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Tiger Bay	A3	For.
Timbucktu	A1	UA
•Time Machine, The	A2	MGM
Tingler, The	A2	Col.
To Live (Ikuru)		For.
Toby Tyler	A1	Misc.
Too Soon To Love	B	U-I
Touch of Larceny	A3	Par.
•Trapped In Algiers		Fox
Tread Softly Stranger		For.
•Twelve Hours To Kill	A1	Fox
•Twelve To The Moon	A1	Col.

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
Unforgiven, The	A2	UA
•Upstairs and Downstairs		Fox

V

Valley of the Redwoods		Fox
Vice Raid		UA
•Village Of The Diamond, The		MGM
Virgin Island		For.
Virgin Sacrifice		Misc.
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wackiest Ship In The Army, The		Col.
Wake Me When It's Over	A2	Fox
•Walk Like A Dragon		Par.
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Web of Evidence	A3	AA
When Comedy Was King	A1	Fox
Who Was That Lady?	B	Col.
•Why Must I Die?		A-I
•Wild River		Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A		For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
Would-Be Gentleman, The		For.
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinoo Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CAT, THE—MD-108m.—Francoise Arnoul—4587 (5-20-59)—Suspenseful French underground meller—Titles—Ellis

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GIRLS OF THE NIGHT—D-114m.—Georges Marchal—4587 (5-20-59)—Fair import—Titles—Continental

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HE WHO MUST DIE—D-122m.—(CS)—Pierre Vaneck, Malina Mercouri—4590 (5-20-59)—Absorbing import is good bet for art and specialty spots—Titles—Kassler

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LOVE IS MY PROFESSION—D-111m.—Brigitte Bardot, Jean Gabin—4590 (5-20-59)—Bardot loves again—Titles—Kingsley-Int.

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magalli Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

MIRROR HAS TWO FACES, THE—D-98m.—Michele Morgan, Bourvil—4590 (5-20-59)—Well-made, interesting import—Titles—Continental

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SINNERS OF PARIS—MD-80m.—Chrles Vanel—4591 (5-20-59)—Interesting import—Titles—Ellis

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed In English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

WOULD-BE GENTLEMEN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luldi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import or specialty houses—Dubbed in English—President

JONAS—D-81m.—Robert Graf—4590 (5-20-59)—Psychological, off-beat drama—English narration; partially dubbed—President

MONPTI—D-97m.—(C)—Romy Schneider—4590 (5-20-59)—Average tragic love import—Dubbed in English—Bakros-Int.

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—Fo the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastroianni, Giovanna Ralli—4599 (6-17-59)—Interesting import—English titles—Ellis

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

POLISH

EIGHTH DAY OF THE WEEK, THE—D-84m.—Sonjz Ziemann—4587 (5-20-59)—Import is worthy of attention—Titles—Continental

LOTNA—D-95m.—Jerzy Pichelski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World

SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.
BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
ISLE OF LEVANT, THE—TRAV-71m.—(C)—No credits available—4591 (5-20-59)—Exploitable nudist film—English narration—Miracle
JAZZ ON A SUMMER'S DAY—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent
JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
KIDNAPPED—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner
MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.
ROAD TO HELL, THE—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic
SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant
SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd. Jr.
SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor
TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant
THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista
VIRGIN SACRIFICE—MD-63m.—(C)—David DaLie, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP
WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

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The Shorts Parade

1958-59—1959-60 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!

Columbia

TWO REEL

MUSICAL TRAVELARKS

3441 (Dec.) Wonders of Puerto Rico ....G 20m. 4563

COLOR FEATURETTES

4441 (Nov.) Wonderful Gibraltar .....G 18m. 4663
4442 (Mar.) Wonders of Ontario .....G 17½m. 4699

COMEDIES

THE THREE STOOGES (8)

3401 (Sept.) Sweet and Hot .....F 17m. 4539
3402 (Oct.) Flying Saucer Daffy .....G 17m. 4539
3403 (Dec.) Oil's Well That Ends Well ..F 17m. 4567
3404 (Feb.) Triple Crossed .....F 17m. 4567
3405 (June) Sappy Bull Fighters .....F 16m. 4652

SPECIAL

(Eastman Color)

The Golden Fish .....E 20m. 4648

ONE REEL

MAGOOS

(Technicolor)

3751 (Sept.) Magoo's Cruise .....E 6m. 4539
3752 (Oct.) Love Comes To Magoo .....G 6m. 4539
3753 (Nov.) Gumshoe Magoo .....E 6m. 4564
3754 (Jan.) Bwana Magoo .....G 6m. 4568
3755 (Mar.) Magoo's Homecoming ....G 6m. 4599
3756 (Apr) Merry Minstrel Magoo .....G 6m. 4599
3757 (May) Magoo's Lodge Brother ....G 6m. 4607
3758 (July) Terror Faces Magoo G 6m. 4615

LOOPY DE LOOP COLOR CARTOONS

4701 (Nov.) Wolf Hounded .....E 7m. 4664
4702 (Dec.) Little Bo Bopped .....G 6m. 4676
4703 (Mar.) Tale Of A Wolf .....G 7m.
4704 ( ) Life With Loopy .....G 7m. 4699

HAM AND HATTIE CARTOONS

(Technicolor)

3511 (Oct.) Spring and Saganaki .....G 7m. 4540
3512 (Jan.) Picnics Are Fun .....E 7m. 4564

WORLD OF SPORTS

3801 (Sept.) Aqua-Rama .....G 9m. 4540
3802 (Oct.) Rasslin' Ref' .....F 9m. 4540
3803 (Dec.) Sportsmen's Paradise .....G 9m. 4564
3804 (Feb.) Aquatic Carnival .....F 9m. 4568
3805 (Apr.) Racquet Magic .....G 9m. 4615
3806 (June) Jungle Adventure .....G 10m. 4615
4801 (Sept.) Wheeling Wizards .....G 9m. 4664
4802 (Nov.) Tee Marvels .....G 10m. 4680
4803 (Feb.) Greatest Show On Water ..
4804 (Mar.) Swinging Down The Lane ..F 8m.

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

4421 Super Wolf .....F 16m. 2740
4422 A Fool And His Honey .....F 16m. 3243
4423 Hooked And Rooked .....F 17m. 3292
4424 Trouble In-Laws .....
4431 Fraidy Cat .....G 16m. 3218
4432 Champ Steps Out .....F 17m. 3209
4433 Dizzy Yardbird .....F 17m. 2830
4434 Innocently Guilty ...F 16m. 3021
4435 Rootin' Tootin' Tenderfeet ..

THE THREE STOOGES REISSUES

4401 Up In Daisy's Pent House ..F 17m. 3472
4402 Booty And The Beast .....F 17m. 3498
4403 Loose Loot .....F 16m. 3525
4404 Tricky Dicks .....F 16m. 3542
4405 Rip. Sew And Stitch .....

SERIALS

TWO REELS

Wild Bill Hickok .....E 15EP. 170
Captain Video .....G 15EP. 3209
Tex Granger .....G 15EP. 2369
4121 Pirates Of The High Seas ..F 15ep. 2964
4160 The Lost Planet .....

COLOR FAVORITES CARTOONS

(Technicolor)

4601 Gerald McBoing Bong's Symphony .....E 8m. 3435
4602 Animal Crackers Circus ....G 7m. 198
4603 Bringing Up Mother .....E 7m. 3707
4604 Glee Worms .....G 7m. 2534
4605 The Tell Tale Heart .....E 8m. 3631
4606 Little Match Girl .....G 8m. 2534
4607 The Man On The Flying Trapeze .....G 7m. 3758
4608 Rocky Road To Ruin .....G 8m. 3585
4609 Pete Hothead .....
4610 Lo The Poor Buffal .....
4611 Unicorn In The Garden .....

MAGOO CARTOON REISSUES

4751 Ragtime Bear .....F 7m. 2740
4752 Spellbound Hound .....E 7m. 2814
4753 Trouble Indemnity .....G 7m. 2943
4754 Bungled Bungolo .....E 7m. 3021
4755 Barefaced Flatfoot .....

CANDID MICROPHONES

4551 Number 4, Series 6 .....F 10m. 3129
4552 Number 5, Series 6 .....
4553 Number 1, Series 1 .....

ANIMAL CAVALCADES

3951 Chimp-Antics .....G 10½m. 3418
3952 Jungle Monarchs .....F 10m. 3473
3953 Greyhound Capers .....F 9m. 3585
3954 The Three Big Bears .....F 7m. 3623

FILM NOVELTIES

3851 Rhapsody On Ice .....G 9m. 2557
3852 A Lass In Alaska .....F 10½m. 2497
3853 Aren't We All .....F 10½m. 2328
3854 Magic Stone .....G 10m. 1820
3855 Babies By Bannister .....E 8½m. 1383
3856 Community Sing No. 1 .....G 10m. 2243
4851 Sitka Sue .....F 11m. 2591
4852 This Is Versailles .....G 10m. 3585
4853 Beyond The Frontier .....

THRILLS OF MUSIC

4951 Jerry Wald And Orchestra ..G 10m. 3388
4952 Machito And Orchestra ...G 10m. 3699
4953 Les Elgart And Orchestra ...

MGM

REISSUES

(1959-60)

ONE REEL

GOLD MEDAL REPRINT CARTOONS
(Technicolor)

W-161 Just Ducky .....F 7m. 3615
W-162 Two Little Indians .....G 7m. 3623
W-163 Life With Tom .....G 8m. 3639
W-164 Puppy Tale .....G 7m. 3657
W-165 Posse Cat .....F 7m. 3691
W-166 Hic-Cup Pup .....F 6m. 3730
W-167 Little School Mouse .....F 7m. 3750
W-168 Baby Butch .....F 8m. 3778
W-169 Three Little Pups .....E 7m. 3646
W-170 Drag-Along Droopy .....G 8m. 3682
W-171 Billy Boy .....E 6m. 3739
W-172 Homesteader Droopy .....G 8m. 3758
W-173 Half Pint Palomino .....G 7m. 3639
W-174 Impossible Possum .....F 7m. 3707
W-175 Sleepy Time Squirrel .....F 7m. 3778
W-176 Bird-Brained Dog .....F 7m. 3798

Paramount

TWO REEL

SPECIAL

(VistaVision; Technicolor)

VistaVision Visits Spain .....E 18m. 4532

ONE REEL

CASPER CARTOONS

(Technicolor)

B17-5 (May 2) Which Is Witch .....F 6m. 4512
B17-6 (Sept.) Good Scream Fun .....G 7m. 4532
B-18-1 (Jan.) Doing What's Fright .....F 6m. 4580
B18-2 (Mar.) Down To Mirth .....G 7m. 4599
B18-3 (June) Not Ghoulty .....G 9m. 4631
B18-4 (July) Casper's Birthday Party .....G 6m. 4652

HERMAN AND KATNIP

H18-4 (Oct.) Katnip's Big Day .....F 7m. 4664

JEEPERS AND CREEPERS

J19-1 (Jan.) The Boss Is Always Right ...G 6m. 4684
J19-2 (Mar.) Trouble Date .....

NOVELTOONS

(Technicolor)

P18-5 (May) Huey's Father's Day .....F 6m. 4663
P18-6 (Nov.) Out of this Whirl .....G 7m. 4664
P19-1 (Feb.) Be Mice To Cats .....G 6m. 4684

MODERN MADCAPS

M18-4 (June) Spooking Of Ghosts .....F 6m. 4615
M18-5 (Sept.) Talking Horse Sense .....G 7m. 4648
M18-6 (Oct.) T.V. Fuddlehead .....G 7m. 4664
M19-1 (Jan.) Mike The Masquerader ....G 6m. 4684
M19-2 (Feb.) Fiddle-Faddle .....G 7m. 4684
M19-3 (Mar.) From Dime To Dime .....

PARAMOUNT REISSUES

POPEYE CHAMPIONS

E19-1 (Sept.) Let's Stalk Spinach .....G 7m. 3177
E19-2 (Sept.) Punch and Judo .....G 7m. 3194
E19-3 (Sept.) Popeye's Pappy .....G 7m. 3243
E19-4 (Sept.) Lunch With A Punch .....G 7m. 3259
E19-5 (Sept.) Swimmer Take All .....F 7m. 3294
E19-6 (Sept.) Friend Or Phony .....F 7m. 3333

CARTOON CHAMPIONS

S19-1 (Sept.) Better Bait Than Never ....F 7m. 3552
S19-2 (Sept.) Surf Bored .....G 7m. 3578
S19-3 (Sept.) Huey's Ducky Daddy .....G 7m. 3666
S19-4 (Sept.) The Seapreme Court .....G 7m. 3707
S19-5 (Sept.) Crazy Town .....E 6m. 3739
S19-6 (Sept.) Hair Today, Gone Tomorrow .....G 7m. 3715
S19-7 (Sept.) Cage Fright .....G 7m. 3357
S19-8 (Sept.) Pig-A-Boo .....G 7m. 3392
S19-9 (Sept.) Frightday The 13th .....F 7m. 3483
S19-10 (Sept.) True Boo .....G 7m. 3410
S19-11 (Sept.) Northwest Mousie .....F 7m. 3666
S19-12 (Sept.) Surf and Sound .....F 7m. 3715
S19-13 (Sept.) Of Mice and Menace .....G 7m. 3766
S19-14 (Sept.) Ship-A-Hooey .....G 7m. 3812

20th Century-Fox

(1958)

ONE REEL

CINEMASCOPE
MOVIETONE ADVENTURES

(Color)

7807 (June) Inside Poland Today .....G 10m. 4512
7808 (July) Snow Fun In College .....G 9m. 4540
7809 (Aug.) Dance Beat .....G 9m. 4540
7810 (Sept.) Rockets Roar .....G 10m. 4552
7811 (Oct.) Blue Water Sports .....G 9m. 4568
7812 (Nov.) Undersea Adventure .....G 10m. 4568
7813 (Dec.) Fireworks For Freedom ....G 10m. 4568
7901 (Jan.) Stairway To The Andes ....G 9m. 4631
(Feb.) Football Roundup .....F 10m. 4568
7902 (Feb.) Basketball's Aces In Action ..F 10m. 4591
7903 (Mar.) Swedish Air Jets Zoom ....G 9m. 4591
7904 (Apr.) Whirlybirds and Thunderbirds G 10m. 4631
7905 (May) Assignment Argentina .....G 9m. 4648
7906 (June) Road Burners .....G 10m. 4648
7907 (July) Recondo With 101st Air Borne G 10m. 4664
7908 (Sept.) Secret of Sao Paulo .....G 9m. 4664
7909 (Oct.) Romance of American Shipping G 7m. 4664
7910 (Nov.) Dew Distant Early Warning ..G 9m. 4683
7911 (Dec.) Frontier State .....G 9m. 4683
7912 (Aug.) Impressions Of Moscow ....G 9m. 4664
7001 (Jan.) State 50 .....
7002 (Feb.) Navy Angels .....
7003 (Mar.) Sam Snead Shows You How .

TWO REEL
CINEMASCOPE SPECIALS

7060 (Aug.) Royal Voyage .....G 9m. 4631
7971 (Oct.) Assignment South Pacific ....G 17m. 4680
7972 (Nov.) Assignment New Zealand ..G 15m. 4680

SPECIAL

7350 (May) Colorful Courtship (DC) G 15m. 4532
7351 (June) Fisherman Of Skeleton Coast G 11m. 4648

ONE REEL

CINEMASCOPE TERRYTOONS

(Technicolor)

5805 (May) Gaston, Go Home! .....F 6m. 4491
5806 (June) Dustcap Doormat .....F 6m. 4491
5807 (July) Camp Clobber .....F 7m. 4495
5808 (Aug.) Sick, Sick Sidney .....G 7m. 4495
5809 (Sept.) Old Mother Clobber .....F 7m. 4512
5810 (Oct.) Gaston's Easel Life .....F 6m. 4520
3811 (Nov.) Signed, Sealed and Clobbered G 6m. 4567
5812 (Dec.) Sidney's Family Tree .....E 6m. 4567
5901 (Jan.) Clobber's Ballet Ache .....F 6m. 4567
5902 (Feb.) Tale Of A Dog .....F 6m. 4567
5903 (Mar.) Another Day For Doormat ..F 6m. 4615
5904 (Apr.) The Flamboyant Arms .....F 6m. 4615
5905 (May) Fooffle's Train Ride .....F 6m. 4615
5906 (June) Gaston's Mama Lisa .....F 6m. 4615
5907 (July) The Minute and ½ Man ....G 7m. 4631
5908 (Aug.) Fabulous Fireworks Family. G 6m. 4648
5909 (Sept.) Wild Life .....F 6m. 4648
5910 (Oct.) Hashimoto-San .....G 6m. 4648
5911 (Nov.) Outer Space Visitors .....F 6m. 4648
5912 (Dec.) The Leaky Faucet .....F 6m. 4663
5001 (Jan.) Hide And Go Sidney .....F 6m. 4684
5002 (Feb.) Misunderstood Giant .....F 6m. 4684
5003 (Mar.) Foofle's Picnic .....F 6m. 4684
5004 (April The Famous Ride .....

20TH CENTURY-FOX REISSUES

TERRYTOON TOPPERS

5831 Witch's Cat ..F 7m. 2444
5832 Woodman Spare That Tree .F 7m. 3013
5833 Mysterious Stranger .....F 7m. 2497
5834 Happy Landing .....F 7m. 2625
5835 Lazy Little Beaver .....F 7m. 2352
5836 Hula, Hula Land .....F 7m. 2667
5837 Love's Labor Won .....F 7m. 2444
5838 Golden Egg Goosie .....G 7m. 3120
5839 Feudin' Hillbillies .....F 7m. 2403
5840 A Truckload Of Trouble ... F 7m. 2724
5841 The Happy Cobblers .....G 7m. 3279
5842 Happy Valley .....G 7m. 3326
5931 The Racket Buster .....F 7m. 2590
5932 The Super Salesman .....F 7m. 2297
5933 Sparky The Firefly .....F 7m. 3562
5934 The Magic Slipper .....F 7m. 2541
5935 A Sleepless Night .....F 7m. 2444
5936 Foiling The Fox .....F 7m. 2839
5937 How To Keep Cool .....F 7m. 3578
5938 Better Late Than Never ....G 7m. 2785

Universal-International

TWO REEL

SPECIALS IN COLOR

3901 ( ) Island Empire .....G 18m. 4591
3902 ( ) Venice Of The East .....G 18m. 4631
4001 ( ) The Boy Who Owned A Melephant .....G 19m. 4652
4002 (Nov.) Majestic Island (CS) .....G 18m. 4680
4003 (Mar.) Pacific Paradise .....

ONE REEL

SPECIAL

Football Highlights of '59 .. G 12m. 4676

COLOR PARADES (8)

3976 (June) Land Of The Maya .....F 9m. 4575
3977 (July) Below The Keys .....G 9m. 4615
3978 (Aug.) Road To The Clouds .....F 9m. 4631
4071 (Nov.) The Irish In Me .....E 9m. 4664
4072 (Dec.) Honorable Myrtle .....E 9m. 4676
4073 (Jan.) Fragrant Harbor .....G 9m. 4676
4074 (Mar.) Hi Colorado (CS) .....G 10m. 4683
4075 (Apr.) Let's Talk Turkey .....

WALTER LANTZ COLOR CARTUNES (13)

3918 (May) Panhandle Scandal .....F 6m. 4631
3919 (June) Bee Bopped .....G 6m. 4615
3920 (July) Woodpecker In The Moon ..G 6m. 4652
3921 (Aug.) The Tee Bird .....G 6m. 4648
3922 (Oct.) Romp In A Swamp .....G 6m. 4652
3923 (Sept.) Space Mouse .....G 6m. 4652
4011 (Nov.) Kiddie League .....G 6m. 4664
4012 (Dec.) Mouse Trapped .....F 6m. 4676
4013 (Jan.) Billion-Dollar Boner .....
4014 (Feb.) Witty Kitty .....
4015 (Mar.) Pistol Packin' Woodpecker .
4016 (Mar.) Heap Big Hepcat .....
4017 (April) Ballyhooey .....

UNIVERSAL-INTERNATIONAL REISSUES

WOODY WOODPECKER CARTUNES

4031 Socco In Morocco .....G 6m. 3691
4032 Alley To Bali .....F 6m. 3730
4033 Under The Counterspy .....G 6m. 3767
4034 Hot Rod Huckster .....F 6m. 3798
4035 Real Gone Woody .....F 6m. 3849
4036 Convict Concerto .....F 6m. 3849

Warners

ONE REEL

BUGS BUNNY SPECIALS

(Technicolor)

6725 (June) Backwoods Bunny .....G 7m. 4591
6726 (Aug.) Wild and Wooly Hare .....G 7m. 4607
7721 (Sept.) Bonanza Bunny .....G 7m. 4648
7722 (Oct.) A Witch's Tangled Hare ....G 7m. 4664
7723 (Dec.) People Are Bunny .....G 6m. 4676
7724 (Feb.) Horse Hare .....
7725 (April) Person To Bunny .....

MERRIE MELODIES-LOONEY TUNES

(Technicolor)

5709 (May 10) Feather Bluster .....G 7m. 4475
5710 (June 28) To Itch His Own .....F 7m. 4512
5711 (July 26) Dog Tales .....G 7m. 4512
5712 (Sept. 6) Weasel While You Work ..G 7m. 4532
5713 (Sept. 27) A Bird In A Bonnet ...G 7m. 4532
5714 (Oct. 11) Hook, Line and Stinker ...F 7m. 4532
6701 (Nov.) Gospher Broke .....F 7m. 4539
6702 (Dec.) Hip-Hip-Hurry! .....F 6m. 4564
6703 (Dec.) Cat Feud .....F 6m. 4564
6704 (Jan.) Mouse Placed Kitten .....G 7m. 4584
6705 (Feb.) China Jones .....G 7m. 4583
6706 (Mar.) Trick Or Tweet .....F 7m. 4584
6707 (Apr.) The Mouse That Jack Built ..G 7m. 4591
6708 (May) Hot Rod and Reel .....F 7m. 4591
6709 (May) Mut In A Rut .....G 7m. 4591
6710 (June) Really Scent .....F 7m. 4591
6711 (July) Mexicali Shmoes .....F 7m. 4607
6712 (July) Tweet and Lovely .....G 7m. 4607
6713 (Aug.) Cat's Paw .....F 6m. 4607
6714 (Aug. Here Today, Gone Tamale ..F 7m. 4680
7701 (Sept.) A Broken Leg Horn .....G 7m. 4648
7702 (Oct.) Wild About Harry .....F 7m. 4652
7703 (Nov.) Unnatural History.....G 7m. 4648
7704 (Dec.) Tweet Dreams .....G 7m. 4676
7705 (Jan.) Fastest With The Mostest ...F 7m. 4684
7706 (Jan.) West Of The Pecos .....F 7m. 4684
7707 (Feb.) Wild, Wild World .....F 7m. 4684
7708 (Mar.) Goldimouse and The Three Cats .....
7709 (Apr.) Who Scent You .....

WARNERS' REISSUES

BLUE RIBBON HIT PARADE CARTOONS

6301 Bowery Bugs .....F 7m. 2650
6302 An Egg Scramble .....F 7m. 2865
6303 Wise Quackers .....F 7m. 2557
6304 Two's A Crowd .....G 7m. 3013
6305 Canary Row .....G 7m. 2953
6306 Dog Collared .....F 7m. 2985
6307 Fox In A Fix .....F 7m. 3013
6308 My Bunny Lies Over The Sea F 7m. 2541
6309 Golden Yeggs .....G 7m. 2896
6310 Scent-Imental Romeo .....G 7m. 3040
6311 Canned Feud .....G 7m. 3028
6312 Early To Bet .....G 7m. 3074
6313 Boobs In The Woods .....F 7m. 2798
6314 The Bee-Devlled Bruin .....F 7m. 2618
6315 High Diving Hare .....F 7m. 2618
6316 Doggone South .....G 7m. 2915
7301 Drip Along Daffy .....E 7m. 3188
7302 Often An Orphan .....G 7m. 2678
7303 Putty Tat Trouble .....F 7m. 3021
7304 Hot Cross Bunny .....F 7m. 2474
7305 A Bear For Punishment .....E 7m. 3172
7306 A Bone For A Bone .....F 7m. 3056
7307 The Prize Pest .....F 7m. 3219
7308 Tweety's S.O.S. .....G 7m. 3165
7309 Lovelord Leghorn .....G 7m. 3155
7310 Sleepytime Possum .....F 7m. 3177
7311 Cheese Chasers .....E 7m. 3120

SPECIAL

(CinemaScope; Technicolor)

Israel .....E 32m. 4676

WORLD WIDE COLOR ADVENTURE SPECIALS

TWO REEL

7001 Jungle Terror .....E 20m. 2753

ONE REEL

7501 Royal Duck Short .....F 10m. 2601
7502 Dare Devils On Wheels ....G 10m. 2668
7503 Happy Holidays .....
7504 Jungle Man Killers .....

Miscellaneous

Antarctic Crossing (C) (Shoenfeld) .....E 45m. 4607
Awakening, The (C) (Schoenfeld) .....G 30m. 4683
Black Cat, The (EC) (Continental) .....E 22m. 4699
CAPRI (EC) (EROS) .....E 24m. 4576
Ceylon Holiday (C) (Schoenfeld) .....G 15m. 4595
Cruise Of The Eagle (CS;TC) (BV-Disney) G 18m. 4591
Diavolezza (C) (Shoenfeld) .....F 12m. 4607
Donald In Mathmagic Land (TC) (BV-Disney) .....G 26m. 4595
Gala Day at Disneyland (TC) (BV) .....G 27m. 4688
Grand Canyon (CS;TC) (BV-Disney) .....G 26m. 4563
Coronation of Pope John XXIII (TC;VV) (Rank) .....E 18m. 4539
Geisha (C) (Brenner) .....E 30m. 4563
Goliath 11 (TC) (BV) .....E 15m. 4676
I Went To Britain (C) (Schoenfeld) .... E 22m. 4599
Islands Of The Sea (TC) (BV) .....G 28m. 4688
Journey Into Spring (C) (Schoenfeld) E 28m. 4595
Latin Quarter, The (TC) (Films Around The World) .....E 30m. 4692
Miracle Of Todd-AO, The (TC) (MAGNA) .....E 15m. 4551
Moonbird (C) (Harrison) .....G 9m. 4699
Mysteries Of The Deep (TC) (BV) .....E 24m. 4688
N.Y., N.Y. (TC) (UA) .....G 15m. 4552
Noah's Ark (TC) (Disney-BV) .....G 20m. 4648
Patterson vs Johansson Fight (UA) .....E 17m. 4607
Scotland (CS;TC) (BV-Disney) .....E 25m. 4539
Song Of The Canaries (C) (Schoenfeld) ..G 17m. 4683
Stoccato For Toy Trains (C) (Arthur).....G 8m. 4648
Tickets Please (C) (Schoenfeld) .....G 20m. 4683
Thrill Of A Lifetime (CS;C) (Howco) ....G 11m. 4576
Unknown Italy (C) (Shoenfeld) .....F 12m. 4595
When My Ship Came In (C) (Schoenfeld) .G 17m. 4683
Wales (BV-Disney) (CS;TC) .....G 25m. 4532

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Founded in 1933 by
CHARLES E. "Chick" LEWIS

MAY 11, 1960 Volume 63 Number 25

IN THREE SECTIONS • THIS IS SECTION ONE



Post-48's Reissue Interests Distribs

(see page 7)

Industryites Ask Wage Law Exemption

(see page 8)

Cliff Knoll, State Theatre, Sioux Falls, S. D., was a winner of one of the $200 awards in the MOTION PICTURE EXHIBITOR EXPLOITATION contest for the second straight year. In addition, he was recipient of a $25 award from the publication in the April EXTRA PROFITS Promotion of the Month.

editorial: Exhibition Must "Put Up Or Shut Up"... see page 5

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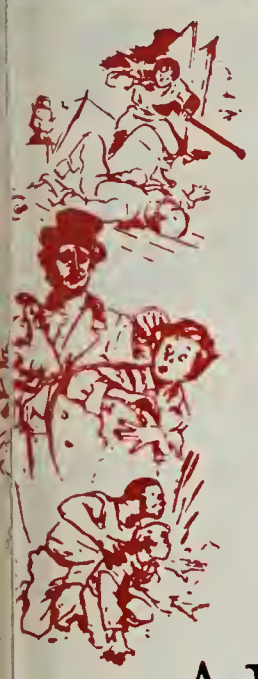
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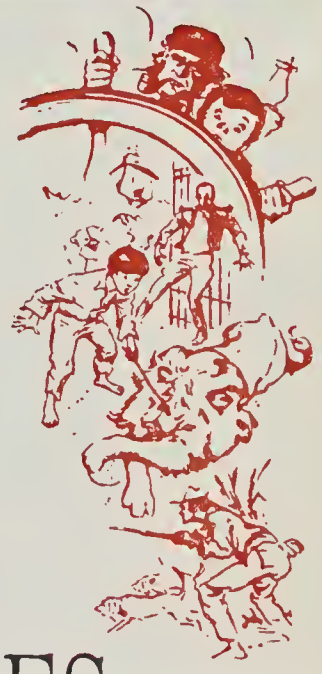
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MICKEY SHAUGHNESSY · JUDY CANOVA · BUSTER KEATON · ANDY DEVINE

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MEMBER AUDIT BUREAU OF CIRCULATIONS



Volume 63 • No. 25

MAY 11, 1960

EXHIBITION MUST "PUT UP OR SHUT UP"

THE WHOLESALE DUMPING of the motion picture industry's pre-1948 film libraries to television was a blow from whieh theatres throughout the country are just now beginning to recover. The insatiable appetite of the small screen, evidenced by the appearance of the same tired films of the '30s and '40s for thc 10th or 20th time, is focused now on the far more succulent films of the '50s.

It has long been exhibition's contention that thc better products of this industry's past, if properly packaged and merchandised, could return far more to producers and distributors as theatre reissues than as celluloid sleep inducers for insomniacs who stay up with their TV sets.

Well, the machinery to prove this contention was set in motion at a recent meeting of the directors of the Amcrican Congress of Exhibitors.

Discussions have been launched with distributors designed to channel the so-called "blockbusters" of the past to theatres. New sales campaigns and merehandising efforts will give these films (among them some of the finest ever made) all the impact and public attention of a fresh, new film. Indeed, they will be new to a whole generation of moviegoers, and the older folks will no doubt weleome a chance to see many of them again.

Exhibitor support is thc single ingredient without which this effort to keep us in business must fail. Exhibitor financing and guaranteed playdates make up the foundation without which the entire plan must crumble.

It is our position that a commercial-ridden 21 inch black and white pieture of dubious technical quality can never compare with the atmosphere, scope, color, and technical perfeetion of the modern theatre. If we really believe it, we will soon get our chance to provc it.

Too often, noble ideas and good intentions have deteriorated under the stress of numbing indifference on the part of those most deeply involved. One nced only think back on the failurc of the admittedly valuable business building program suggested in the not too distant past. Enthusiasm gave way to despair as promised support never materialized.

If the powers in distribution agree that ACE's efforts in this reissue program merit a trial, exhibitor support must be wholehearted and all-inclusive. Si Fabian, ACE chairman, Allied's leaders, and many othcrs whose services make up exhibition's backbone, are convinced that this plan will help keep theatres in business.

Yes, the time is fast approaching when exhibitors will again be asked to "put up or shut up."

FOOD FOR STARVING SCREENS

WE ENJOY ealling attention to those industry headlines that promise to aid theatres and theatremen in the struggle to grow and prosper against strong eompetition for the amusement dollar and a steadily declining market.

One of the best ways to combat this deeline is by stimulating the flow of product to theatres at a time when all agree that their major problem is the film famine that threatens to darken forever more and more screens.

For this reason, it was with real pleasure that we read the news stories emanating from Paramount's recent studio eonference and outlining 27 quality films to be produced in the next 18 months. Names of the staturc of Danny Kaye, John Wayne, Frank Sinatra, and Alfred Hitchcock headed an imposing lineup, and properties included a formidable list of best-selling books, plays, etc.

Paramount has the creative ability and experience to bring these top properties from thc drawing board to the screen with real impact. Add to this know-how the fact that four are currently in production and 12 others have been cast, and it appears that this is considerably more than a press-agent's pipe-dream.

It's good news to theatremen everywhere. Modern motion pictures belong on modern sereens in modern theatres. No other entertainment medium can do them justiee.

MORE WRINKLES THAN A PRUNE

JUST WHEN you think you have seen everything in the way of distribution policies in a market of dwindling feature film releases, something comes along to prove how wrong you can be.

An exhibitor friend told us the following story which we pass along because such practices have a way of being copied by other distributors once the ice has been broken.

A major company had an average picture which registered disappointing grosses in early engagements. Our exhibitor friend suggested to the company that he be permitted to book a double feature, adding another release from the same distributor to create what he thought to be a balanced and more attractive show.

Imagine his surprise when he was told that the double feature booking could not be made at that time. However, if he would be willing to wait six weeks, the ban would be lifted and the show he desired could be so booked.

Why this seemingly strange decision? The feature with disappointing early returns was produced by the company distributing it. The other was an independent release simply being distributed by that company. The doubling of the two, the distributor told our friend, *"might hurt our picture."* How any effort to boost grosses could hurt a picture is a mystery we won't attempt to solve here.

We recall a U.S. Supreme Court ruling a long time ago that there could be no restriction on double features. Justice, however, is supposed to be blind, and our Justice Department often bears this out.

The game of distributing film has more wrinkles than a prune.

NEWS CAPSULES

BROADWAY GROSSES

Holdovers Reap Average Crowds

NEW YORK—With all hold-over product, business in the Broadway first-runs was just about average last weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"FLAME OVER INDIA" (20th-Fox). Paramount reported $25,000 for the second session.

"PLEASE DON'T EAT THE DAISIES" (MGM). Radio City Music Hall did $87,000 for Thursday through Sunday, with the sixth week bound to exceed $120,000. Stage show.

"THE UNFORGIVEN" (UA). Capitol reported $23,000 for the fifth week.

"BEN-HUR" (MGM). Loew's State, with reserved seat policy, announced the 24th week totalled $48,650.

"CONSPIRACY OF HEARTS" (Par.). Victoria announced the fifth week as $6,500.

"THE FUGITIVE KIND" (UA). Astor claimed the fourth week at $25,000.

"OUR MAN IN HAVANA" (Col.). Forum had a $7,500 12th week.

"WHO WAS THAT LADY?" (Col.). Criterion expected the fourth session to hit $23,000.

"CAN-CAN" (20th-Fox). Rivoli on reserved seat basis, claimed $40,000 for the ninth week.

Warner Gets AA's "Pay"

NEW YORK—Marking one of the most important booking deals in the history of the company, Morey R. Goldstein, vice-president and general sales manager of Allied Artists, has concluded negotiations with Nat Fellman, Stanley Warner executive, for the world premiere of "Pay or Die" at the Warner on Broadway. The picture is slated to open May 26, it was announced today.

Commenting on the deal, Goldstein stated that "one of the prime reasons for scheduling this pre-release engagement on May 26 was the inclusion of two important holiday weekends coming up during the run, Decoration Day and Independence Day, each of which is a three day holiday."

"Pay or Die" will be the first 35mm black and white film to play the Warner since it was converted to Cinerama more than five years ago.

THANK YOU

We are pleased to report that **PAUL GREENHALGH**, general manager, **MOTION PICTURE EXHIBITOR**, has left the Lankenau Hospital and is recuperating from surgery at his home.

Mr. Greenhalgh thanks each of the hundreds of industry friends whose personal messages and interest brightened his weeks in the hospital. The heart of show business was never more in evidence.

—THE STAFF

Trans-Texas Names Podolnick New Prexy

DALLAS—Earl Podolnick, who has been serving as vice-president and city manager in Austin, Tex., for Trans-Texas Theatres, was elevated last week to the presidency of the circuit.

He succeeds Harold (Buster) Novy, his brother-in-law, who died in Dallas April 11.

The new president will continue to live in Austin and make trips to the Dallas headquarters of the circuit every week or 10 days.

To succeed Podolnick, Wroe Owens of Austin, Attorney for Trans-Texas, was named vice-president. The other officers, who will remain in the Dallas office, are Norm Levinson, general manager and advertising director; James Brassell, head booker and secretary; and Joe Lewandos, treasurer.

Trans-Texas Theatres was organized seven years ago by the late Louis Novy, who passed away two years ago to be succeeded as president by his son, Harold Novy.

The circuit operates 12 theatres in eight Texas cities—Dallas, Austin, Forth Worth, El Paso, Wichita Falls, Abilene, Denton, and Denison. Ten are first-run hardtops, including the newly remodeled Capri in Dallas, and two are drive-ins in Austin.

Ad Code Insignia Urged

NEW YORK—The MPAA Advertising and Publicity Directors' Committee at their monthly meeting approved a proposal to establish the industry Field Exploitation Group on a permanent basis. This is the group that did such an excellent job under the direction of Rodney Bush during the Academy Awards promotion.

The Advertising Practices Committee under the chairmanship of Jonas Rosenfield made a preliminary report. They have recommended that industry pressbooks carry a 1" x 2" insignia that will indicate that all advertising material included in the pressbooks has been approved by the MPAA Advertising Code Administration.

A program for the general improvement of amusement pages throughout the country was recommended by Dan Terrell. The Publicity Coordinating Group, under the chairmanship of Phil Gerard, will develop a complete program to implement this recommendation.

FILM FAMILY ALBUM

Obituaries

J. H. (Cy) Dillon, 54, Charlotte, a 34-year veteran of the film business, died of a heart attack last fortnight while on a business trip to Greenville, S.C. A salesman for National Screen Service, Charlotte, he started in the film business with Bromberg Attractions; when it was sold to Republic Pictures Exchange, he continued as branch manager. Surviving are his wife, two sons, a sister, a brother, and four grandchildren.

George E. Ebersole, 63, Charlotte, dean of motion picture film salesmen in the Carolinas, died last fortnight. He had represented 20th Century-Fox for 32 years. He is survived by his wife.

Emmett R. Rogers, 60, former city manager, Eastern Theatres, Chattanooga, Tenn., died at his home following a long illness. He had been active in the industry for 40 years and had been adviser to Eastern Theatres since 1957. Previously, he had been with Famous Players-Lasky Corporation and Paramount.

Mrs. Robert F. Wilson, 38, died in Nazareth Hospital, Philadelphia. She was a former secretary at the Philadelphia Board of Education and with the State Motion Picture Board of Censors. Surviving are her husband, three sons, and her parents.

Rank-Disney Deal Renewed

NEW YORK—The agreement providing for the distribution of Walt Disney product by J. Arthur Rank Overseas Film Distributors, Ltd., has been renewed, it was announced by Ned Clarke, vice-president and foreign sales manager for Buena Vista Distribution Co., Inc.

A further group of Disney films will be handled by Rank in important overseas territories including Argentina, Brazil, Chile, Colombia, Cuba, Mexico, Panama and Central America, Trinidad, Venezuela. Pakistan, India, Burma, Thailand, Malaya, Singapore, Hong Kong, Germany, Austria, and Italy, where half of Disney's current output will be distributed by Rank.



Joseph E. Levine, president, Embassy Pictures, is seen in London flanked by Warner Pathe Circuits supervisor C. Gingell, left, and joint circuits manager S. Vegoda, while discussing promotional plans for his presentation of "Hercules Unchained" with $140,000 earmarked for advertising, exploitation, and publicity in Great Britain this summer.

Post-48's Reissue Interests Distribs

ACE Plan Would Reserve "Blockbuster" Packages For Theatres, Guarantee Sufficient Playdates

NEW YORK—The presidents of two major film companies have expressed "enthusiastic interest" in a plan to reissue post 1948 "block-buster" films to exhibitors of the United States, according to Ben Marcus, chairman of an ACE sub-committee on post '48 films on TV.

The plan, Marcus stated, which has been given in great detail to the film company presidents, gives unmistakable evidence that the film companies would receive greater revenue from theatre showings of the films than any possible accruals through sale or lease of these important films for use on television. Negotiations are continuing with the two film companies, Marcus stated, and efforts are being made to arrange conferences with other distributors.

The ACE sub-committee, headed by Marcus, with Walter Reade, Jr., and Harry Brandt as its other members, declares that the astronomical amounts of money that have been mentioned freely as necessary to purchase the post '48 film libraries for reissue to theatres is "way out of line," according to Marcus. Money will be needed, Marcus states, but the amount necessary to proceed is "reasonable" and easily within reach. Primary sources for the funds are on hand now, he said, and would be augmented by a plan to be announced soon.

The ready-made market of 18,000 conventional theatres and drive-ins that could absorb 50 packages of two pictures each year, because of their owners' financial interest through personal investment in the reissues of the films, was of primary interest to the company presidents who have explored the plan, Marcus said.

The plan for obtaining rights to the selected post '48 films has been explained in detail by Marcus to the film companies and includes these important details:

The film packages to be reissued are to be selected by an ACE committee; ACE will be guaranteed by the film companies that the films selected would be available to the theatre market, exclusively, for a stated number of years and the rights then would revert to the film companies to dispose of in any manner and to any customer; exhibition will guarantee to the distributor a minimum sum for each picture; the original distributor would himself distribute the films selected by ACE, and would receive a normal distribution percentage for so doing; after ACE recoups its guarantee, plus the cost of distribution's advertising and prints, distribution would receive an additional 50 percent of such revenue accruing from the reissued pictures with the ACE agency retaining the other 50 percent; the film packages to be set up are to be handled and merchandised by the distributors as "new films," with new trailers, new paper and in some cases an entirely new advertising approach, it was stressed.

Wisc. Convention Set

MILWAUKEE—Edward E. Johnson, president of Allied Theatre Owners of Wisconsin, announced that the annual state convention will be held at the Schwartz Hotel Resort, Elkhart Lake, Wisc., on June 28-29-30.

TOA Declares Dividend In Insurance Program

NEW YORK—George G. Kerasotes, chairman, Theatre Owners of America's group life insurance trust, disclosed last fortnight that an 18 per cent dividend was declared by the trustees at their annual meeting.

Only one death claim for $20,000 was paid during the program's first year, Kerasotes said. As of the current date, some 300 TOA exhibitors carry a total of approximately $4,000,000 in the life insurance.

The TOA board chairman said that the trustees received the dividend from John Hancock Mutual Life Insurance Company, underwriters of the program, and voted to refund it in full to each insured employer member of TOA.

Booking Services Merge

NEW YORK—Triangle-Liggett Theatre Service and Affiliated Theatres Corporation have merged their Connecticut operations. This new company called Affiliated-Triangle-Liggett Booking Service, with its office in North Haven, Conn, will handle 25 theatres being served out of the New Haven exchanges.

The office will be managed by Ernest Dorau with William Canelli assisting him. The buying will be done by Arthur Howard, Jules Liggett, Wilbur Snaper, and Irving Dollinger.

Texas D-I Meet Set

DALLAS—For the second successive year, the Sheraton-Dallas Hotel here has been chosen as the site for the annual convention of the Texas Drive-In Theatre Owners Association, the largest gathering of its kind in the nation.

The board also announced the selection of Feb. 7, 8, and 9 as the dates for the 1961 meeting.

M.P. Councils Meet, Hear Marcus, Twyman

MILWAUKEE—This city last week welcomed the meeting of the Federation of Motion Picture Councils.

Ben Marcus, president, Marcus Theatre Management Company, Milwaukee, and member of the COMPO triumvirate, addressed the luncheon meeting. In commenting on the place of the motion picture theatre today, he said, "I look upon our theatre as something more than a showplace. The movie industry offers educational, cultural, and economic values to the community. At least one half of a theatre's income is spent locally on salaries, rent and other operating costs. Many towns have learned when theatres closed of the important part they play in a town's economy."

Marcus also pointed out that Teaching Film Custodians, the educational division of the Motion Picture Association, is doing an outstanding job with schools by bringing segments of famous films to the classroom, where they become an integral part of the teaching process.

Marcus took the opportunity to cite the results of the Marcus-Wisconsin merchandising plan of promoting films on television and radio with exceptional boxoffice results. He explained that this is most effective in smaller towns where it can be done economically. He also commented on juvenile delinquency and emphatically pointed out that "there is no proven relationship between motion pictures and juvenile delinquency. The scapegoat collar does not fit our industry."

Margaret G. Twyman, director of the MPAA community relations department, also addressed the session and among other things pointed out a number of significant steps now being taken by the industry to not only improve working relationships with newspa-

(*Continued on page 10*)

Allied Warns Of Change In Attitude Of Government On Pay-TV Question

WASHINGTON—A bulletin issued by Allied States Association of Motion Picture Exhibitors last week asks, "Is the government's attitude toward pay-TV still the one reflected by the actions of the two agencies that have thus far functioned in the matter—the Interstate Commerce Committee of the House of Representatives and the Federal Communications Commission; or is there an undercover movement in the government to approve pay-TV that has been revealed to the proponents and withheld from the opponents of that method of televising?

"The F.C.C. assumes that it already possesses authority to authorize tests of pay-TV by air. . . . The Commission has not claimed jurisdiction over pay-TV by wire. . . . The F.C.C. is pledged that pay-TV will not be licensed for any but experimental purposes until the results of such experiments can be ascertained and permanent regulatory legislation passed.

"Despite this, proponents of pay-TV are asserting unequivocably that subscription television is on the way and that its opponents can do nothing to stop it. . . . "

"This leads to the question: Has there been a change in government policy in this matter of gravest concern to motion picture exhibitors, to the networks, to the advertising agencies handling the TV accounts, and, last but not least, to the public?

". . . It is important that members of the public who may be influenced by these propaganda blasts should understand the reasons for the newspaper and magazine publishers' warm support for pay-TV and how the system wil affect them if it comes to pass. Free television is supported by advertising, costly advertising, and much of this advertising revenue will become available to publications in case television ceases to be an advertising medium . . .

"The public should be made to realize that pay-TV in reality is pay-in-advance-TV, with no money-back guarantee. And the public should be made to realize that if pay-

(*Continued on page 10*)

Thousands Of Theatres Will Close Without Wage Exemption—COMPO

WASHINGTON—Stating that thousands of theatres will be forced to close unless motion picture theatres are granted complete exemption from the provisions of the proposed $1.25 an hour minimum wage bill, COMPO presented the motion picture industry's case before a subcommittee of the House Education and Labor Committee at a public hearing last week.

The principal arguments for theatre exemption were made by LaMar Sarra of Jacksonville, Fla., and C. Elmer Nolte, Jr. of Baltimore, national co-chairmen of the COMPO minimum wage committee. Other witnesses were Duncan R. Kennedy of Chicago, vice-president and general manager of the Publix Great States Theatres; Frank C. Lydon of Boston, executive secretary of the Allied Theatres of New England; John Thompson of Gainesville, Ga.; Ted Manos of Greensburg, Pa.; and John Manuel of Bel Air, Md. All witnesses presented written statements to the committee to supplement their oral testimony.

Others at the hearing included Emanuel Frisch of the Randforce Circuit, William Namenson of the Endicott Circuit, Ed Cooper of the MPAA Washington office, and Charles E. McCarthy, executive secretary of COMPO, who with Sarra and Nolte, comprise COMPO's national committee on minimum wage legislation. Also present were Stanley W. Prenosil and Miss Claire Roth of the COMPO office.

Sarra's statement included a recent COMPO survey of five theatre circuits which showed that a mandatory minimum of $1.25 an hour, based on present employment, would increase their payrolls by over $7,200,000 in four years. This, he said, would not only wipe out the profit margin of many theatres but would make their continued operations very doubtful.

"It would certainly make it impossible," he added, "for the more profitable circuit theatres to subsidize the losing units in these circuits as they have in the past. Many such losing theatres would be closed.

"Since a high percentage of domestic film rentals collected by producing and distributing companies comes from circuit theatres," Sarra asserted, "it is obvious that any legislation imperiling the existence of these theatres would also contain serious danger to single, independent theatres. The reason for this is that if there is a distinct curtailment in the film rental paid to producing and releasing companies there will be less money available for the production of future pictures."

Sarra pointed out that, unlike most industries, the motion picture theatres had not shared in the general prosperity of the last few years.

The proposed exemption of retail enterprises grossing less than $500,000 or even $1,000,000 a year would not solve the situation, Sarra declared. He explained that such exemptions, under the bill as written, would not apply to theatres owned by a circuit if the circuit's over-all gross exceeded the proposed minimums.

Nolte emphasized that theatres do not employ heads of families at low wages or require them or their families to live in a sub-standard manner. He explained that permanent and technical employees received pay far exceeding the proposed minimum requirements. He declared a high percentage of theatre employees are not permanent employees but consist of part-time school boys and girls who serve as ushers, elderly persons in retirement from other jobs who add to their pensions by performing such light tasks as cashiers and doormen, partly disabled persons, persons with other part-time jobs, and housewives who can give only a few hours a day to outside employment to augment the family income.

These persons, for the most part, Nolte said, are unable to compete for standard employment at standard wages.

In supporting his opinion that the industry could not absorb the increased labor costs necessitated by a $1.25 an hour minimum wage, Kennedy cited the effect of the proposed increase on some typical theatres in the Publix Great States Theatres circuit, which he represents.

Lydon, in his statement, called attention to the fact that motion picture employees had been exempt from the provisions of the Fair Labor Standards Act since 1938. Theatre employees, he explained, are covered by state minimum wage laws in 20 of the 33 states which have adopted such regulations. He pointed out, however, that in almost every state, exceptions are made for students, elderly persons and other part-time workers in order "to prevent the curtailment of employment possibilities."

Manos, in asking that no distinction be made between circuit and independently owned theatres, pointed out that "operating and wage costs of circuit operations are much higher than individually owned theatres because a circuit operation must supply a full staff for the operation of each theatre whereas individually owned theatres can be operated by a family group."

After pointing out that he and members of his family were interested in 19 theatre properties, he declared that five had been closed permanently "and we are considering closing four more in the immediate future."

The theatre business has been severely hit, he asserted, by the inroads of television, the automobile and the do-it-yourself era, adding that "another threat is now making its appearance on the horizon to the detriment of the motion picture theatre business; namely, pay television."

Thompson told the committee that northeast Georgia where he operates two drive-in theatres, has been in the midst of a depression for three years, and that any increase in labor costs would wipe out what little profit he has been able to make.

John Manuel, who operates a small drive-in theatre in Harford County, Maryland, told the committee that most of his employees were teen-agers who were paid 50 to 75 cents an hour, and that both they and their parents were delighted that they had the opportunity to earn money while going to school.

Baltimore Exhibs Cut Admission Price Scale

BALTIMORE, MD.—This city's downtown, first-run theatres cut their admission prices last fortnight, with the exception of two houses on a road show basis.

The average drop is from $1.49 to $1.00, top, with Friday, Saturday and Sunday going to $1.25.



Seen in attendance at the first national ad-publicity-sales meet held by American International on its forthcoming product are, left, James H. Nicholson, president, and Samuel Z. Arkoff, executive vice-president.

AIP Ups Ad Budget For New Quality Pix

HOLLYWOOD—"American International Pictures will spend a minimum of $3,500,000 in all forms of advertising to promote its product for the coming year," it was announced by James H. Nicholson and Samuel Z. Arkoff at AIP's three-day national sales and advertising conference here last week.

"The up-grading in the quality of AIP product, as evidenced by the recent announcement of a $15,500,000 product expenditure for the coming year, demands that our advertising budgets be stepped-up accordingly," Nicholson stated.

"This ad budget will include a special trade paper campaign to acquaint exhibitors throughout the world with their liaison opportunities in reaching the public with information on the exciting new line-up of important pictures coming to their theatres," Arkoff added.

At the present time, AIP is utilizing the Hearst Pictorial Living section with full-page, four-color ads covering ten major markets. This is being supplemented by fan magazine advertisements on a regular basis. Other national media such as Life, Look and the Saturday Evening Post are being reviewed for inclusion in the budget for such forthcoming AIP product as "Why Must I Die?," Edgar Allen Poe's "House of Usher," "The Rough and the Smooth," "Goliath and the Dragon" and "Konga."

Additional field men are being hired to handle key campaigns under the direction of Ruth Pologe, eastern advertising and publicity manager; Spence Steinhurst, southern advertising and publicity manager; Milton Overman, midwestern advertising and publicity manager.

IFIDA Raps Censors

NEW YORK—Michael F. Mayer, executive director, Independent Film Importers and Distributors of America, Inc., announced that at a recent board of directors meeting a resolution was passed regarding classification and censorship.

This rejects the concept of governmental regulation of the film mass media; the idea of classification of films for young people by governmental fiat; and makes clear that IFIDA does not intend to reduce the intellectual content of all of their releases to a child's level. IFIDA plans submitting pictures to previews by appropriate groups and responsibly informing the public by advertising the contents of films. Where a film calls for an "adult only" policy, they will recommend that policy.

AA Transition To Big Pic Policy Nearing Completion, Says Broidy

CHICAGO—Allied Artists sales convention here heard Steve Broidy, president, declare that the company is now approaching the completion of its transition to a big picture policy.

Supporting his statement with a comprehensive outline of Allied Artists production projects for the next 12 months, Broidy stated, "The pictures now on our planning boards are all important properties. The only future exceptions to this format will be unusual subjects in the medium budget category, but whose strong showmanship qualities offer promise of wide audience appeal."

Among the projects announced was "Billy Budd," the Herman Melville sea classic for which Broidy revealed that Robert Ryan and Peter Ustinov have starring roles with the title part to be cast with another very important star. This will be the initial production undertaking of A. Ronald Lubin, former MCA vice-president, and Millard Kaufman, two-time Academy Award nominated writer. Ustinov, in addition to starring, will direct.

Ready to go before the cameras early in May is "The Plunderers," to star Jeff Chandler, John Saxon, Dolores Hart, James Westerfield, and Jay C. Flippen. This will be produced under the banner of August Productions with Joseph Pevney, producing and directing.

Broidy revealed that negotiations have been finalized for Carlo Ponti to produce "The Capri Story" to star Sophia Loren under the direction of Georges Clouzot.

"Marco Polo" will be one of the most ambitious productions in Allied Artists history. It will be the company's first picture in the 70mm process. It is slated to start in September in the Orient. It will be produced by W. Lee Wilder, who will base his production forces in Hong Kong.

Broidy was enthusiastic in detailing the up-coming film version of the syndicated comic strip "Dondi," which Albert Zugsmith will produce.

In June, producers Samuel Bischoff and David Diamond will start shooting "The Big Bankroll," Leo Katcher's book on the life and times of Arnold Rothstein.

Also ready for a June start is "The George Raft Story" which will be a colorful panorama of Hollywood and the show world from the Roaring Twenties to the Frantic Fifties. Producer Ben Schwalb is finalizing production plans.

Broidy also announced acquisition of Pearl S. Buck's "The Big Wave," to be filmed in CinemaScope and color in Japan. Ted Danielewski will direct.

The already announced "Streets of Montmartre," Broidy stated, will be produced in its entirety in Paris in CinemaScope and color. Producer-director Douglas Sirk will launch it in August.

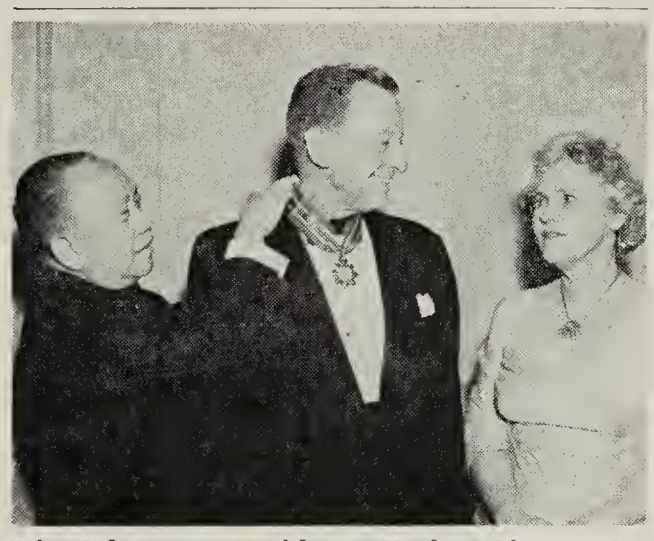
Broidy revealed that a deal had just been consummated for the production in Germany of "Armored Command," to be made with the cooperation of the U.S. military forces there. It will be produced by Ron Alcorn from his own original story and screenplay.

Three other literary properties rounded out the production program detailed by Broidy. "79 Park Avenue," Harold Robbins' novel, is scheduled for November production from the Robbins' screenplay.

The Thomas DeQuincy classic, "Confessions of an Opium Eater," is on Albert Zugsmith's production slate.

"Reckless, Pride of the Marines" will be produced by Lester Sansom from the book by Lt. Col. Andrew Geer.

In conclusion, Broidy stated, "The Allied Artists production program will not be limited or bound to any given number of pictures. We are geared to make as many films as warranted by the availability of strong story material with positive boxoffice potential."



Eric Johnston, president, Motion Picture Association of America, recently received the Philippine Legion of Honor in the degree of Commander, from Ambassador Carlos P. Romulo, Philippine Ambassador to the U.S. Mrs. Johnston is watching the presentation which was made at a formal dinner at the Philippine Embassy in Washington.

UA, Publicists Agree On New One-Year Pact

NEW YORK—The Screen Publicists Guild and United Artists have reached agreement on the provisions of a new one-year contract providing increases in wages and minimums and other benefits for members of UA's advertising-publicity and exploitation department. Terms of the pact, retroactive to April 5, were jointly announced by the executive board of the SPG and Roger H. Lewis, UA vice-president in charge of advertising, publicity and exploitation.

The Guild membership ratified the agreement which provides for a minimum salary for senior publicists of $155 weekly with an automatic increase to $160 after six months. Other new minimums are: publicist $110; associate publicist, $80; and apprentice, $58.50, with an automatic increase to $68.60 after six months. The new contract also provides for a six percent across the board increase for all senior publicists. Those seniors who were granted an increase in the 1958 contract will receive the agreed-upon six percent less $5. All members of the UA-SPG unit below the classification of senior publicist will receive a $10 annual increase on the anniversary date of their employment. There also are modifications of the tolerance clause.

"Lovers" Fine Appealed

PORTLAND, ORE.—Counsel for the Guild Theatre has filed a notice of appeal to Circuit Court following levy of a $40 fine on Nancy Welch, Guild theatre manager, by Judge J. J. Labadie for failure to comply with a police censorship committee order to make deletions in "The Lovers."

Conciliation Wins New Clearance In Boston

BOSTON—The second distributor to inaugurate a new system of clearances for the first sub run situations in this area is United Artists, whose new plan follows the Paramount new alignment by about one month.

Through its branch manager Harry Segal, United Artists has notified its first run theatres that the new system has been established and will be put into effect with the next unsold UA picture. The regular 21 days after downtown Boston is still in effect, but there is a move-up should a picture play longer than three weeks. From four to six weeks, the clearance is now 14 days, and if a film plays seven weeks or more, the availability is now seven days.

This new schedule affects approximately 30 theatres in the first sub run area and indirectly the entire subsequent run structure and is the direct result of a conciliation meeting held earlier this year in Segal's UA office, attended by a dozen circuit heads, buyers and bookers and independents. Milton Cohen and Gene Tunick of the New York office came on to listen to the appeals.

This new UA schedule is similar to the one Paramount granted in March, although the Paramount clearances give more relief to the sub-run theatre. The 21 days clearance still remains at Paramount, but should a film of theirs play three or four weeks, 14 days is the new availability, and should it play five weeks or longer, seven days is the new clearance.

Trans-Lux Income Rises

NEW YORK—Percival E. Furber, board chairman and president, reported to Trans-Lux Corporation stockholders last fortnight that its operations in the first quarter ending March 31 showed a "satisfactory" increase over the similar 1959 period.

Management's slate of 12 directors were reelected. They are Chester Bland, Harry Brandt, Richard Brandt, Jay Emanuel, Allen Fromme, Furber, Aquila Giles, Edison Rice, Jacob Starr, Melvin Starr, Ralph Weiner, and Milton Weisman.

No merger of the company was in prospect, according to Brandt.

Richard Brandt, president, Trans-Lux Theatres Corporation, stated that theatre business for the circuit was up 23 per cent in the first quarter over the comparable 1959 period. The circuit now operates 10 houses and plans others of the art type in three cities, Brandt said.

Trans-Lux Television Corporation announced plans for production in Canada.

Sherman Joins Park

NEY YORK—Al Sherman, art theatre operator, has joined the staff of Freedomland, the multi-million-dollar amusement park now being readied in the Bronx for a June 19 opening. Sherman has been signed for a short term deal as assistant to Hendry Lars Bart, coordinator of promotions.

Meantime, Sherman is deferring plans for a three-theatre group for the showing of specialized motion pictures in mid-Manhattan.

WOMPI Names Secretary

DALLAS—WOMPI Association President Mable Guinan announced that Mrs. Myrtle Cain of Kansas City has been appointed by the board to fill the unexpired term of association recording secretary left vacant by the resignation of Miss Edna Cox of Jacksonville, who has left the industry.



The NEW YORK Scene

By Mel Konecoff

COLUMBIA PICTURES last week announced that the operation, supervision, and coordination of promotional activities of its international company would be placed under the direction of the parent company's advertising and publicity department. Jonas Rosenfield, Jr., who made the announcement at a press luncheon, will be in charge of the combined operation. The move was in the consideration stage for the last several years and its becomes effective immediately.

It became more imperative to change the procedures that had been in existence over the years because the pattern of returns had changed to where more money was coming into the home office from the operations abroad than was coming in domestically. There was also the thought to prepare for the opening of new markets and for the expansion of older ones. The foreign operation till now was a stepchild with regard to budget and manpower.

The move will make directly available to all its overseas offices the creative manpower, ideas, and resources of a combined department headquartered in New York and Hollywood. Local publicity directors will receive even greater autonomy and there will be a closer working relationship with key personnel throughout the world. Another purpose will be to develop and maintain a better interchange of showmanship information, ideas, and planning. Improved communication and transportation brings everyone in the operation close.

Two films presently in production on which the new department will get a chance to function are "Guns of Navarone," being filmed in Greece and on the Island of Rhodes, and "Pepe," being shot in Mexico. Campaigns will also be planned on "I Aim At The Stars" and "Song Without End."

The reorganization as far as the home office is concerned will mean relocating some of the people in the foreign end in the same area as the domestic forces.

Jack Wiener, who heads the publicity set-up in Europe and the Middle East, was at the home office for a visit, and he hoped for improved servicing and better material as a result of the move.

IT'S COKE TIME: Aside to advertising manager Howard Hyle of the fountain sales department of the Coca-Cola Co.: The Pacemaker Program as announced by you at the Lotus Club the other day was real impressive. It made us want to go out and buy a Coke but immediately, and those dispensers were real cool, man.

Incidentally, we would have settled for a couple of cases of Coke instead of that flower centerpiece that we were lucky enough to win. We received a mess of curious looks that day going home on the Long Island Railroad, we'll tell you.

WONDERFUL FEELING DEPARTMENT: We recently went up to Albany for the opening of the deluxe new Hellman Theatre. Last week saw another opening of another new, smart looking in the heart of Amityville on Long Island. The Seider family's Prudential Playhouses unveiled the 60th theare in the chain, the Amityville.

The building is a gorgeous hunk of steel, concrete, and wood, modern in every respect, and featuring the latest in seating, projection, and sound as well as some extras. Morris and Seymour Seider took great pride in showing us the 1400 very comfortable seats with the 400 in the loge being of the rocking chair type. An innovation in the seating is the spotting of king-sized chairs on the orchestra floor which were purposely built that way instead of leaving spacing between seats for unrestircted viewing. King-sized people have already voiced there appreciation. They can also be utilized by a thin romantically-inclined couple or by a mother and child when two seats are not otherwise available.

The huge wall-to-wall screen measures 54 feet in width, and the projection booth, instead of being up in the balcony, is located almost on the orchestra floor and provides head-on eye level projection. It also saves the projectionist lugging the heavy film cans up the usual steep flight of stairs. Adjacent to the booth is a huge air cooling plant. The auditorium has 11 surround speakers in the ceiling instead of on the walls, and behind the screen are another three horns. The public address system even goes into the practical and good-looking men's and ladies' rooms.

Another innovation is a large supervised nursery off the orchestra auditorium which will have a matron on duty at all times. The simple candy stand has an oriental motif. The new house stands where an old 700-seat Prudential Theatre stood. This was completely razed and the new house designed by architect Maurice Sornik was erected. Cost of the new theatre was estimated at upwards of $350,000 with the costs of the extras not in as yet. There is parking for approximately 1,000 cars close to the theatre, and there is a partially covered and fully illuminated walk leading to the closest lot.

Our congratulations to the Seiders, Walter Higgins, and the others who have faith in the industry as borne out by his marvel in colorful solids. Incidentally, the opening feature which followed the ribbon cutting ceremonies and welcome by local officials was 20th-Fox's "Wake Me When It's Over."

Pay-TV System Developed

NEWARK, N. J.—A new and practical approach to pay-TV making use of the many master TV and community systems operating throughout Canada has been developed by Blonder-Tongue Laboratories, Inc., electronics manufacturer.

Fanfare Names McKenna

OKLAHOMA CITY — Harry McKenna's Screen Guild Productions of Oklahoma, has been appointed to handle distribution of all Fanfare Films released in the Oklahoma City territory, it was announced by Joe Solomon, Fanfare Films, Inc., president.

ALLIED (Continued from page 7)

TV receives government sanction, licences will not be restricted to any one network or any single local station. The F.C.C., having the duty under the Communications Act to prevent monopolies in the communications field, could not countenance this. Therefore, the freedom of the public in searching for an acceptable program will be seriously curtailed. But that is not all. In order to realize an adequate return on the elaborate and costly programs the proponents of pay-TV are dangling before the public, they must televise their shows between 7 and 10 in the evening. What sponsor will pay for a worthy free program if such favorable time is preempted by pay-TV? Once the public realizes this, none will be so navie as to suppose that free television, based on advertising, will survive. No one is more aware of this than the publishrs who are carrying on the fanfare for pay-TV.

"Exhibitors and all others whose business will be gravely affected by pay-TV, if approved by the Government, should take note of the apparent drift in that direction. They sould not allow the people, and especially their representatives in Congress, to be misled by the current propaganda in favor of making the public pay for what it sees and hears on television.

"Opposition to pay-TV, to be effective, should include opposition to steps which are intended to lead to its ultimate adoption.

"An ideal legislative measure would be one forbidding the F.C.C. to grant any pay-TV licenses of any kind. If enough members of the public will register their opposition in no uncertain terms, such legislation may not be needed. If Congress, the F.C.C., and whatever Administration is in power are convinced that the public is opposed to this raid on the public domain, that will be enough. The exhibitors, before committing themselves to any bill or bills, should first make certain that, if enacted, they will afford the full protection that is needed."

M.P. COUNCILS (Continued from page 7)

pers on motion picture advertising, but to develop a better understanding of the industry's voluntary Advertising Code.

Maurice Bergman, president of General Projects, Inc., addressed the meeting on the subject: "The New Motion Picture."

Bergman said, "In the past 10 years we have viewed a quiet revolution in the structure of the business, both economically and artistically. There has been a transition from techniques of mass production, which have dominated for many, many years, to the new era when individual talents are and will continue to design entertainment for the world motion picture screen.

"Today the major motion picture companies are financing and distributing films and are leaving the creative job to the actor, writer and director.

"Hollywood today is producing only half the number of pictures they formerly made, but the smaller numbers are earning three times as much."

Miss Nona White, chairman of the board of Independent Theatre Owners of Arkansas, spoke on the subject of "Motion Picture Memorabilia." She cited the technical development of film from the Edison Kinetascope through the early days of sound, the use of trick photography, the star system, technical research in film writing, and all the highlights of the historical growth of motion picture production.

"How I Would Sell . . .

THE ADVENTURES OF HUCKLEBERRY FINN

Colorful MGM Comedy-Drama Of Mark Twain's Book

In many respects "THE ADVENTURES OF HUCKLEBERRY FINN" has been pre-sold to youngsters and moviegoers. The works of Mark Twain are strongly endorsed reading in all public and private schools.

I was fortunate to be able to preview this fine film, so I gathered together about 25 of my close friends—youngsters, ages from four up. Even though they are currently swamped with many children type features, and "Huck Finn" as yet has not been TV sold or merchandised, the very title of the film was as if they knew all about it, especially the older ones.

The film is careful to bring out all the fine points of Twain's book, including the rough early life of young Huck, the close association between him and Big Jim, the anxious excitement of a young boy going down the Mississippi River on an open raft. It holds its audience, especially the boys (whom I could hear tell one another what they thought was going to happen next, etc.) Can you imagine piloting your own riverboat? Wow!!

MGM has selected a line of advertising, which they have incorporated in their attractive and informative press book, which reads — *"THE MOST EXCITING ADVENTURES A BOY EVER HAD!"* This is so true. The day following the preview (this is sort of an un-solicited testimonial for "Huck Finn") two of my neighbor's boys laid some boards together in the back yard, and all afternoon were "going down the Mississippi on a raft" — creating all kinds of imaginary adventures. This idea has many possibilities for essay contests, etc., with real youth appeal.

Tony Randall and Mickey Shaughnessy play the villains. Rotten they are but lovable, too. Very similar to Peter Sellers and Terry Thomas in MGM's "tom thumb" of a year ago (high hat and all). Eddie Hodges, as Huck Finn (already loved by family audiences in "A Hole In The Head"), will make a whole new name for himself, and wouldn't surprise me if he won a special Oscar as Judy Garland did for "The Wizard of Oz." This is a great talent, appearing in a great children's classic that will live forever.

Archie Moore as "Big Jim" is a performance that will be talked about, and should make it a natural for father (who will know Moore from the boxing ring) to take his family to see this one. It has always been our experience that when the man in the house wants to see a film, especially a family film, it is a box-office blockbuster. "Huckleberry Finn" has every marking of being this year's big one.

* * *

The big sell on this film is going to be through the schools and libraries. They will welcome you with open arms. I have always found my best results on films of this type to deal direct with teachers (or if it's a religious pic to deal with the clergy, etc.). I keep a master list of all the schools in my area (as complete with school teachers as possible) and of all the libraries and librarians. It would be a good idea to

An Exclusive **SHOWMANALYSIS** Prepared by—

RALPH E. DONNELLY, District Supervisor
Associated Independent Theatres, Long Island, N.Y.

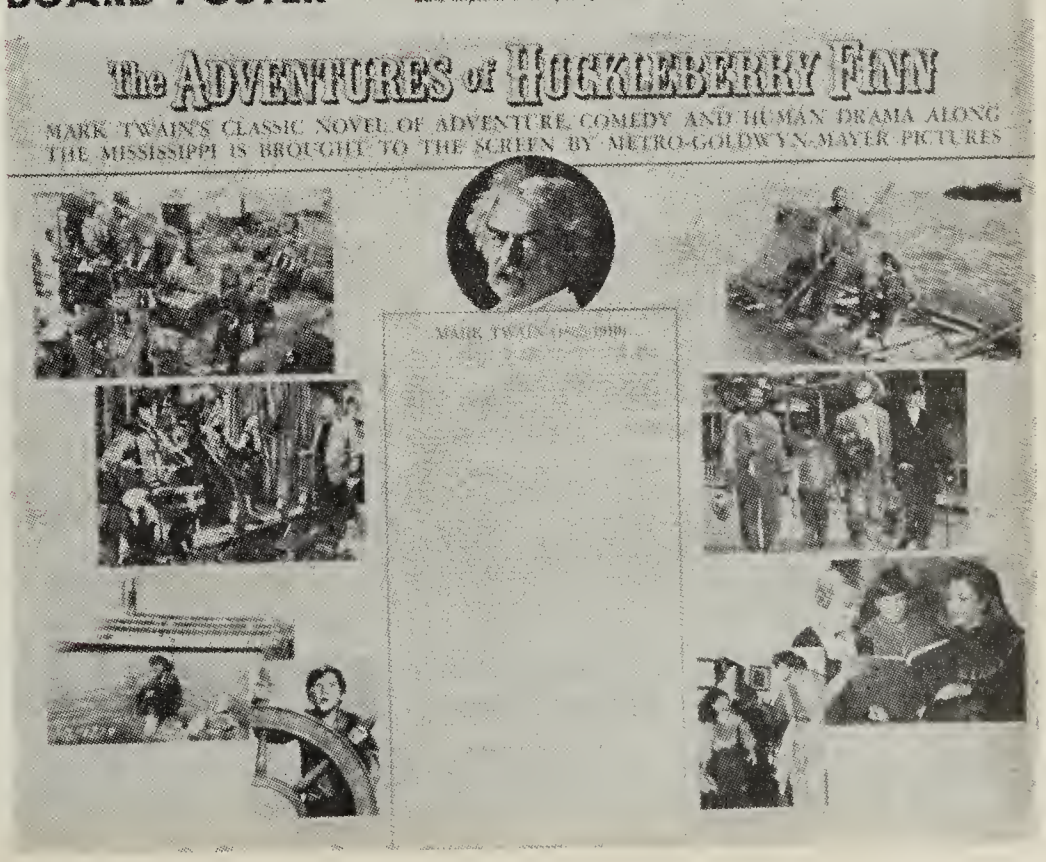


DONNELLY

ABOUT THE AUTHOR • Ralph E. Donnelly is a native Long Islander, educated in the town in which he eventually became a theatre manager. Two years after the Playhouse Theatre in his home town of Bellmore opened, he became manager. Specializing in hometown good will and much ballyhoo, he expanded with the circuit as it started to grow. Today he is supervisor of eight operations on Long Island, and the circuit is opening four brand new four wall theatres this summer. He was in the U. S. Army Special Services during the Korean conflict; ushered all through high school; three years with Variety where he started as a messenger; columnist with the Long Island Daily Press where he conducted a daily "This Side of Broadway" show business column and a weekly "Dining Out" restaurant column; an assistant manager of a local drive-in theatre. He is 30 years old, married, the father of two children, Darlene and Sean, and lives in his own home in Nassau County, L.I. He loves our business.

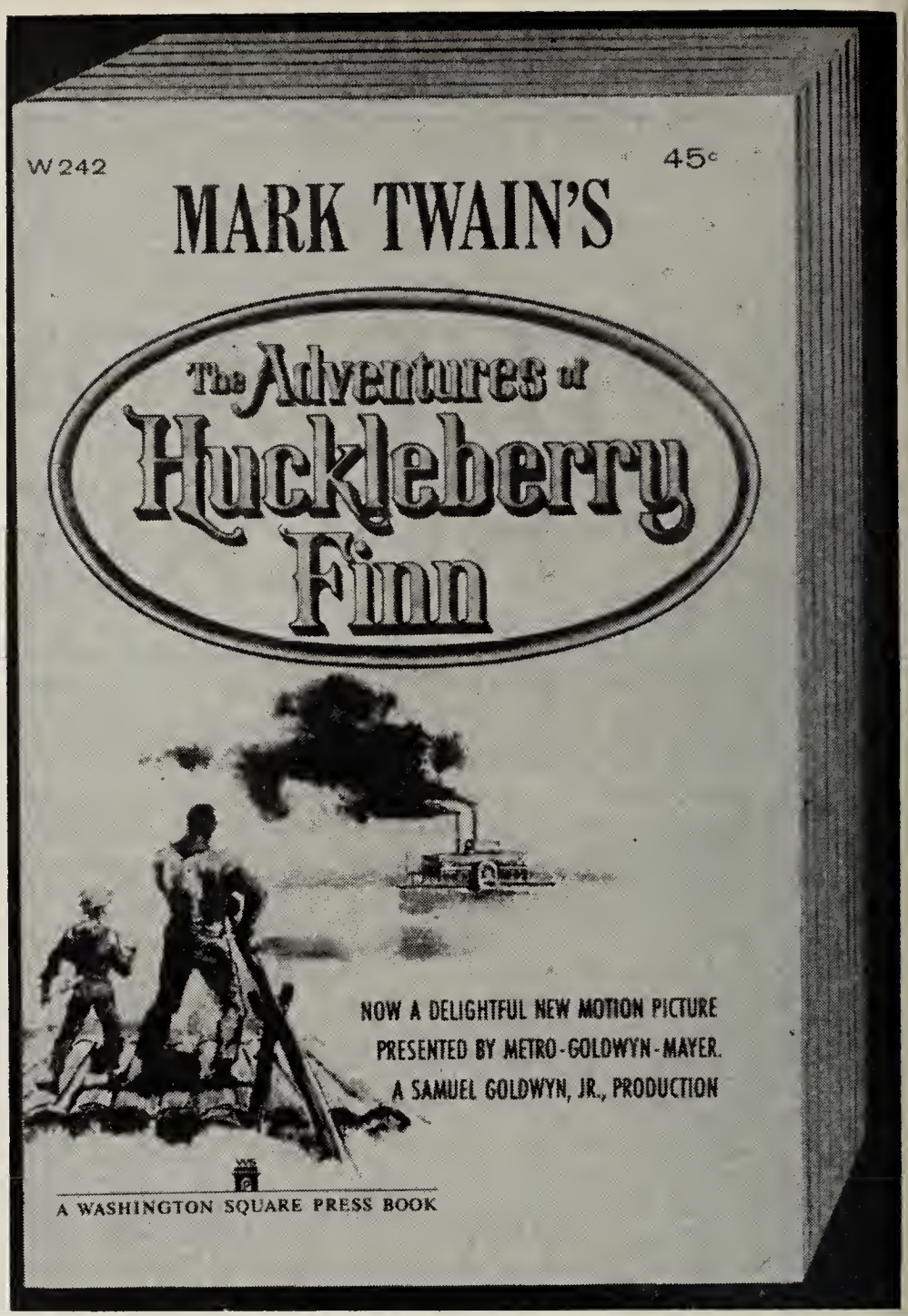
LIBRARY AND SCHOOL BULLETIN BOARD POSTER

The illustrated poster has been specially designed for use on library and school bulletin boards. It includes a short biography of Mark Twain as well as telling the story of the film in photos from the picture. Also, it gives librarians and teachers an opportunity to make up a suggested Mark Twain Reading List. To fully exploit this poster, displays of books should be set up along with additional stills from the film. Space is provided for theatre and playdate imprint. Order your posters from your MGM press representative.





COMIC BOOK will carry "HUCK FINN" message to the smaller fry and should be distributed as widely as possible in secondary schools, etc. It is a classic and should be welcomed by parents and teachers.



HIGH SCHOOL age youngsters will enjoy the pocket edition of the Twain classic. Showmen should contact schools and librarians to receive assistance in publicizing the book and ultimately the film also.

set up a private showing for them, so that they can fully appreciate the fidelity of the film to the book. A large quantity of book-marks (illustration), complete with playdate, etc. are always effective. Where you have a closer relationship, school and library officials perhaps could distribute a coloring contest flyer, which would also plug the playdates.

Most important however, is that a study guide of the film should be prepared. These study guides will mean automatic admission into even the hardest of schools. They are most informative and helpful when given out to entire classrooms to read and discuss. Proper background information, especially on Samuel "Mark Twain" Clemens, should be included. The press book allows for a bulletin board history of Twain that most schools could post in the classrooms. Perhaps your own mimeographed text and play up the fact that 1960 is being observed as the 50th anniversary of the passing of Mark Twain.

* * *

"The Adventures of Huckleberry Finn" is the type of film I would open with a great deal of ballyhoo, be it first run, second run, or last. It is a natural to have a "look-a-like" Huck Finn contest with all the entries marching in a ragmuffin costume parade complete with the local Mayor, School Board president, and what have you, riding in an open convertible. Use at least two bands with much noise and fanfare. Stop traffic!

The circus angle of the film (when Huck Finn has to train a lovable lion owned by Buster Keaton and Andy Devine) allows for the use of some local animals from a nearby zoo, etc. If possible, it is always good (in the eyes of the kids) to have people dressed like the characters in the film: Tony Randall, Mickey Shaughnessy, Archie Moore, Keaton and Devine, and the old riverboat captain, Finlay Currie.

* * *

The Dell Comic Book people have prepared an attractive "still 10¢" comic book which every youngster will enjoy. The cover is a good sell for the film showing "Big Jim" and Huck on the raft.

For the older and more informed, the Washington Square Publishers have prepared an attractive pocket book which also plugs the film on the cover and will mean good reading for those adults that will enjoy re-reading this great classic.

An inexpensive purchase of a good quantity of both of these books could mean a good distribution of your message to the grade schools (the comic books) and the high and junior highs (the pocket books).

A small local ballyhoo for "Huck Finn" would be a boy dressed with simple straw-hat, overalls, and corncob pipe to walk the streets with a sandwich sign handing out flyers with your playdates.

There is a great deal to be absorbed from MGM's carefully planned press book. Many suggestions for local promotions that should be effective, Huckleberry Pie Baking Contest; Miss Huck Finn contest; Huck Finn week, etc.

Radio should be a big part of the "Finn" campaign. Arranging for a local sports show to plug Archie Moore's introduction as an actor would be a worthwhile effort.

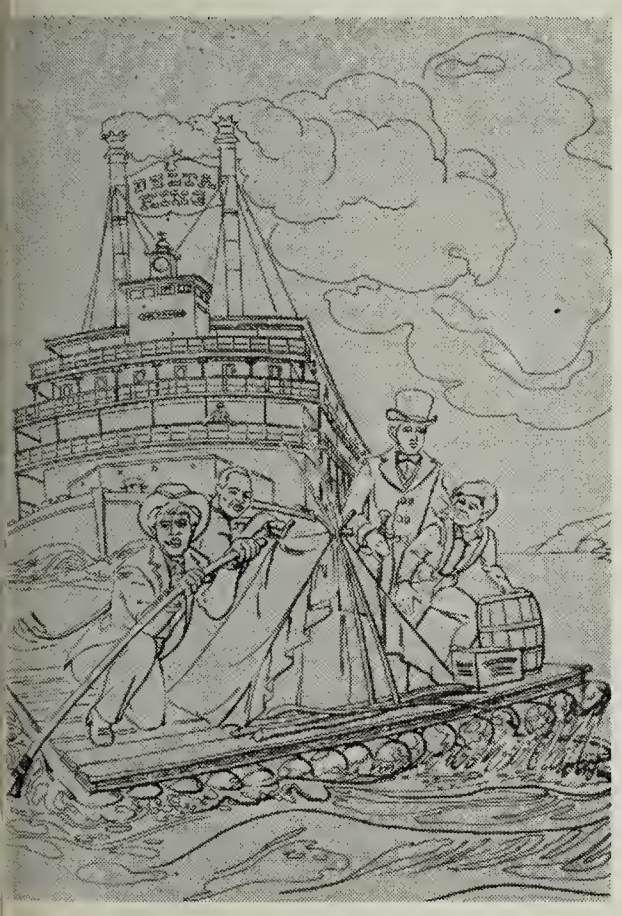
METRO-GOLDWYN-MAYER presents SAMUEL GOLDWYN Jr's production of MARK TWAIN'S

The ADVENTURES of HUCKLEBERRY FINN

starring TONY RANDALL presenting ARCHIE MOORE as Jim also starring EDDIE HODGES as Huck

starting Thursday, June 9th at **BROADWAY THEATRE**





ABOVE, the comic strip, if possible, should be placed in newspaper prior to playdate. It is a sure attention-builder.

RIGHT, the press book provides ads in all sizes playing up a boy's adventures, the element which Mr. Donnelly feels should be stressed, and the personalities involved.

LEFT, a coloring contest is always a way to interest the younger set, particularly with a picture with such proven youth-appeal. It is excellent for newspaper or herald use.



HIGHLIGHTS

To summarize my campaign for "THE ADVENTURES OF HUCKLEBERRY FINN," I would prepare myself a check list as follows:

1) NEWSPAPER ADS : Using a three or four day teaser campaign. Other ads stressing Hodges, Moore, Goldwyn, Jr., Twain and *"The most exciting adventures a boy ever had."*

2) LOBBY DISPLAYS : Colored stills, "see" board, door panels, flags, ushers badges, etc.

3) TELEPHONE : Have cashier answer phone with *"Huck Finn is coming soon";* we use automatic recording device, would plug it constantly weeks before opening.

4) RADIO AND TV : Prepare spot announcements, line up interviews with local sportcasters, etc.

5) SCHOOLS : Prepare study guides and contact all schools and libraries in area; distribute comic and pocket-books and book marks.

6) WINDOW CARDS AND FLYERS : Prepare coloring contest flyer—arrange for prizes from local merchants. Distribute 500 or more window cards in local stores. Arrange for local stores to dress up windows, etc.

7) PRESS RELEASES : Prepare stories for newspapers. Promote an ad page or participating merchants to observe "Huck Finn" week with a sale. Try to plant comic strip adventure series into daily during first week.

8) PARADE : Prepare spot announcements parade, local celebrities, etc. Permits, judges, convertibles, sign-bands, Girl Scouts, Boy Scouts, etc.

Last item: Make sure that your ticket machines are filled to the top, and open the doors.

COMING . . . in the issue of May 18
WARD B. KREAG, City Manager
Fabian Theatres, Colonial, Allentown, Pa.
tells how he would sell . . .
WB's
"SERGEANT RUTLEDGE"



LONDON Observations

by Jock MacGregor

WHEN IS A RACE not a race? When, it would seem, two films about Oscar Wilde are being made by rival companies. At Elstree, Warwick are making "The Trials of Oscar Wilde." At Walton, Vantage is at work on (with obvious consideration for the marquee?) "Oscar Wilde," which Gregory Ratoff is directing for 20th Century-Fox release. The former is being filmed in Technirama with Peter Finch in the title role; the latter, in black and white and without gimmicks, has Robert Morley in the lead. Neither company admits to being in the least concerned about the other though there is at least one writ in existence. Both, however, aim to have world premiers in May and that is quick by any standard.

Forgetting those who query if there is sufficient interest in this Victorian author whose delinquency is better known by many than his work for one film, leave alone two, I have been regaled by Warwick with drink and a green carnation and by Vantage with drink and a cold buffet lunch. I claim to be a neutral observer though some might suggest the excellent lunch at Walton provided by J. Lyons and Co. under the watching eye of Stanley Van Gelderen could provide an influencing factor. I will not admit to it. It did, however, get me to the studio—Warwick held their reception at Wilde's rendezvous, The Cafe Royal.

While I would not allege any actual cloak and dagger tactics there was a vile suggestion that the horse who was so misbehaving himself on the Vantage set was from Irving Allen's stable! Both parties are more than a little interested in when the other's premiere will be. The Evening Standard has serialized the Warwick script. Vantage has not published theirs but claims, "There has been no skimming over the facts of Wilde's life that eventually led to his being convicted for gross indecency with male persons . . . the actual transcript of the trial will be used." After "Oscar Wilde" and "The Trial of Oscar Wilde" may come the trial of the Oscar Wilde films.

THOUGH FILMS take time to line up, there has been no mad rush to go into production now that entertainments tax has been abolished. The first hint of action comes in a telegram from Pinewood to say that Rank has acquired the rights of Nigel Balchin's original screen play, "The Destruction," from 20th-Fox for immediate production with two top stars and a foremost British director to be signed. . . . The figures that "Carry On, Constable" has been chalking up really called for a celebration. Nat Cohen can hardly believe them. Even allowing for the tax abolition, they are fabulous and considerably exceed "Carry On Nurse," generally recognised as 1959's box office champion. . . A real need is satisfied by the opening of the Starlight Theatre by the Danziggers at the Mayfair Hotel. With its anti-room, bar and waiter service, this is the ideal venue for previewing to prospective buyers in luxurious intimacy. Seating is adjusted for customer's requirements and can be extended to nearly 50 for press shows and the like. All types of films from 16mm to CinemaScope can be screened. . . . Associated British Cinemas are to convert a second theatre to A Ten Pin Bowling Centre, The Princess, Dagenham . . . Both Associated British and Rank are making special color featurettes of Princess Margaret's wedding . . . Ken Rive has signed a deal whereby his Gala Films will handle the physical distribution of Ingram Fraser's Films de France releases. . . . Press releases from Technirama state that means have now been completed for their cameras to be operated from helicopters in the air and special pressurized casings 200 feet under water. . . . MGM's Charles Goldsmith is tickled pink that his older son, Henry, has been appointed to the five man directorate of America's Dartmouth College radio station. . . . Jose M. Henriques, formerly with RKO Radio, has been named general sales manager for Rank Filmes do Brazil.

"Hercules" Saturates England

NEW YORK—"Hercules Unchained" will play more than 500 theatres in the United Kingdom in a five-week period commencing July 31, Embassy president Joseph E. Levine announced.

The saturation marks the most concentrated booking program ever undertaken in Great Britain for an individual film.

Levine is supporting the saturation with a budget in excess of $140,000, the largest amount ever expended on the opening of a motion picture in the British Isles.

Obrentz Joins MGM Int.

NEW YORK—Bert N. Obrentz has been named executive assistant to Morton A. Spring, president of Metro-Goldwyn-Mayer International.

Obrentz started in the international film business with 20th-Fox in 1946. After six years as manager for Fox in South Africa, he returned to the United States. He joined Columbia in 1955 as assistant to Lacy Kastner, president of Columbia International.



Shattering a tradition of centuries, the Emperor and Empress of Japan attended the premiere of MGM's "Ben-Hur" at the Theatre Tokyo. A Court Chamberlain is preceding the Imperial couple and in the receiving line are M. Shimizu, president, Toho Motion Picture Company; Charlton Heston; Mrs. Heston; Bernard Blair, MGM manager; and, second row, William Wilson, MGM manager in India; Francisco Rodriguez, MGM sales manager in Japan; and W. J. Garland, acting manager for MGM in Thailand.

Jackter Outlines 15 For Release To Sept.

WASHINGTON—Rube Jackter, Columbia Pictures vice-president and general sales manager, told a group of his field sales executives here that Columbia plans to release 15 pictures in the next four months.

Speaking to division and branch managers from eastern states and Canada at the first of a series of three regional sales meetings scheduled for this month, Jackter said that the 15 productions included some of the most highly exploitable films ever released by Columbia.

Heading the parade of outstanding films is William Goetz' "Song Without End," The Story of Franz Liszt, in CinemaScope and color, starring Dirk Bogarde and Capucine, a special release which is slated to have its world premiere at the Radio City Music Hall in mid-summer.

Jackter also blueprinted plans for Richard Quine's "Strangers When We Meet" in CinemaScope and color, starring Kirk Douglas, Kim Novak, Ernie Kovacs, and Barbara Rush; Stanley Donen's "Surprise Package," starring Yul Brynner, Mitzi Gaynor, and Noel Coward; William Goetz' "The Mountain Road," starring James Stewart and Lisa Lu.

Also, Hall Bartlett's "All the Young Men," starring Alan Ladd and Sidney Poitier; Louis de Rochemont's "Man on a String," starring Ernest Borgnine and Kerwin Mathews; Harry Romm's "Stop! Look! And Laugh!," starring The Three Stooges and Paul Winchell; William Castle's "13 Ghosts," starring Charles Herbert, Jo Morrow, Martin Milner, Rosemary DeCamp, and Donald Woods; Warwick's "Killers of Kilimanjaro," in CinemaScope and color, starring Robert Taylor; and Sam Katzman's "The Enemy General," starring Van Johnson and Jean Pierre Aumont.

Also, Hammer's "Stranglers of Bombay," starring Guy Rolfe; McLendon Radio's "My Dog, Buddy," starring London and Travis Lemmond; Toho's "Battle in Outer Space"; "The Electronic Monster," starring Rod Cameron and Mary Murphy; and "12 to the Moon," starring Ken Clark, Anthony Dexter, and Robert Montgomery, Jr.

TV Booking Suit Ends

NEW YORK — The trial of the Government's suit accusing six film suppliers to television of block booking ended last fortnight in Federal Court here after eight weeks.

Judge Archie O. Dawson gave both sides 90 days to file briefs and findings of fact and conclusions of law, with an additional 30 days to submit reply briefs.

Judge Dawson announced he would take the case under advisement at the end of the 120-day period. He warned the parties to the action not to expect an early decision because the case was a complicated one.

Among final Government witnesses offered by chief government prosecutor Leonard Posner in an endeavor to knock down testimony of witnesses for the defendants was David Stickle, WMAR-TV, Baltimore; Jack DeLier, KNTV, Oklahoma City; Stanley E. Hubbard, KSTP, Minneapolis; F. E. Busby, WTVY, Dothan, Ala.; Sidney Barbet, Dellwood Associates, New York City; and WBRE-TV, Wilkes-Barre, Pa. They testified that they had to purchase pictures in "packages" or groups.

The defendants are MGM-TV, United Artists, Associated Artists Productions, Screen Gems, National Telefilm Associates, and C & C Super Corporation.

Mountain States Exhibs Name Peterson President

SALT LAKE CITY—Erick Peterson of the Motor-Vu Drive-In, this city, is the new president of the Mountain States Theatres Association, an affiliate of the Theatre Owners of America. Peterson succeeded John Krier, Intermountain Theatres, Inc.

Other new officers are vice-president, John Denman, Fox Intermountain Theatres, Salt Lake City; secretary, Harold Chesler, Theatre Candy Co., Salt Lake City; and treasurer, Warren Bunting, Utah Drive-In Association, Salt Lake City.

Plenty For The Gals At Variety Convention

TORONTO—Since feminine attendance continues to increase at each convention, the upcoming international meeting of Variety Clubs will provide a full round of attractions for distaff visitors, according to general chairman Jack Fitzgibbons and women's activities chairman Mrs. Sylvia Laurie.

While their barker husbands are attending the Variety business sessions which start June 1, the ladies will launch their own activities with a bruncheon at world-famed Hemstead's. The afternoon will be crowded with a tour of Toronto's finest residential districts as well as a tea to be served by Mrs. Leslie Frost, wife of Ontario's Prime Minister, and Mrs. Keiler Mackay, wife of the Lieutenant Governor of that province.

The second day's program for the gals will highlight a day at the races. The women will be guests of the Jockey Club at the Woodbone Race Track where a buffet and fashion show will be added attractions. Other items on the crowded calendar for the ladies will be a fashion show presenting the first offering of fall wool fashions; a special display of Royal Chinaware; a unique western style barbecue; two cocktail receptions, and several events which will remain as surprises. The committee also has scheduled a series of gift drawings with some interesting prizes to be offered the lucky visitors.

Bader Heads New Firm

TORONTO—It was reported here today by William C. Durham, president of Consolidated Durham Mining and Resources Ltd., that a separate company, to be known as Durham International Films, Inc., has been formed in the U.S. to specialize in theatrical films, under the Durham banner. Durham also announced that David A. Bader, who heads a Durham television subsidiary in New York, will function as president of both companies.

Bader is a veteran of the motion pictures industry, having at various times been associated with Universal-International 20th-Fox, and George Pal Studios. Until several months ago, he was vice-president of Astor Pictures, Inc.

The new company will buy films as well as act as exclusive sales representatives for producers in Hollywood and abroad. Plans to co-produce are in the works and will commence later.

"Our Gang" Album Set

NEW YORK—National Telepix is negotiating a children's album based on the original "Our Gang" comedy series, which is now being scored for television syndication, it was announced by David Dietz, National Telepix president.

CANADIAN Highlights

By Harry Allen, Jr.



LOWER QUALITY pictures last year were blamed in the Famous Players annual report for a decline in company earnings. The company reported a 16 per cent decline. John J. Fitzgibbons, president and managing director, said weather conditions during the early part of the year and in the summer months were not as favorable as in the previous year. The net profit in 1959 declined to $2,259,058 from $2,682,908 in 1958. Net profits included a profit of $298,499 in 1959 and $248,781 in 1958 on sale of fixed assets.

During the year, Fitzgibbons said, the company sold six small theatres and one small non-theatre property. On one of the theatres which it disposed of, the company took back a short-term lease. In all, properties which were carried on the books at a net cost of $461,802 were disposed of for $760,301. The company also discontinued operation of three theatres that were formerly held under lease. Affiliated companies sold six small theatres and eliminated 11 leased theatres. "All the theatres were unprofitable or marginal theatres," said Fitzgibbons. Famous Players and its associated companies were operating a total of 315 regular theatres and 37 drive-ins. The year-end statement includes for the first time the accounts of all those companies in which Famous Players owns more than 50 per cent of the voting shares. In previous years, only the accounts of those companies in which FPCC's interest represented more than 90 per cent of the voting shares were included.

"The requests for Telemeter connections have been beyond our expectations and, for the time being, we are unable to complete installations as quickly as we would like in order to meet our customers' requests," said Fitzgibbons.

Early returns from Telemeter indicate that customers are like theategoers. "They are selective, buying as the theatregoers buy at the competing theatres," said an official. Returns from Telemeter have been slowed up by the lack of a proper tote machine. This is to be supplied by the Telemeter Magnetics Memory Core. The difficulty in manually reading the tape is that there are 24 separate codes to decipher.

Telemeter has deliberately mixed up the films to try to determine what the public wants. Such recent films as "Room At The Top" and "Sink the Bismarck" have been shown, while "Ten Commandments" is being shown Easter Week. The "restricted to adults" films have been reserved for the late evening period. While up to now Telemeter has used only the barker to sell the coming attractions, a direct mail piece to subscribers is being used. These are being mailed out weekly "at the request of the subscribers." The mailers contain no editorial matter, and carry straight listings, much the same as the TV listings in the newspapers.

As Bell Telephone extends the cable, direct mail is being used to sell Telemeter itself to potential subscribers. A survey by Canadian Facts, Ltd., has shown that "people are willing to pay one dollar to watch Telemeter."

REEL CLIPS—Warner Bros., which has already accumulated considerable profits in the United States from television, is now eyeing the Canadian TV market. First move in this direction comes in the hiring— though without offiicial confirmation—of Robert Myers, eastern division manager of Famous Players. Myers will become aide to Haskell M. Masters, Canadian general manager. WB is now seeking a man to direct the TV operations under Masters. Myers was only appointed to his FPPC post in 1958. It is expected he will join WB June 1. No successor has been named. . . . A special poll named "Room At The Top" "Sapphire," "The Cranes Are Flying," "Yesterday's Enemy," and "Tiger Bay" as the five best films produced outside the U.S. during 1959. The poll was made by Toronto theatres and The Toronto Star of motion picture critics and reviewers on leading newspapers across the country. . . . Roger Bower, formerly of Odeon Theatres, was appointed special representative on "Ben-Hur" by MGM Pictures of Canada. He will work under supervision of Hilda Cunningham, head of advertising and publicity. Just prior to resigning to take the new post Bower was manager of the Odeon-Fairlawn, Toronto. . . . Installation dinner of the Toronto WOMPI branch will take place on Wednesday, May 18 in the Royal York Hotel.



Margo Moore, star of 20th-Fox's "Wake Me When It's Over," recently made a personal appearance in the lobby of New York's Paramount on opening day to give away 1,000 Cadence records of the title song from the film. She is seen with managing director Robert K. Shapiro.

Disney Sets Dividend

NEW YORK—At a special meeting of the board of directors of Walt Disney Productions, the board declared a quarterly cash dividend of 10 cents per share on the company's common stock, payable July 1 to stockholders of record June 17.

E. Cardon Walker was elected a director and a member of the board's executive committee.

Lawrence E. Tryon was elected treasurer of the company, and Donald A. Escen, assistant treasurer and controller.

La. Exhibs Independent

NEW ORLEANS—It was decided at a Lafayette, La., meeting of Louisiana Theatre Owners, whose founders reportedly had the intention of affiliating with Theatre Owners of America, that the group would remain unaffiliated, at least for the present.

ALBANY

Fred Piel is buying-booking the Mayfair Drive-In, Slingerlands, and assisting the owner Mrs. Louis Conhaim in its operation. He at one time was co-owner of Rustic Drive-In, Wyantskill . . . Fabian's Saratoga Drive-In, Latham, reopened . . . The new Hellman held two special premieres. The first was for New York guests, invited to fly here and back; the second, a benefit sponsored by the local chapter of American Cancer Society with tickets $5 and evening dress "the order." Opening show was MGM's "Please Don't Eat The Daisies."

ATLANTA

The Jackson, Jonesboro, Tenn., has been taken over by a group of local business men, headed by Walter Lavender. The buying and booking will be handled by Joe Brown, for many years manager of the theatre, which was formerly operated by Sevier Theatre Company, Johnson City, Tenn. . . . The Elza and Skyway Drive-Ins, Oak Ridge, Tenn., have been taken over by Mrs. Juanita Foree and associates, from O. G. Roaden, Loyal, Ky. Mrs. Foree is an officer in Newport Amusement Company and partner in the Lakemont Drive-In, Alco, Tenn. Roaden operates the Hiland Drive-In, Rogersville, Tenn., and a number of theatres and drive-ins in the Cincinnati territory . . . Sid Whiteman resigned as Universal sales manager to enter another industry . . . Oris F. Autry, 47, owner-operator, Gilmont and Dixie, Troy, N.C., died at a Winston-Salem N.C., hospital . . . Mrs. Rose Lea Landrum, accounting department, Capital Releasing Corporation, is a new grandmother . . . Henry Hury, manager, Strand, Birmingham, Ala., and his wife, Pearl, celebrated their 50th wedding anniversary . . . R. B. Wilby, Wilby-Kincey circuit, has entered a local hospital for treatment . . . L. D. Harris, Moonlite Drive-In, Trion, Ga., was hospitalized at Summerville, Ga. . . . Mr. and Mrs. Richard Gaston, owners of theatres in Griffin, Ga., became parents of a baby girl, the third for them . . . Mary Bridges returned to the Martin Circuit booking office to fill in during the illness of Mildred Castleberry . . . WOMPI members are handling advance registrations for the joint Georgia-Alabama and Tennessee Theatre Owners which will hold their annual convention here on May 29-30-31.

BOSTON

Mary Paraskevas has been added to the billing department at Affiliated Theatres Corp. . . . Jack Schmitzer, booker for Al Herman at Hal Roach Distributors, has transferred to Smith Management Company in the accounting department. . . . The Rizzo brothers, who built the Route 133 Drive-In, Georgetown, Mass., will operate it themselves this season although in the past they have leased it. . . . The Lynn Open Air Theatre, operated by E. M. Loew, is having a new concession and projection booth designed by Richard Rubin. The theatre will reopen in mid-June. . . . Phil Lamport and his bride, the former Catherine LaMay of Rochester, N.Y., have moved to a new house in Tewksbury, with Phil commuting to National Screen each day. . . . Martin Jurow, producer of "Fugitive Kind," which had its New England premiere at the Beacon Hill April 29, spent two days in town for press, radio and TV interviews, escorted by Joe Mansfield, U A publicist. . . . Archie Moore, light heavyweight champion, and young Eddie Hodges also visited town for MGM's "Huckleberry Finn," which plays Loew's Orpheum shortly. . . . Mrs. Joseph E. Levine, wife of the president of Embassy Pictures Corp., is recuperating from back surgery at the Peter Bent Brigham Hospital.

NEW HAMPSHIRE NEWS—The Concord Cancer Crusade volunteers sponsored a cancer film at the Capitol. The program was open to the public and, following the meeting, a local doctor was present to answer questions on the disease. . . . Sea Coast Drive-In south of Portsmouth, formerly the North Hampton, is under new management.

PROVIDENCE, R.I.—Mr. and Mrs. Nelson Wright are rejoicing in their fifth blessed event, Perry Wright, born at Lying-In Hospital. Nelson is the manager of the Hope . . . Edward Stokes, manager, Avon Cinema, was awarded second prize in the Lockwood and Gordon circuit "business booster" campaign . . . Sergeant Edward Aptt has succeeded the late Lieutenant George P. Blessing as amusement inspector of the local Police and Fire Commission . . . Bill Trambukis, Loew's manager, was guest speaker at the local P.T.A. meeting . . . The City purchased the closed Metropolitan theatre building and all surrounding buildings in the same block for a reported $400,000. A municipal parking lot is planned for the spot.

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BUFFALO

Bill Schweitzer, program and promotion director of radio station WEBR, arranged with manager Ed Miller to put on two special early morning theatre parties in the Paramount on April 21 and 22 for the members of the WEBR Copter Co-Pilot Club. An educational film program was presented each morning, including official movies made by the Bell Helicopter Corp., in Fort Worth, Tex. The club, co-sponsored by WEBR, Acme-Nuway Supermarkets and the Pepsi-Cola Buffalo Bottling Company, is dedicated to safety and traffic education. The theatre is getting a lot of gratis plugs on the air in return for staging the parties. Current attractions are mentioned on all announcements for the events. . . . Harold Bennett, former manager of the Buffalo National Screen branch in the Film Building at 505 Pearl street, is back in town, following a winter vacation on Plantation Key, Florida, where Bennett spent several months with his parents. Bennett now is building a home on the Canadian shore near Black Creek. . . . Lou Levitch, managing director of the Granada theatre, is having a very successful engagement of "Our Man in Havana," now in its eighth week in the Schine de luxe community operation at 3176 Main street. . . . Ralph Buring, 20th-Fox exploitation representative in the Pittsburgh (where he headquartered) and Buffalo exchange areas, was in the latter city conferring with district manager Arthur Krolick in the AB-PT offices on promotion plans for "Wake Me When It's Over," coming soon to the Center. . . . Burt Topal, manager, Buffalo exchange of United Artists, announces that a new location for the Albany branch, which he also manages, has opened on the second floor of the RTA Building at 991 Broadway. UA has maintained Albany offices in the Strand building since it opened a branch in the state capitol of the Buffalo exchange.

CHARLOTTE

Charles H. Lewis, manager, Center, Durham, N.C., has been appointed manager of the business division in the 1960 Cancer Crusade fund raising drive . . . The Albermarle Road Drive-In, has launched a remodeling project which includes installation of new sound and projection systems, a new marquee, etc.

CHICAGO

The Woods reopened eight days after it had been closed due to picketing by the stagehand's union. Judge Julius J. Hoffman, Federal District Court, granted an injunction barring further picketing pending a National Labor Relations Board hearing on the dispute, which arose when management objected to employment of three stagehands demanded by the union . . . W. H. Smith has organized the Trailerchrome Corporation for production of motion picture trailers . . . Ben Eisenberg retired as a salesman for Warners after many years of service . . . Jed Prouty was awarded a Better Business Facilities certificate by the Chamber of Commerce for the remodeling of the New Hoosier, Whiting, Ind. . . . The Dolton, Riverdale, Ill., reopened after redecorating and installation of new equipment by owner Kenneth L. Dickerson . . . When Anderson circuit representatives entered the Plains, Plainfield, Ill., preparatory to a reopening, they found that it had been wrecked by vandals. Damage is estimated at $4,000 . . . The Tivoli, South Bend, Ind., has been reopened by Gloanna Enterprises.

CINCINNATI

Many local houses have been doing turnaway business during recent weekends. Most popular have been "Ben-Hur" at the Capitol, "Our Man In Havana," Valley, and "Black Orpheus," Esquire. "Ben-Hur" has broken advance sales records, with all seats sold for this month. . . . Columbia's "The Mouse That Roared" has set a house record at the Art Guild with a run of 15 weeks and still going strong; in Columbus, the film has been moved to the Bexley Art after 16 weeks at the World. . . . Ottis R. Owens, assistant manager, Keith, has been appointed manager, art Equire. His successor at the Keith is Thomas Seeber, a student assistant there for two years. . . . The 750-car nearby Milford Drive-In is being dismantled following its sale for construction of a shopping center. . . .

COLUMBUS, O, NEWS—Milton Yassenoff booked the AromaRama feature, "Behind the Great Wall," at the University for a current showing. . . . James Boyle, Metro-Goldwyn-Mayer representative, is in town in advance of the opening of "Ben-Hur" at Hunt's CineStage May 12. . . . Capitol, in Mt. Gilead, only film house in Morrow County, has reopened on a four-day-a-week basis. The Capitol has been shuttered since Christmas. . . . Michael Reis, student assistant manager, Loew's Broad, resigned to start a four-year enlistment in the U. S. Air Force. . . . Hun's CineStage is dark pending opening of "Ben-Hur" on May 12.

CLEVELAND

Plans for a million dollar entertainment on Cleveland's downtown lake front have been announced by Edward Schweid, former city traction commissioner and attorney for a syndicate incorporated as Affiliated Amusement Corp. to operate the project. Involved are 30 acres of filled land east of Burke Lakefront Airport. Eleven of the 30 acres are to be used for a 1500-car drive-in theatre which would be operated by two well known theatre owners, Ted Vermes and Roy Gross. The remainder of the acreage would be devoted to a 1200-car parking lot, a children's amusement park, a miniature golf course, a driving range, and a restaurant. . . . Joe Weinstein who has been buying and booking for Warner theatres in Ohio for the past 10 years, left to locate in the Warner Pittsburgh office, where he succeeds Marvin Samuelson who recently resigned to join the Dipson Circuit. . . . Local industry members are interested to learn that Marie Roessel, former local Universal cashier, now doing the same thing for Universal in Detroit, recently celebrated her 40th year with the company. . . . Bob Echols is the new manager, Haltnorth, unit of the Washington Circuit. . . . Bonnie Porko has joined the United Artists stenographic group.

DALLAS

Two bandits, one armed with a shotgun held up the Cinderella Drive-In and escaped with only $10. Charles Landrum, manager, said the stocking-masked gunman and his accomplice escaped on foot after taking the money from the front boxoffice and the billfolds of two theatre employes. . . . Actress Jane Fonda visited here in advance of the opening of her first film, "Tall Story." The film opened at the Palace on April 22. . . . There was much ado in the amusement columns of a local daily newspaper concerning the showing of two family type shows at two downtown theatres, "Toby Tyler" and "A Dog of Flanders." There has been much talk by the Parent Teachers Association and cultural clubs in the section charging that the movies place too much emphasis on sex and crime. A lot has been said about family type films being so scarce. Most exhibitors have tried to tell patrons that the type movies they support is the type they will get. The article pointed out that the two films provided an opportunity for the patrons to "show up, or shut up." It was hoped that the miscellaneous critics will be as eager to support the type picture they have asked for as they are quick to condemn the ones they do not wish to see.

DETROIT

The Iris, here, reopened under new ownership, George Hemp, lessee. Policy will be one change (Fri. Sat. Sun.) with triple bills. The Temple, East Jordan, Mich., reopened under new ownership, William Lyon, lessee. Policy will be two changes (Fri. Sat.) (Sun. Mon.) with a single bill. The Elite, Laingsburg, Mich., reopened under new ownership, Kenneth Stevens, lessee. The policy will be one change (Fri. Sat. Sun.) with a single bill. The Family Drive-In, St. Johns, Mich., opened, owned and operated by Howard Kortes. . . . Daniel Gary Marks will be Bar Mitzvah April 23. Services will be held at the Beth Aaron Synagogue with cocktails followed by dinner at Sammy's Avalon Room. Daniel's father is Lou Marks, branch manager for MGM.

HOUSTON

Petition of I. B. Adelman to modify a 1955 judgment so as to obtain by injunction the right for his Delman to compete for first run films has been denied by Federal District Court Judge Joe Ingraham. The 1955 judgment granted Adelman the right to compete against the Kirby, now closed, but denied him the right to compete against Loew's State, the Metropolitan, and the Majestic. . . . Services were held for Oscar B. Bridges, 67, veteran Texas theatreman, who was assistant manager at Lowe's State for the past five years.

JACKSONVILLE

"A Dog of Flanders" set a new booking pattern for this city and environs when it became the first motion picture to open day-and-date in more than one theatre. . . . Nearly all theatres of the city are now honoring the newspaper carrier passes issued generously by the Florida Times-Union and Jacksonville Journal as prizes to route carriers in circulation contests. . . . A new member of the Floyd Theatres circuit is the Ruskin Drive-In, Ruskin, which was formerly operated by Harry Jones. . . . Leonard Vaughan resigned from the management of the Leaf, Quincy, which is operated by Interstate Theatres with headquarters in Miami. . . . Sam E. Newton, who recently released the local Dixie to Cecil Cohen, has acquired the Martin, Wildwood, from the MCM Theatres circuit of central Florida. . . . Jimmy Langford, a member of Florida State Theatres managerial staff, has moved from the Rialto, Orlando, to an assistant post at the Florida, Gainesville, under Ed Roberts.

MIAMI BEACH NEWS—James Maury is the manager of the Center. . . . Paul J. Grosso, Wometco Circuit's Ft. Lauderdale maintenance department head, filed his qualifications for the election of sheriff of Broward County. . . . The Center reduced admission prices to 50 cents adults at all times and children 15 cents, with the installation of a Superstile Turnstile. . . . Wometco's drive-in theatres have now set up Baby Service Sta-

tions, with an area of the concession set aside with free supplies of powder, paper diapers, oil, pins, etc. available. At the North Dade Drive-In, this service was sponsored by a local merchant. . . . Wometco's Children's Summer Movie Club has been set for the sixth year, beginning Tuesday, June 14, with 12 weeks of special showings every Tuesday morning until school begins in the fall. . . . Lennye Botwick, daughter of Harry Botwick, Florida State Theatres' southeast division manager, was married to Martin Stein in the Rosewood Room of the Fontainebleau Hotel. . . . Bob Jacques is now manager, Boulevard Drive-In.

NEW HAVEN

Apparently on an experimental basis, the Stanley Warner Management Corporation has extended its Golden Age Movie Club plan, in effect for many months now at two first-run New Britain, Conn., theatres—the Strand and Embassy — to larger cities within its northeastern zone. . . . Sperie Perakos, general manager of Perakos Theatres Associates, and president of the Connecticut Drive-In Theatres Assn. has announced establishment of Norma Film Productions, a Connecticut-based film production company, to make motion pictures in Greece, listing himself as president. James Paris of Bridgeport, Conn., for 11 years director of publicity for Skouras Theatres, and later promotion executive with United Artists and Magna Theates, will serve as vice-president and producer. Other officers are Phiiip Daston, Bridgeport, director; Mrs. Leo Triger, Bridgeport, secretary; and Charles Tamasino, New Haven, secretary. Arrangements have been completed with the Greek Government to film the Seven Tragedies in that country, initial attraction, "Antigone," going before the cameras around May 1. In all, seven feature length motion pictures will be filmed. Perakos Theatres Associates will serve as U.S. distributing organization.

NEW ORLEANS

Leo V. Seicshnaydre, Howco representative, was in Hotel Deiu with head and rib injuries suffered in an automobile accident . . . New Iberia Theatres Corporation has been formed by Phillip Sliman, T. G. Solomon and Dick Coor . . . Percy Duplissey reopened the El Rancho Drive-In, DeRidder, La. . . . Gulf State Theatres is now operating the Twin Drive-In, Lafayette, La., with Al Guidry continuing as manager . . . Don Kay Enterprises are now in their new quarters at 150 S. Liberty Street . . . Gene Arceneaux is the new steno-booker at United Artists . . . Blanche Gubler, Universal billing clerk, is back at work after suffering an injured back in an automobile accident . . . M. A. Connett Theatres, Newton, Miss., annexed the Grove, Grovehill, Ala., to their chain. House has been closed for some time . . . The Palms Drive-In Atmore, Ala., reopened . . . John R. Langley reassumed operation of the Printz, Basile, La., which has been under the management of Mrs. Della Bellow . . . Fred T. McLendon Theatres reopened the Joy Drive-In, Milton, Fla.

W. L. Mitchell reopened the Star Drive-In, Tallulah, La. . . . Robert Thompson is managing the reopened Rex, Brookhaven, Miss. . . . H. H. Morreau reopened the Tiger Drive-In, Shreveport, La. . . . The Joy, Melville, La., reopened . . . The modernized Yazoo, Yazoo City, Miss., reopened . . . Ruth Buchmann, is now secretary to MGM branch manager C. J. Briant . . . Mrs. Lorraine Lott House, Paramount staffer, resigned as they are moving to Alexandria, La. . . . Raymond Gremillion, Twin Do Drive-In, Metairie, La., suffered a heart attack but is recovering nicely . . . WOMPI members entertained Ruth Segal at a surprise farewell luncheon at the Plantation Room of the Hotel Roosevelt. She is leaving Southeastern Theatre Equipment for a position outside of the industry . . . Jacqueline Remy has replaced Marlene Mancuso as box-office report clerk at 20th-Fox.


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PHILADELPHIA

Paramount exchange was broken into twice in successive weeks . . . Milgram Buying and Booking Service is now handling the Ideal Drive-In, Newton Lake, Pa. . . . Colonel Joe Kennedy, Highway Express, and unofficial Mayor of Vine Street can expect some stalwart opposition comes election time from Reds Salwach, National Screen Service's Polish Ambasador. Kennedy says, "He fears no opposition, not even that from Kensington" . . . Safecrackers broke into the Stanley Warner Theatres' offices last week-end . . . A monument in memory of John Ehrlich, formerly with Stanley Warner Theatres booking department, will be unveiled at Har Jehudah Cemetery, Llanerch, Pa., on May 15.

PITTSBURGH

Mr. and Mrs. Jack Kaufman (he and son Stanley operate the theatrical printing firm, A.D.V. Agency) off to California for a month's vacation in the vicinity of San Francisco. . . . The premiere of 20th-Fox's production of "Can-Can," in Todd-AO, is scheduled for May 4 at Gabe Rubin's Nixon under the sponsorship of the Variety Club. Proceeds will go to Tent No. 1's charity funds—principally Camp O'Connell. Co-chairmen for the premiere are Bernie Hickey, I. Elmer Ecker and Lou Hana. . . . Harold Cohen, Post-Gazette movie-drama editor, took a trip, with his family, to San Francisco and Hollywood. He filled several columns with highly interesting accounts of his stay in the film city, where he has many personal friends among stars and producers. Sometime back he was selected "Critic of the Year" by the Screen Directors Guild. . . . Purchase of the Sun-Telegraph, Hearst chain's Pittsburgh afternoon and Sunday paper, by the morning Post-Gazette, followed long-standing rumors that city's newspapers would be reduced from three to two. . . . Charles Stauffer resigned as second assistant on manager Larry Knee's Stanley staff.

ST. LOUIS

Marcella DeVinney, 20th-Fox, was elected president, St. Louis Chapter of Women of the Motion Picture Industry at their annual meeting in the Paramount Pep Clubroom . . . Loew's Mid-City will have its official grand opening May 26 with the local premiere of MGM's "Ben-Hur" . . . In a switch of theatres recently approved by the Federal Court, Loew's is giving up the Orpheum, which is to become the new home for the American, the city's only legit house . . . 20th-Fox's "Can-Can" will begin a roadshow engagement at the Ambassador, opening May 18 . . . Warren L. Moxley has resumed operation of the Mox, Blytheville, Ark., dark for some time . . . Morton T. Werner was elected president of the Volunteer Film Association, which shows films to shut-ins .

SALT LAKE CITY

The Shoshone, Shoshone, Idaho, was seriously damaged by fire when an adjoining cafe burned . . . 20th-Fox's "Can-Can" opened a road show engagement at the Villa with a Cancer Society benefit . . . Nick Floor, whose family operated theatres here since the nickelodeon days, died recently.

SAN ANTONIO

"Ben-Hur" has been booked to open at Interstate Theatre Circuit's Broadway here on May 13. . . . The Clasa-Mohme film exchange here is offering a new type of all purpose short subject 500 to 1,000 feet. It includes news and several short comedy skits. . . . After 45 years of entertaining more than 2,000,000 patrons, the old Palace at Del Rio, Tex., is being torn down to make way for a new store building. . . . The South Austin Drive-In, Austin, Tex., operated by Eddie Joseph, is now showing Mexican motion pictures every Wednesday. . . . Lew Bray, a theatre owner in the Rio Grande Valley, has been elected president of the "Life Begins at 40 Association," promoter of golf tourney of the same name. . . . Gustavo Vasquez, owner of the Longhorn Drive-In Hebbronville, Tex., is scheduled soon to reopen the Star Drive-In at Falfurrias, Tex. . . . The Pershing, an Interstate Theatre Circuit operation at El Paso, Tex., celebrated its 20th anniversary. Nacim Meledi is manager. . . . Ground breaking ceremonies were held at Midland, Tex., for the Howard Hodge, Midland's first new first run motion picture house in more than 30 years. J. Howard Hodge, Midland theatre operator, turned the first spade of earth on the project. Completion of the 1,100 seat theatre is to be within 240 days of the start. . . . Raul Soliz is constructing a new drive in at Falfurrias, Tex. . . . Alvie Smith has returned to his hometown of San Saba, Tex., and has purchased an interest in the Palace and Corral from Frontier Theatres. He will assume duties as manager. He succeeds Mrs. Abe Willis, who had managed the theatres alone since the death of her husband in 1957. . . . The Palace and the Brad at Brady, Tex., have been reopened.

WASHINGTON, D.C.

The following area spots have reopened: Rosebowl Drive-In, Ashland, Va.; Gaither, Gaithersburg, Md.; Fort Hill Drive-In, Petersburg, W. Va.; Bakers Airpark Drive-In, Burlington, W. Va.; Super 13 Drive-In, Exmore, Va.; Clarksville Drive-In, Clarksville, Va.; Fork Union Drive-In, Fork Union, Va.; Fox Drive-In, Olney Va.; and Hi Rock Drive-in McCoole, Md. . . . The State, Clarksville, Va., has closed.

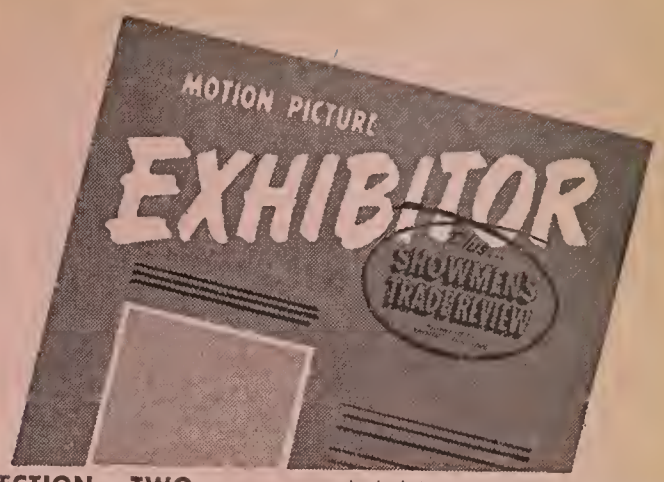
REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual Index to close the season.

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SECTION TWO
VOL. 63 NO. 25
MAY 11, 1960

ALLIED ARTISTS

Pay or Die

DRAMA
111M.

Allied Artists

ESTIMATE: High rating, engrossing drama.

CAST: Ernest Borgnine, Zohra Lampert, Al Austin, John Duke, Robert Ellenstein, Franco Corsaro, Mario Siletti, Howard Caine, Murvyn Vye, Robert Simon, Bruno Della Santina, Renata Vanni, Vincent Barbi, John Marley, Joseph D. Sargent, Vito Scotti, Don Kennedy, Sam Capuano, Mary Carver, Judy Strangis, Nick Pawl, John Lomma, Sherry Alberoni, Theresa Testa, Lester Fletcher, Robert Ruggiero, Carlo Tricoli. Produced and directed by Richard Wilson.

STORY: New York's "Little Italy" is terrorized by the "Black Hand" and Italian Police Lieutenant Ernest Borgnine (Joseph Petrosino) is determined to stamp them out. Refusing to believe the dreaded Mafia has invaded America, Borgnine becomes head of an Italian squad of police, winning the confidence of the people and racking up an impressive record of convictions. Borgnine marries Zohra Lampert. His squad is instrumental in saving the life of "Enrico Caruso" from a Black Hand threat and in solving the bombing of a jewelry store in which several children were killed. Borgnine, at last admitting to himself the widespread nature of the Mafia and suspecting Franco Corsaro of being its New York chief, goes to Italy to attempt to uncover evidence against Corsaro. He does this and also discovers the world-wide Mafia network, but is ambushed and slain. He is given a hero's burial in New York, and his assistant Al Austin arrests Corsaro. The Mafia, however, is far from destroyed.

X-RAY: While this is a story dealing with crime, it has as much similarity to most crime melodramas as "Ben-Hur" has with a 30-minute TV show. Starting with a brilliant screenplay that captures the 1908 period perfectly, explodes into violent action more than once, but always remains true to its characterizations, all cinematic elements are perfectly blended to create a rare entertainment experience. The acting is superb, from Borgnine's highly demanding role to the smallest character bit. Newcomer Zohra Lampert emerges as a performer of real stature showing a depth and sincerity that rings true throughout the film. Wilson's direction and production can't be faulted. He was fine in "Al Capone," but that was just practice for this effort. The sets recreate the period with real authenticity. The action scenes crackle with violence and their impact is all the more because they never occur for their own sake. No senseless violence here but a steady building of dramatic tension until the inevitable climax. Lighter moments and love scenes are just as well handled. This is certainly a rave review and no more than the film deserves. All types of audiences will be engrossed, and the subject matter is as timely now as it was in 1908. If it is sold as well as it was made, it is sure to be one of the year's big ones. Word of mouth should be terrific. Credit for the crackling screenpay goes to Richard Collins.

AD LINES: "Pay Or Die . . . But One Man Challenged The Mafia's Power"; "The Story Of An Italian Cop And His Courageous Battle To Keep New York's Little Italy Free Of The Dreaded Black Hand."

COLUMBIA

My Dog, Buddy

DRAMA
77M.

Columbia

ESTIMATE: For the lower half or kiddie shows.

CAST: London, Travis Lemmond, Ken Curtis, Ken Knox, James H. Foster, Jan Murchison, Bob Thompson, Jo Palmie, Judge Dupree. Produced by Ken Curtis; directed by Ray Kellogg.

STORYS Ten-year-old Travis Lemmond and his dog are separated after an auto wreck that kills his parents. When Lemmon is taken to the hospital, the dog tries to follow but loses the ambulance. From that point on, every time he hears a siren he tries to follow in the hope it will lead him to his master. The youngster remains in a state of shock. When he exhibits an interest in dogs, doctors follow up this lead with the cooperation of leading citizen James H. Foster. Boy and dog are brought together. The youngster and his animal will be welcomed into the home of Foster and the future looks bright.

X-RAY: London, the dog that was seen in "The Littlest Hobo," again demonstrates that he has remarkable talent. The devotion of the animal for his young master is interesting and touching. Otherwise, the film is a bit on the amateurish side as to acting, story, direction, and production. Still, it's an okay entry for youngsters, who won't mind the lack of professional refinement. It should do okay in the lower half slot of the program. The screenplay is by Ray Kellogg.

AD LINES: "A Fine Boy And Dog Adventure"; "If You've Ever Loved A Dog Or Been Loved By One . . . You'll Love This Picture."

MGM

The Adventures of Huckleberry Finn (16)

COMEDY-DRAMA
107M.

MGM
(CinemaScope)
(Metrocolor)

ESTIMATE: Entertaining, well-made entry for family audiences.

CAST: Tony Randall, Eddie Hodges, Archie Moore, Patty McCormack, Neville Brand, Mikey Shaughnessy, Judy Canova, Andy Devine, Sherry Jackson, Buster Keaton, Finlay Currie, Josephine Hutchinson, Parley Baer, John Carradine, Minerva Urecal. Produced by Samuel Goldwyn, Jr.; directed by Michael Curtiz.

STORY: Eddie Hodges as Huckleberry Finn is always stimulated by the activity on the Mississippi and yearns to go where the riverboats go. He is being cared for by widow Josephine Hutchinson and her sister, straight-laced Minerva Urecal, in the absence of his drunken father Neville Brand. The latter shows up and threatens to take Hodges away unless Hutchinson can raise a large sum of money. At the cabin, Brand hits the boy, and the latter in defending himself knocks Brand out. He puts some of his blood on an axe and takes off. The people and Brand think he is dead and his body is in the river. As he runs off he meets Archie Moore, Hutchinson's slave, who is also running away rather than be sold so she can get the money for Brand. He hopes to get into Illinois where there is no slavery. They meet up with confidence men Tony Randall and Mickey Shaughnessy, enroute to see a dying "brother" from whom they hope to inerit a considerable sum. They force Hodges to go along as their nephew. They find the "brother" dead, but before they can bilk the surviving daughters of their inheritance, Hodges gives the show away. The con men are jailed. Hodges and Moore come upon a wrecked houseboat containing the body of Brand which Moore keeps from the boy. They next work aboard a riverboat until they find Randall and Shaughnessy aboard and jump ship before Randall can turn Moore in for a reward. They join a circus owned by Andy Devine but are exposed by Randall. Moore is jailed. Hodges gets him out and Moore is able to escape to Illinois and freedom. The sheriff jails Randall and Shaughnessy on charges trumped up by Hodges. The latter heads for another river boat job, after which he intends to return to Hutchinson.

X-RAY: This classic by Mark Twain has emerged as good entertainment for the entire family with lots of emphais on its potential for the youngsters even though there are a few scary sequences. The acting is fine and direction and production are of high quality. Hodges and fighter Archie Moore come off quite well in the leads and receive commendable support from the others. Naturally, there is a huge audience awaiting this for the works of Mark Twain have been famous the world over. The production values add much to the atmosphere and value of the entry, and given a campaign, this could show quite impressive results at the boxoffice, especially if shown at times that are convenient for the younger fry. The screenplay is by James Lee and there are also a few songs.

TIPS ON BIDDING: Higher program rates or better.

AD LINES: "The Fun Classic Of The Ages Brought To The Giant Screen"; "The Book That's Been Read By Millions Now A Great Motion Picture."

The Giant Of Marathon (15)

MELODRAMA
92M

MGM
(Eastman Color) (Dyalscope)
(Italian-made) (Dubbed in English)

ESTIMATE: Entertaining spectacle should please action fans.

CAST: Steve Reeves, Mylene Demongeot, Ivo Garrani, Daniela Rocca, Sergio Fantoni, Al-

berto Lupo, Daniele Varga, Gianni Loti, Miranda Campa. Produced by Bruno Vailati; directed by Jacques Tourneur.

STORY: Athens is torn by internal strife and threatened by invasion from Persia. Some Athenian leaders are prepared to cooperate with the Persian invaders, but leading the battle to keep Athens free is the city's greatest athlete, Steve Reeves. When the Persians attack, Reeves (Philippides) makes the famed Marathon run to seek aid from Sparta. Reeves leads his outnumbered troops in a delaying action that enables Athens to hold out until Spartan help arrives. The Persians are thrown ino the sea, the traitors destroyed, and Reeves is reunited with Mylene Demongeot.

X-RAY: In films of this type, the spectacle is the thing. This is one of the better ones, with a lavish production and enough action scenes and spectacular battles to satisfy the most demanding "blood and thunder" fan. There is a little of everything here. Reeves, rapidly becoming a boxoffice figure of world-wide importance, has another role tailor-made for his unbelievable muscles. Feats of strength, athletic skills, battles, underwater adventures, are spectacularly and colorfully portrayed. The story, of course, is secondary to the spectacle, and acting and dubbing are just fair. All this means nothing, however, as the exploitation possibilities are numerous and audiences still seem to enjoy the entertaining goings-on. Pull out the selling stops, and the audiences should have plenty of fun.

TIP ON BIDDING: Better program rates.

AD LINES: "The Grandeur That Was Athens And The Mighty Hero Who Kept Her Free"; "The Color, Sweep And Pageantry Of The First Olympic Games . . . Starring The Greatest Athlete Of Them All."

PARAMOUNT

The Rat Race

COMEDY DRAMA
105M

Paramount
(Technicolor)

ESTIMATE: Entertaining entry has "names" to help.

CAST: Tony Curtis, Debbie Reynolds, Jack Oakie, Kay Medford, Don Rickles, Joe Bushkin, Gerry Mulligan, Sam Butera, Marjorie Bennett and Lisa Drake. Produced by William Perlberg and George Seaton. Directed by Robert Mulligan.

STORY: Aspiring musician Tony Curtis unwittingly enters the "rat race" as soon as he arrives in New York from Milwaukee. Directed to a cheap rooming house by bartender Jack Oakie, he meets Debbie Reynolds, disillusioned young girl about to be evicted by landlady Kay Medford. Curtis and Reynolds work out a scheme whereby they both occupy the same room, dividing it with a curtain. He soon is led to believe that Reynolds is leading a "double life" when he takes some phone calls from her boss, shady dance hall owner Don Rickles. Success comes hard to Curtis, who has his instruments stolen by other musicians. So he can take a job with a band on a South American cruise, Reynolds gets another loan from Rickles, so Curtis can get a new saxophone. Not realizing how this will implicate her, he promises to repay the money as soon as possible. While he is away, Rickles puts the pressure on Reynolds to become a sort of call girl. Curtis, when he returns, confronts Rickles and his henchmen and after a fight hands over all his earnings. He realizes how much Reynolds has done for him and overrules her protests that she should be out of his life.

X-RAY: What goes on when ambitious youngsters come to the big city in search of success or recognition is to be found here with proper amounts of drama, comedy, and cynicism present, all of which add up to an entertaining entry that will be aided considerably by the valuable names in the cast. "The race for the buck that turns people into rats" is interesting throughout and contains good performances, direction, and production. Audiences, for the most part, should buy this well-made film which has some musical angles that can be sold in the presence of Gerry Mulligan, Sam Butera, and Joey Bushkin, who have small parts. The screenplay is by Garson Kanin, based on his play.

TIP ON BIDDING: Higher rates, in many situations.

AD LINES: "A Boy And Girl Meet In New York The Hard Way"; "You Had To Move Fast And True To Stay Alive In The Rat Race."

20th-FOX

Crack in the Mirror

DRAMA
97M.

20th-Fox
(CinemaScope)

ESTIMATE: Good drama has interesting gimmick.

CAST: Orson Welles, Juliet Greco, Bradford Dillman, Alexander Knox, Catherine Lacy, William Lucas, Murice Teynac, Austin Willis, Cec Linder, Eugene Deckers, Yves Brainville, Vivian Metalon, Jacques Marin, Martine Alexis. Produced by Darryl F. Zanuck; directed by Richard Fleischer.

STORY: Construction workers Orson Welles and Bradford Dillman vie for the affections of strumpet Juliet Greco, while in the fashionable section of Paris lawyers Welles and Dillman do likewise for the favors of Welles' lovely mistress, also Greco. The lower class Greco and Dillman kill Welles, dismember his body, and dispose of it, but are apprehended by police. On the other side of town, lawyer Dillman is assigned to defend Greco, and Welles, rebuffed when he tries to join the case, takes the job of defending murderer Dillman. Smart strategy by lawyer Dillman results in sentiment favoring murderess Greco, and a deal is made with Welles to get both defendants minimum sentences. When Welles discovers lawyer Dillman and Welles' mistress Greco are in love, he double crosses Dillman and brilliantly convinces the jury to give murderess Greco the maximum sentence. Welles dies of a heart attack. Lawyer Dillman and fashionable Greco realize they are just as guilty as the pair of murderers who resemble them so much and go their separate ways.

X-RAY: The idea of having the same trio of leading characters play two roles each is an interesting one and provides a good promotional gimmick for this interesting drama of crime and punishment. Some steamy love scenes make it best suited to adult audiences as does the story. It is not an unqualified success as some of the shifts back and forth between the two sets of characters may confuse some patrons. It should do best in metropolitan centers for discriminating audiences. The conclusion is just a bit pat with the legal verdict swayed first one way and then the other with surprising ease. Performances are good, with the three leads contributing six fine performances. Greco projects quite an animal quality in her love scenes and should interest the men considerably. To sum up, it's an interesting drama but with appeal primarily to select audiences. Screenplay by Mark Canfield.

TIP ON BIDDING: Better program rates.

AD LINES: "Love And Lust, Wealth And Squalor . . . Life As Seen Through The Crack In The Mirror"; "A Power-Packed Drama That's Decidedly Different."

David And Bathsheba

DRAMA
116M

20th-Fox
(Technicolor)

ESTIMATE: Impressive reissue has top name values.

CAST: Gregory Peck, Susan Hayward, Raymond Massey, Kieron More, James Robertson Justice, Jayne Meadows, John Sutton, Dennis Hoey, Walter Talun, Paula Morgan, Francis X. Bushman, Teddy Infuhr, Leo Pessin, Gwyneth Verdon, Gilbert Barnett, Lumsden Hare, George Zucco, Allan Stone, Paul Newlan, Holmes Herbert, Robert Stephenson, Harry Carter, Richard Michelson, Dick Winters, John Duncan, James Craven. Produced by Darryl F. Zanuck; directed by Henry King.

X-RAY: When first reviewed in August, 1951, it was said: "One of the most important films in several seasons, this lives up to everything that has been expected of it. Produced and directed with taste and reverence, it combines drama, love, sex, spectacle, and religion into a film that fills all showmanship requirements, and which should make new friends for the business. Everything about the show is first-rate, with Peck walking off with the lion's share of the acting honors, and Hayward a close runner-up. All other parts have been cast well, and the spectacle scenes, fights, drought, bringing of the Ark of the Covenant to Jerusalem, mob scenes, the fight between David and Goliath, and others have been well handled. Throughout it all is dominant the love between Peck and Hayward, probably the strongest talking point for the women. This is the type of film that deserves the widest possible circulation and showmanship, a picture that proves again the place of the motion picture in the field of entertainment. The story is by Philip Dunne."

AD LINES: "One Of The Great Romances Of All Time"; "Was She An Adultress—Or A Woman In Love?"

UNITED ARTISTS

The Gallant Hours

DRAMA
115M

(United Artists)
(Cagney-Montgomery)

ESTIMATE: Interesting drama on exploits of Naval hero.

CAST: James Cagney, Dennis Weaver, Ward Costello, Richard Jaeckel, Les Tremayne, Robert Burton, Raymond Bailey, Carl Benton Reid, Walter Sande, Karl Swenson, Vaughn Taylor, Harry Landers, Richard Carlyle, Leon Lontoe, James T. Goto, James Yagi, John McKee, John Zaremba, Carleton Young, William Schallert, Nelson Leigh, Sydney Smith, Herbert Lytton, Selmar Jackson, Tyler McVey, Maggie Magennis. Produced and directed by Robert Montgomery.

STORY: James Cagney (Admiral William F. Halsey, Jr.), about to retire from the Navy, reflects on the crucial weeks following his assuming command of the South Pacific area during the blackest days of World War II. The Japanese were pushing relentlessly forward and American troops had to hold Guadalcanal or lose a vital area of the world. A personal visit by Cagney stiffens U.S. resistance and wins vital time. An outnumbered fleet also does its job to delay invasion plans of the Japanese. A Japanese code is broken and it is learned that Admiral Yamamoto plans to visit Bougainville. Cagney orders his plane shot down and prepares for the sea and air battle that will decide the outcome of the South Pacific campaign. The Japanese fleet is routed and the transport ships destroyed, turning the tide of the Pacific war.

X-RAY: This is an interesting drama of a famed U.S. Naval hero, but it suffers somewhat from being long on Naval maneuvering and wartime patriotism but rather short on dramatic action. Confining the story to a few short weeks during a crucial time in the war sharpens the focus on the military problems of the times, but does little to dramatize the characters involved. Halsey never really comes to life except in a few scenes revealing some personal eccentricities. This is not the fault of Cagney, always an effective performer, but of the script which makes the Naval actions and not the man the focus of attention. Still, it is a good war story with some sweeping sea action and

should please fans of war pictures, of which there are plenty. They were eventful days and Halsey was a colorful figure. Performances are fine, with particularly good support from Dennis Weaver of TV fame whose presence in the cast provides a good selling point. Other war heroes crop up in the story, the most notable being air ace Captain Joe Foss. Written by Beirne Lay, Jr., and Frank D. Gilroy.

TIP ON BIDDING: Better program rates.

AD LINES: "This Was Admiral Halsey, The Bull Of The Pacific"; "Find The Enemy And Attack . . . Repeat Attack! This Was The Roar Of The Bull Named Halsey And It Was Heard 'Round The Pacific."

Macumba Love

MELODRAMA
86M

United Artists
(Fowley)
(Eastman Color)

ESTIMATE: Exploitable adventure meller.

CAST: Walter Reed, Ziva Rodann, William Wellman, Jr., June Wilkinson, Ruth de Souza. Produced and directed by Douglas Fowley.

STORY: Walter Reed, writer of exposes, comes to an island off South America to do a book on voodoo, which he believes responsible for a series of brutal and unsolved murders on the island. He is attracted to Ziva Rodann, wealthy landowner who has been raised on the island, and she warns him against battling the voodoo queen, Ruth de Souza. Reed is determined to continue but takes time out to welcome his daughter, June Wilkinson, and her husband, William Wellman, Jr., who are honeymooning. Rodann flirts with Wellman, arousing the jealousy of Wilkinson. Reed visits de Souza, who warns him against attempting to destroy her power on the island. He disregards her warnings, professing no belief in voodoo, and he is marked for death. Reed notices a change in Rodann, who appears to be under a spell of sorts. Wellman is kidnapped by natives and taken to a voodoo ceremony. Reed investigates and is forced to watch as Rodann, under the power of voodoo queen de Souza, prepares to slay Wellman. Police intervene, saving Wellman and slaying de Souza. It is apparent that her evil spirit will enter another body and voodoo will continue.

X-RAY: Interesting background and offbeat subject matter make this a programmer of more than average interest, despite a rambling story and acting that ranges from satisfactory to downright bad. Rodann is attractive but Wellman is a colorless juvenile lead and Wilkinson, despite her imposing superstructure, has a lot to learn about emoting. The voodoo ceremonies hold interest, however, and good color photography and some catchy calypso songs are effective additions. It should fit into most general programs, and with a push playing up the exploitable story values may surprise with better than expected returns. Story and screenplay are by Norman Graham.

TIP ON BIDDING: Program rates.

AD LINES: "Savage Rites As A Voodoo Queen Rules A Fear-Crazed Land"; "Voodoo —Strange And Exotic—In A Land Where Love Meant Terror And Not To Believe Was To Die."

The Music Box Kid

MELODRAMA
74M

United Artists
(Premium)

ESTIMATE: Familiar crime meller for duallers.

CAST: Ronald Foster, Luana Patten, Grant Richards, Johnny Seven, Dayton Lummis, Carl Milletaire, Bernie Fein, Carleton Young, Hugh Sanders, Phil Jackson. Produced by Robert E. Kent; directed by Edward L. Cahn.

STORY: Small-time hoodlum Ronald Foster pretends to wife Luana Patten that he is an insurance agent. His cold-blooded way with a machine gun sends him up the ladder of crime until he decides to set up his own mob, a forerunner of Murder, Inc., killing anyone for a fee. Patten finds out his real means of making a living and is horrified. Foster says he will kill her if she gives him away. The city, incensed at gangland rule, names a special investigator who vows to end Foster's bloody rule. When Patten learns that Foster plans murdering the investigator, she can no longer keep silent. Foster dies in a hail of police bullets. Patten realizes the child she carries will have a better life without Foster.

X-RAY: This story of a hoodlum recreates the roaring 20's and 30's and chronicles the career of a murdering gang leader with few frills or attempts at characterization. Pure action fans will be its best market, and it will fit into the program in regulation houses where the familiarity of the theme and story won't be to its disadvantage. A crop of new faces do as well as could be expected within the limits of the material. Written by Herbert Abbott Spiro.

TIP ON BIDDING: Program rates.

AD LINES: "A Dame On His Mind . . . A Smile On His Baby-Face . . . And Murder In The Music Box He Carried"; "Trigger-Happy Saga Of The Mad-Dog Killer Who Was Too Hot For The Underworld."

FOREIGN

Cover Girl Killer

MELODRAMA
61M

Fanfare
(English-made)

ESTIMATE: Talky, English murder meller.

CAST: Harry H. Corbett, Felicity Young, Spencer Teakle, Victor Brooks, Tony Doonan, Bernadette Milnes, Christina Gregg, Denis Holmes, Dermot Kelly, Tony Thawton, Julie Shearing, Paddy Joyce, Alan Edwards, John Barrard, Charles Lloyd Pack, Claude Jones, John Baker. Produced by Jack Parsons; directed by Terry Bishop.

STORY: Models who pose for the "cheesecake" photos of Spencer Teakle's pin-up magazine are mysteriously murdered. Soon, Teakle finds it impossible to get anyone to accept the distinction of "Wow" cover girl. He enlists the aid of his chorus girl friend, Felicity Young, and Scotland Yard, and they trace down the insane criminal, who proves to be Harry H. Corbett, a perverted reformer. Before his apprehension, however, Young's life has been jeopardized, and a last-minute rescue effected.

X-RAY: This program grade meller has enough scantily attired models and other things to hold the interest despite a preponderance of talk and English casualness particularly on the part of Scotland Yard inspector Victor Brooks. Little time is devoted to romance or anything other than the murder angle and the angles of the models. There is sufficient action, despite all of the talk.

AD LINES: "Luscious Beauties Marked For Murder"; "First You're A Cover Girl—Then You're A Corpse!"

School For Love

DRAMA
76M

NTA
(French-made) (Dubbed in English)

ESTIMATE: Sell Bardot.

CAST: Brigitte Bardot, Jean Marais, Mischa Auer. No other credits available.

STORY: Brigitte Bardot and her sister are students at a conservatory, where both, unknown to each other, fall in love with married vocal teacher Jean Marais. The affairs progress to the point where the sister, who has a pianist boy friend, is ready to try suicide because she thinks Marais favors Bardot. However, Marais is reunited with his ill wife just as Bardot proves a success in concert.

X-RAY: This Bardot drama of unascertained vintage is far from her better efforts. There is the usual attempt at a nude bathing sequence, this time in a green-house fish pond, but it is pretty well concealed and will disappoint the thrill seekers, as will the far from sensational story. In other words, one does not see as much of Bardot as usual. The dubbing is satisfactory for the most part, but the vocal efforts of whoever sang for Bardot will prove a disappointment. Production and direction are also nothing to speak of, but the atmosphere of the French conservatory is caught pretty well. Comedian Mischa Auer has an unimportant minor role as Marais' valet.

AD LINES: "Shocking Revelations Of Students and Teachers!"; "Frankly—It's Her Most Provocative—The Infatuation Story Of A Stage-Struck Girl."

The Wicked Go To Hell

MELODRAMA
74M

Fanfare
(French-made) (Dubbed in English)

ESTIMATE: Fair sexploitation entry.

CAST: Marina Vlady, Henry Vidal, Serge Reggiani, Robert Hossein. Produced by Jules Borkon, directed by Robert Hossein. A Realities International Film.

STORY: Escaped convicts Henry Vidal and Serge Reggiani seek refuge in an isolated seaside cabin inhabited by an artist and his mistress-model, Marina Vlady. The artist is murdered and Vlady forcibly detained. Faced with the helplessness of her situation, she affects a cooperation with the convicts, while planning an escape. Afraid of apprehension and keeping a constant vigil, the men are tormented by the physical attributes and sultry manner of Vlady. They acquire distrust for one another and their competition for Vlady's charms grows into hatred for each other. Biding her time, Vlady pits one man against the other, hoping to create a dissension that will cause them to kill each other. She finally tricks them into wandering into quicksand to a horrible death.

X-RAY: This mildly interesting melodrama is being sold on the sex angle with the figure of Vlady being played up, and quite a figure it is, too. Told in flashback and devoting much footage to the escape of the two convicts, the entire middle portion of the film is without Vlady or any other femme, and finds one impatiently waiting to see more of her. Competently enacted and economically produced on location, this one will get by, especially in the exploitation spots, despite only a fair dubbing job. There is plenty of action, and oh, that Vlady.

AD LINES: "Two Desperate Men and One Helpless Girl With A Woman's Only Weapon Of Defense—Sex!"; "The Body Of A Venus, The Smile Of A Temptress, and A Heart Dripping With Fury and Revenge."

MISCELLANEOUS

The Amazing Mr. Teas

NOVELTY
70M

Pad Productions
(Eastman Color)

ESTIMATE: Good nudity novelty for spots that can show it.

CREDITS: Produced by Pete De Cenze and Russ Meyer.

STORY: Goateed Mister Teas, messenger for a dental laboratory, sees so much feminine pulchritude while making his deliveries that he finds himself mentally undressing all the women he comes in contact with, such as a counter girl in a snack bar; a stenographer; a dentist's assistant; and others. This leads him to becoming a peeping tom on a week-end fishing trip when he observes three nude Eves disporting in the creek, and to his being thrown out of a burlesque theatre after watching a stripper disrobe both in her dressing room and on stage. He also has some experiences observing the goings on of bikini clad lovelies at the beach. Totally frustrated, he seeks the aid of a psychiatrist, who proves to be an equally devastating beauty. As he lays on the couch, he finds himself mentally undressing her, also.

X-RAY: This novelty should clean up in whatever censor-free, specialty spots can use it. It packs more female nudity than ever

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ALPHABETICAL GUIDE TO 256 Features Reviewed

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THE AMAZING MR. TEAS

(Continued from page 4703)

seen before in any motion picture, including those devoted entirely to nudist camps and burlesque. In addition, the slight plot is amusing; "Mr. Teas" has a pleasing personality; the musical accompaniment, mostly by an accordion, has a lilt and is amusing in itself in a musical way; while the color photography is excellent. The models, of course, are figure-perfect. There is no dialogue, but there is occasional off-screen narration which is subtle, purposely innocuous, and quite amusing. An illustration of this is that when the models are seen disporting nude in a creek, the commentator says something to the effect that "The streams of the U.S. are well stocked with fish, mineral deposits, most of them are navigable, etc." Aside from the fact that in several spots this resembles an experimental subject with the action difficult to follow, it is the most professional subject of its type yet. It's ribald, sophisticated, clever, and beautiful. It should make nothing but money and will satisfy by delivering all it promises in the way of specialized, adult entertainment.

AD LINES: "As Good As A Life Time Subscription To Playboy Magazine"; "The First Ribald and Artistically Modelled Hollywood Classic."

The Shorts Parade

ONE REEL

Color Cartoons

TALE OF A WOLF. Columbia-Loopy de Loop Color Cartoon. 7m. Loopy is a different wolf, one with charm and kindness, and he starts a campaign to better the lot of his breed. When a wolf cub steals a chicken, he persuades him to let him return the fowl and runs up against a skeptical watchdog, who is determined to teach him a lesson. The action is repeated with a piglet, but this does not deter Loopy in his public relations campaign. GOOD. (4703).

THOUSAND SMILE CHECK-UP. 20th-Fox All Purpose Technicolor Terrytoons. 6m. Heckle and Jeckle are enjoying good business at their "Last Chance" filling station on the edge of the desert. A bulldog opens a competitive station across the highway; but does not last long as Heckle and Jeckle soon outsmart him and send him on his way. FAIR. (5021).

SPORTS

SWINGING DOWN THE LANE. Columbia-World of Sports. 8m. Some of the top names in bowling are shown at play on the lanes and there is even a bit of comedy thrown in for good measure showing how bowling should not be done. FAIR. (4804).



MAY 11, 1960 SECTION THREE VOL. 63 NO. 25

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1960 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual* ACHIEVEMENT CITATIONS *have been issued for each of these:

B | KIDS' MATINEES

NUMBER B60

Kids' Costume Contest For "Toby"

THEATRE: **Schine's Ritz,**
ADDRESS: **Tiffin, Ohio**
MANAGER: **Tom Constant**

For our recent engagement of Buena Vista's "Toby Tyler" we announced on the local radio station that all kiddies appearing in costume for the opening performance would be admitted free.

We had our lobby and concessions areas decorated in a circus theme, and had a very nice window display in a local dime store tying in with the "Toby Tyler" coloring books.

The radio station cooperated on a coloring contest, paying for 5,000 heralds. The response was so terrific that we had to order an additional 3,000 heralds. Two youngsters tied for first place and we made the prize presentation over the radio. A picture of the event was run in the local paper and each winner received a six month pass to the theatre.

We also used a coloring contest effectively on 20th-Fox's "A Dog Of Flanders" getting a local super-market to sponsor this. Five thousand heralds were distributed to Cathlic and public schools.

A co-op advertising campaign was also planted through this store tying in with "Sure Champ Dog Food;" and they also had a big display inside the store, as well as a display outside in the parking lot area, both playing up the picture and playdates.

D | MERCHANTS

NUMBER D70

Dog Tieups for "My Dog Buddy"

THEATRE: **State,**
ADDRESS: **Denison, Texas**
MANAGER: **Harry Gaines**

We went all out on Columbia's "My Dog Buddy" recently to see if the Parents Teachers Association and other protesting groups would back up their demands for "family type" movies.

First, we contacted two local veterinarians for a display in their offices, issued them passes to give to each person who had their dog vaccinated against rabies, before and during the run of the picture; and promoted a story in the newspaper tieing in the public service angle.

We tied in with our local supermarkets on a dog food display, offering a free pass with each dozen cans of dog food which was also sold at a discount.

We promoted almost one-half page in our newspaper for publicity on the picture, getting an 8x10 picture of the dog on the front page of the feature section, in addition to other stories.



This camel-mobile exploitation truck recently attracted plenty of attention to Paramount's "Tarzan's Greatest Adventure" for Humayun H. Beigmohamed's Nishat theatre, Karachi, Pakistan.

We saturated radio day and night prior to opening and during the engagement and received comment from several people on this. One family in particular mentioned they had heard "My Dog Buddy" at breakfast, lunch and dinner, and at bedtime so much that the kids wouldn't be denied. School was out for the holidays, which stimulated our matinees.

Of course, we used our usual advance lobby paper and trailer on this one. Business was good; but not what we expected. We felt surely the PTA would put forth some effort in their respective schools and get the kids and families out to prove what they wanted.

Complete back seasons of these pink exploitation sections are available to subscribing theatres at 52¢ per set.

G | STUNTS-BALLY

NUMBER G92

Camel-Mobile Plugs "Tarzan"

THEATRE: **Nishat,**
ADDRESS: **Karachi, Pakistan,**
MANAGER: **Humayun H. Baigmohamed**

A novel promotional idea which stimulated business on Paramount's "Tarzan's Greatest Adventure" was tried by us 10 days before the film was shown at our theatre. We got hold of a camel and attached it to a big cart on which a huge display of "Tarzan" was erected. The camel pulled the cart for over three weeks throughout different parts of the city and caused a lot of interest.

The driver distributed leaflets to the public who collected as the camel cart went by and nearly 15,000 leaflets were distributed. The display on the camel cart was in three-dimensions on all four sides of the cart.

We further made four attractive cut-outs measuring six x four feet which were displayed at our other three cinemas, while the fourth was displayed at a prominent place in the city where thousands of people saw them.

For our lobby we made a display measuring 16 x 12 feet which was put well in advance in the lobby and attracted film fans and passersby alike.

All this went a long way in making the nearly two week's run of this film a great success.

NUMBER G93

How to Get Attention in a Hurry

THEATRE: **Florence,**
ADDRESS: **Florence, N.J.**
MANAGER: **Jerome Ernay**

A common problem that faces many small town theatres is the limited advertising outlet.

The theatre is usually open four days a



Dick Clark, right, star, "Because They're Young," a Columbia release, recently greeted teenager Richard Griffin on his arrival in Phoenix. Young Griffin won a national "Name The Mascot" contest which earned him the right to have the world's premiere of the film in his home town. On the right, the proceedings in front of the Paramount theatre where the world premiere was held in downtown Phoenix are shown with Clark leading the 75-piece Indian School Band of Phoenix. Other pre-premiere activities included a parade and a gala banquet.



20th Century-Fox's "Masters Of The Congo Jungle" received a sensational sendoff in New Orleans recently as the lobby of Paramount Gulf Theatres' Saenger was "alive" with real wild animals for the debut of the film. Presented in conjunction with TV station WWL's weekly "Wild Cargo" show hosted by big-game hunter Bill Jones, six cages of varied pythons, lions, alligators and leopards were on display through the run of the picture. Jones himself made personal appearances in the lobby for 10 days in advance showing 16mm films of his travels and the trailer for "Masters."

week, so when "Imitation Of Life" was advertised for Sunday and Monday; and did such above average business it appeared a good idea to hold it over to Tuesday, we had to do something drastic to inform the people in a hurry.

So we took to the streets with the local fire company's sound truck, for which we made a small donation.

People are trained to listen to the sound truck, so the end result was that Tuesday's business was better than Monday's average, with every person who came remarking that they heard the sound truck announcement.

THE NEW 1960

"Showman-of-the-Year"

CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

$100.00 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

NUMBER G94

"Please Don't Eat" Campaign

THEATRE: **State,**
ADDRESS: **Statesville, N.C.**
MANAGER: **Helen Johnson**

One of our most successful campaigns boxoffice-wise was the one recently conducted on MGM's "Please Don't Eat The Daisies." With the whole staff enthused and working, we started activities two weeks ahead of playdate.

A display board of stills and 11x14's, with a large planter at the base filled with daisies, was placed in our lobby under a green spotlight.

Personal visits were made to all supermarkets and grocery stores to acquaint them with our cooperation in the national tie-in with Quaker Oats' offer of free tickets for children in each box of the cereal.

Recordings of Doris Day's songs in the picture were used as intermission music.

Then, one week before playdate vases of daisies were placed in the boxoffice and on the candy counter. Several boxes of Quaker Oats were set around on the counter to evoke questions, so we could explain the tieup. Cashiers, ushers, concession attendants and the manager wore daisies in coat lapels.

Local news stands selling paper back copies of the book tied in with displays of the books and our cards reading: "Read the Book—See the Movie at the State." Six of the "Daisy" books were purchased and used as door prizes for ladies attending matinees a week ahead.

A large scene mat and reader were on the theatre page of the local paper gratis Saturday prior to opening.

Three days before opening five signs of the "For Sale" type were placed on lawns in prominent down-town spots such as the bank, school and shopping areas. Each sign read "Please Don't Eat The Daisies" and beside each sign was planted one large daisy. This caused more comment than any stunt used.

Window cards are attractive on this picture and were well scattered over down-town area in store windows. Our display standee was moved on day before opening from the theatre and placed in a large vacant store window on the town's other main street. This concentrated on the Quaker Oats tie-in telling of the supermarket and grocery tie-ins, etc. In another store window, a 40x60 mounted display featured stills, 11x14's, window cards, etc. used in front of old gold curtains.

A small amount of radio advertising was used to augment other activities on the picture; along with a series of 'teaser' newspaper ads using copy such as, "See It On Our Big New Screen", "Parents' Magazine Special Merit Award", "F-U-N For Everyone", "Now Showing At New York City's Radio City Music Hall"; and "Hear Doris Day Sing New Hit Songs"; etc.

To get a good crowd on midweek opening just before Easter, free large candy Easter Eggs were advertised and given each of the first 100 children attending a matinee.

Most of this campaign was done by the theatre staff; and we stayed well within a limited budget, and had excellent results at the boxoffice.

I | INSTITUTIONAL

NUMBER I-77

Shows For 'Swing Shift' Pay Off

THEATRE: **ABC Regal**
ADDRESS: **Wakefield, England**
MANAGER: **Reginald Helley**

Following a survey I was surprised to find how many local people work shifts and have to miss the pictures which they have wanted to see. These include the employees of eight coal mines, five hospitals, three bakeries, various factories and mills, the transport companies and police, fire, postal and telephone services.

With two big attractions due to play, I asked our district manager if I could experiment with special 10 a.m. Friday morning performance; and he readily agreed.

I backed this with special throwaways and editorial publicity. Not only were the shows far more successful than my wildest hopes, adding considerably to my weekly gross; but I provided a public service which was extensively applauded in the press.

The cost of the experiment was very small. My staff volunteered their services to help me with the idea and I am deeply grateful for their assistance.

NUMBER I-78

"Golden Age Club" Party

THEATRE: **Biltmore,**
ADDRESS: **464 New Lots Avenue, Brooklyn, N.Y.**
MANAGER: **Sam Samuels**

In trying to increase the membership in my "Golden Age Club", the membership of which is now over 1500, I decided to have a celebration and call it "The Second Anniversary Of The Golden Age Club."

Using the opening day of Columbia's "The Last Angry Man" for the occasion I tied up most of my neighborhood merchants, getting souvenirs for the men and women so that each one attending would carry home with them some sort of memento of the affair.

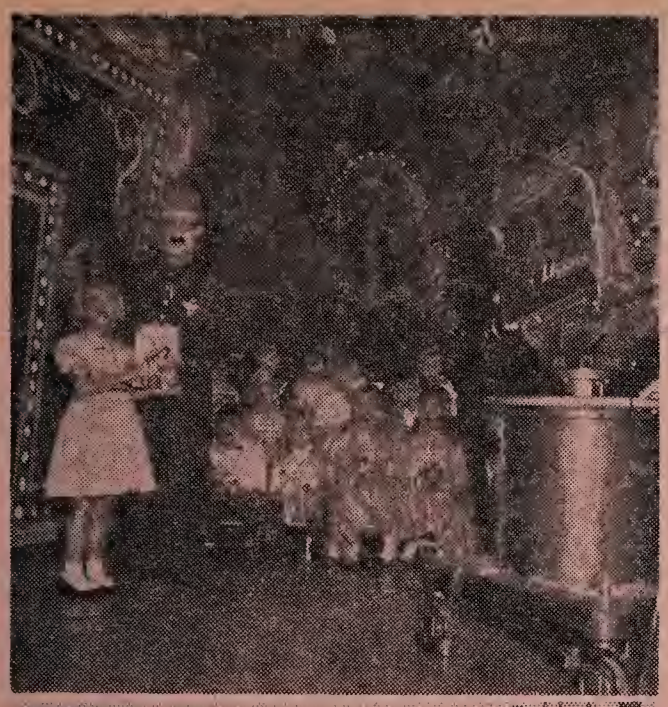
Refreshments for the members were furnished in a tie-up with a local luncheonette, which provided hot coffee, Coke and donuts, cream, sugar, all utensils, napkins and cups. A florist furnished flowers which were put

(Continued on page EX-224)

Novelty Ring Giveaway Proves Business Booster

PULASKI, WISC.—Otto Settele, Pulaski Theatre, is marketing novelty finger rings, most in three-dimension, that are proving business builders as small cost give-aways.

As attendance stimulators, the rings come in the following types: "Three Stooges," "Clown Wiggle," "Bucking Bronco," "Popeye-Olive Oyle," and "Have Gun Will Travel." They have boosted attendance in many spots with concession business rolling right along with the improved business.













. . . a Little Child Leads Them

UNITED ARTISTS recently launched "The Boy and The Pirates" with imagination and showmanship in the film's midwest saturation.

Susan Gordon, one of the stars of the Bert I. Gordon adventure picture, participated in the Minneapolis-St. Paul area promotion; and is seen, top left, being interviewed on the top rated kids show in the Twin Cities by Clancy, the Cop, on WCCO-TV. She is showing Clancy a copy of the Dell Comic Book illustrating the story.

Next, on the left, Susan poses with a group or orphans, whom she invited to be her guests at a special Saturday morning invitational showing held at the RKO Pan. KDWB loaned their bus to transport the kiddies and news bulletin announcements were made concerning the event.

Also on the left, young Susan is seen making a special guest appearance with Casey Jones, on the popular Twin Cities TV show presented by WCCN, which program also featured the special Cocoa Marsh promotion spots. Again, the Dell Comic Book was featured.

Bottom left, Susan is seen participating as a guest model in the Donaldson's Department Store Parent's Magazine Children's fashion show. This was promoted in an ad in the Minneapolis Star and promotion over TV and radio by one of the magazine's fashion co-ordinators.

Top, center, as a member of the National Girl Scouts organization, Susan found time to participate in the Annual Cookie Time campaign. She appeared for an hour in a busy Southdale Shopping Center.

Top, right, Susan visits one of the leading National Food Stores in the Twin Cities, located at the Knollwood Shopping Plaza, where she pased out autographed photos for the purchasers of Cocoa Marsh, involved in a national merchandising program for the adventure film.

Below, are a group of coloring contest winners from the Minneapolis Argus, weekly shopping paper distributed into 50,000 Twin City homes, who attended a special Saturday morning invitational screening of the film at the RKO Pam and had the pleasure of meeting young Miss Gordon.



COMPANY ASSISTS

COLUMBIA and 13 top home-building manufacturers have kicked off a national ad campaign centered around "Strangers When We Meet" with $500,000 worth of ads placed in the country's leading magazines. The promotion believed to be the largest project of its type ever conceived to sell a motion picture is based on the manufacturer's participation in a $250,000 ultra-modern "dream House" that was built especially for the picture. The national ads, part of the huge multi-million dollar promotional tie-in for the film, were set for Life, Post, McCalls, Newsweek, Fortune, U.S. News and World Report, Forbes, Wall Street Journal, American Home, House Beautiful, Town and Country, Better Homes and Gardens, House and Garden, House and Home, Holiday, Sunset Magazine, Sports Illustrated, Business Week and Time. Some magazines will carry as many as four separate ads from companies cooperating in the promotion. Many more national ads are planned for the overall promotion, in addition to TV spot ads and radio spots. Participating companies are Simmons Mattress Company, Weyerhaeuser Lumber Company, Ludowici-Celadon Company, Anderson Windowalls, Morgan Doors, Rilco Manufacturing Company, St. Charles Custom Kitchens, Chambers Built-In Ovens, Schlage Locks, Paddock Pools, General Telephone Company, Salterini Corporation and the Koppers Company.

MGM has set one of the most extensive of national merchandising campaigns inspired by a motion picture with Blue Jeans Corporation, New York, in connection with the Samuel Goldwyn, Jr., production, "The Adventures Of Huckleberry Finn." The campaign will include Spring, Summer and Fall lines of "Huckleberry Finn" children's sports-wear, such as shirts, slacks, jeans, jackets, shorts and deck pants. Far-reaching trade and consumer publicity, advertising and promotion are being timed to the June release of the film.

UNITED ARTISTS and Signet Publications are launching a major movie-book promotion blanketing book stores and retail outlets on "The Fugitive Kind." Included are store displays and counter cards. Full cast and credits are featured on all posters and both covers of the pocket book. Additionally, the book features eight pages of key scenes from the release. The company is also launching a special school campaign aimed at 33,000 high schools, libraries, drama societies and colleges throughout the country on the film. A promotion kit, containing study guide materials, photographs, production stories and key scenes from the film is being distributed. Also, UA and Kay Guitar Company have set a contest with distributors, retail outlets and music stores whereby Kay Guitars and UA Records of the sound track album from the film will be awarded to contestants who submit the best reasons on why they would like to own a Kay Guitar.



Herbert H. Howe, manager, Towne, Denver, exhibits a display announcing the National Alec Guinness Identification Contest held in a tieup with Cubana Airlines in connection with Columbia's "Our Man In Havana."

"GOLDEN AGE"

(*Continued from page EX-222*)

on all tables, where the food was served and the souvenirs distributed.

Using home office stationery, we sent letters to each Golden Age Club member inviting them to the theatre and telling them about the affair. Many stopped in days before the party to tell us how glad they were about the celebration.

All members paid their special admission to enter the theatre for the matinee. Results were most gratifying with about three-quarters of our membership turning out to see the picture and to celebrate with us.

A news release was sent to all papers and appeared in the Journal American, New York Post and the Boulevard News.

The party was held on a Wednesday matinee and was a grand success. The only cost was postage to the mailing list.

When members presented their Golden Age Club Cards they were extended.



Ray Thompson, managing director, Balaban and Katz's Chicago, Chicago, recently sold MGM's "Please Don't Eat The Daisies" by planting daisies in 200 planters lining both sides of the 10 block State Street area comprising the "world's greatest shopping street."



Larry Knee, SW Stanley, Pittsburgh, manager; Jane Fonda, star, Warners' "Tall Story"; Karan Brower, captain, Baldwin High School cheerleaders; and Rege Cordic, radio personality, are seen as Miss Fonda made a personal stage appearance at the theatre recently.

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Fifteen cents per word (include name or initials, box number and address in count) Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO $3.50 per M PREMIUM PRODUCTS, 346 West 14th St., New York 36, N. Y.

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PROJECTIONISTS WANTED, several situations, Northeastern Pennsylvania. State age, experience and salary desired in letter addressed to BOX 220, c/o M. P. EXHIBITOR, 246 N. Clarton St., Phila. 7, Pa.

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Address all correspondence to— ***The A-MAN Corner*** **Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa.**

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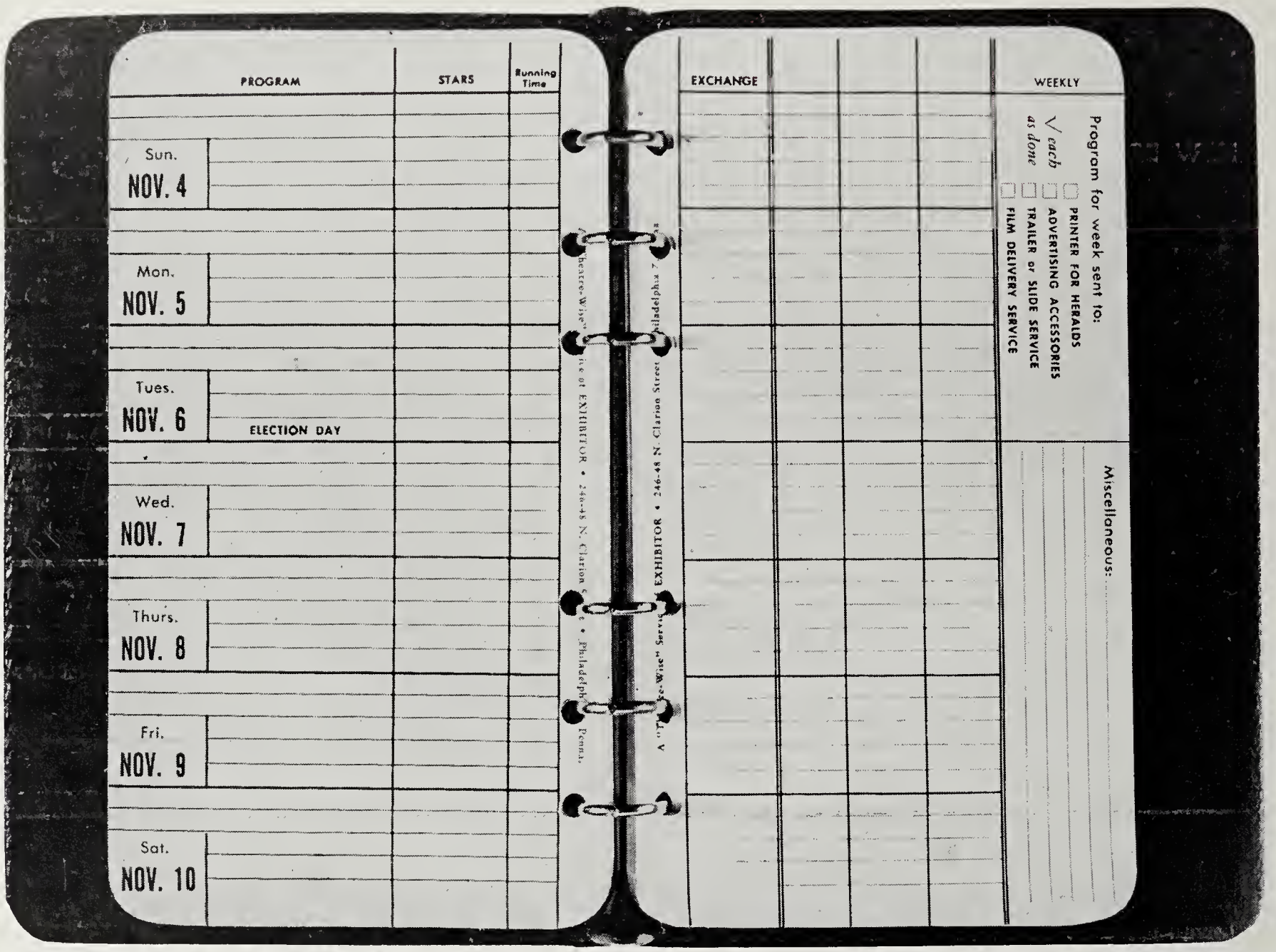
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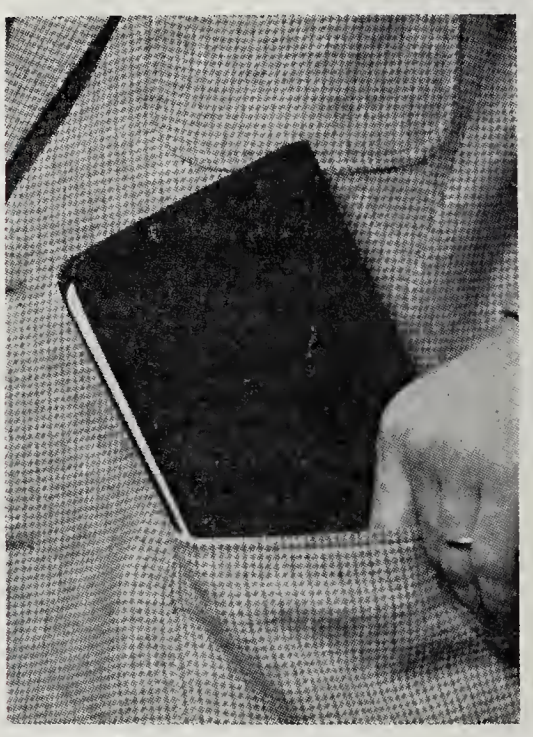
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MOTION PICTURE

EXHIBITOR

Plus...

SHOWMEN'S TRADE REVIEW

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MAY 18, 1960

Volume 63 Number 26

IN TWO SECTIONS • THIS IS SECTION ONE



Conn. Exhibs Map Fight On Toll TV

(see page 7)

Physical Theatre— Extra Profits Dept.

Robert A. Bicks, familiar to industryites as Acting Assistant Attorney General, Anti-trust Division, of the Department of Justice, was named recently by President Eisenhower to head this division. Senate confirmation is expected shortly.

editorial: Is May-June Fishin' Time? . . . see page 3



A FAMILIAR SIGHT IN LONDON

42 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nanamaker, feature editor; Mel Kanecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: $2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, $5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.

MEMBER AUDIT BUREAU OF CIRCULATIONS

Volume 63 • No. 26

MAY 18, 1960



IS MAY-JUNE FISHIN' TIME?

AN IMPORTANT CIRCUIT OWNER whose request for anonymity we shall honor asks the following question concerning May-June release schedules and points up a problem that concerns more and more theatremen as the supply of films becomes ever smaller:

"Why not forget this period entirely and close theatres, even if only for two weeks? We will thereby help conserve product, in shorter supply all the time, and avoid the problem of trying to secure film. In many cases, good films are finished and ready for theatres, but everyone wants to hold back until July for playing time that they consider more prime. At the same time, theatres could set up their vacation period, effecting savings all around."

Frankly, the argument makes sense. Despite all the publicity given orderly release efforts, which have certainly rescued some of the so-called "orphan" periods of the year, May and June are poor months for attendance. Any exhibitor who has added several gray hairs trying to book quality films during this time can attest to that. In former years, the new season was opened on Labor Day and business was good until after Thanksgiving. With the advent of air-conditioning on an industry-wide scale, however, the so-called slack season of July and August became prime time, indeed.

The entertainment industry has learned the hard way, through bitter experience, that lowering quality, even for a short period of time, causes attendance to suffer during the better season, too. The audience, like the elephant, never forgets.

Unless quality product is made available to theatres all during the year, maybe our anonymous friend has something. Maybe everybody should put out the cat, pay off the staff, and go fishin'.

NEEDED—MORE PUBLIC PENETRATION

THERE IS NO INDUSTRY quite so dependent on the power of advertising and publicity as motion pictures. When one deals in a product as shadowy as entertainment, the most necessary factor for success is public want-to-see. This is not created accidentally except in rare cases, and is generally the result of long, patient planning and hard work.

Perhaps this is the reason a story told recently by Russell Downing, president of the world-famed Radio City Music Hall, seems so important.

Downing was discussing what he felt to be a serious lack of promotional material in newspapers amplifying advertising information on forthcoming releases. He called it lack of effective "penetration."

While dining with 10 or 12 reasonably well-informed persons, Downing discovered that not one knew what attraction was playing that week at the Music Hall. When one considers the fact that the Music Hall spends more than $750,000 each year for advertising, this lack of knowledge takes on added significance.

The problem would seem to be that the newspapers which in the past carried advance stories, feature articles, etc., on forthcoming releases don't do so today. This is not because the public has lost interest in films or film personalities. One need only look at the record audience for the "Oscar" award ceremonies to disprove that contention. No, it appears that newspapers are no longer being adequately serviced by this industry.

We would be the last to protest reasonable economy measures. We don't approve waste. However, when public "penetration" is lost in the name of economy, something is radically wrong.

That's no way to save a buck.

BRAVO, GROUCHO!

WHILE LAUGHING our way through a copy of "LIFE WITH GROUCHO," written by his son, we came across some comment by the elder member of the famed Marx clan that rated not laughs, but a salvo of industry applause. We quote:

"There are those who would have you believe that there isn't an ounce of creative talent in the whole movie business, and who are constantly taking pot shots at Hollywood because it seems fashionable and ultra-sophisticated to do so.

"Dining at Chasen's recently, Father was invited over to the bar to meet a New York movie critic. This writer happened to be on the staff of one of Father's favorite magazines, but he's been highly resentful of its movie reviews since the time a former editor confessed to him that his policy was to slam every Hollywood product, good or bad, because it made more amusing reading.

"This critic is also of the knock-Hollywood school of journalism, and Father could hardly wait to get at him as he strode over to the bar to meet him.

"'Young man,' said Father, shaking the reviewer's hand, 'you're a brave man.'

"'Brave? In what way?'

"'Brave to show your face around this town. If anyone recognizes you, you're liable to get lynched. You call yourself a movie critic? That's not reviewing, what you do. You've just writing funny pieces at someone else's expense. Why, to read your reviews, you'd think there hasn't been a good picture made in Hollywood in its whole history.'

"With that, he strode back to his table and finished his dinner. 'Damned smart alecs,' Father said to the other people at his table. 'They turn on Hollywood every chance they get, and then they come out here and expect people to fall all over them, feeding and entertaining them.'"

The publication is not identified, but "if the shoe fits, let them wear it."

What have we to add? Just a hearty, appreciative "Bravo, Groucho!"

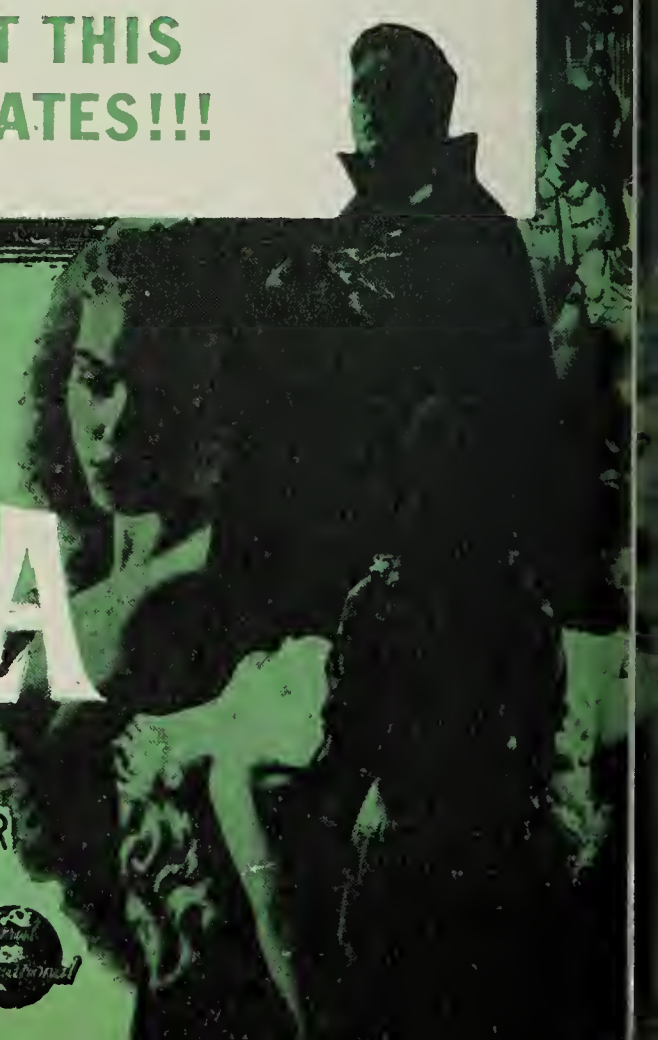
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SPEARHEADED BY THESE SATURATION AREA BOOKINGS THROUGHOUT THE COUNTRY!

...BEGINNING THE FIRST WEEK IN JUNE

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ATLANTA, GA. ..... PARAMOUNT	DAYTON, O. ... SHERWOOD & DIXIE DRIVE INS
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SEE YOUR UNIVERSAL MAN NOW ABOUT THIS "CHILLER" FOR YOUR HOTTEST SUMMER DATES!!!



The most evil, blood-lusting Dracula of All!

BRIDES of DRACULA

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Starring PETER CUSHING · FREDA JACKSON · MARTITA HUNT · YVONNE MONLAUR

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Produced by ANTHONY HINDS · Executive Producer MICHAEL CARRERAS · A Hammer Film Production

A Universal-International Picture

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From EAST ROCHESTER, N. Y.

Today, I closed the Playhouse Theatre in Clyde, N. Y.

This is a letter you don't like to receive, nor I to write. That is one reason I did not extend my subscription.

I have been in this business since I was 16, this venture being the third theatre on "my own," so to speak, and I have come to the conclusion the hard way that there is no future in small town operations. It is a dying business except for city theatres.

Short of dish and bank nights, everything was tried from free passes to popcorn to the Golden Age Club, to no avail. I cannot say I am as much discouraged as I am disappointed in lack of help from film companies (not all but most held fast to high fees) and in this particular community. This is a town that holds true to all movie phobias. If Christmas business is bad all over, this theatre is worse. If snow keeps them away generally in other theatres, we close up.

Three times and out, and I believe that will now be permanent. I love movies and the theatre business but the tide has turned. I was born 10 years too late. Otherwise, I might have been stronger financially, etc. to stick it out.

My thanks to you for your help in the past and to several of your readers who offered encouragement occasionally. I hope that, with my closing, you can announce from your pages two other reopenings.

It was a pleasure reading MOTION PICTURE EXHIBITOR every week. It helped me immeasurably, believe me!

JAMES RUSSELL

EDITOR'S NOTE: And so another screen goes dark, and another town slips a little more downhill. Distributors, take note. A piece of your audience has disappeared. We hope the townspeople and our industry will join in relighting Mr. Russell's marquee. Neither Clyde, N. Y., nor the film industry can afford the loss.

From LEXINGTON PARK, MD.

During the past few months, I have read your editorials with great interest, as I have for a number of years, but with even more concentration, I must admit, than I have in the past.

There have been a great number of things said relating to TV, and its effect upon our industry. I, as everyone else connected with our business must feel, have to admit that it seems to be here with us, the same as snow in December and rain in April.

Your timely editorial, "EVERYONE'S A LOSER" (issue of April 20) was well received by this reader and no doubt by many more who stood to lose a hell of a lot more than I as a result of the strike.

But, let's for a moment turn the page from the sale of post-48 films to TV to what I believe presents a new and far greater problem facing all of us as I sit here trying to type this letter with two fingers.

While glancing through the TV guide of my daily newspaper a few days ago, I could not help but notice that no less than 13 Hollywood personalities were appearing in their own weekly program that night. I don't mean supporting actors or has-beens, but well established names which have great marquee value to any exhibitor.

To put it mildly (I have no other choice, since many of your readers are women), I don't believe our potential movie-goers are going to be quite so eager to visit their local theatres if, by doing no more than turning on a switch, they can see their favorite stars for hour after hour, seven days a week.

Let's remember that boxoffice-wise the much disputed post-48 films have served their purpose. It's time now that we find more and more of our great entertainers devoting their efforts to filling the theatre, and not the living room. Anyone agree?

Keep up the good work. I'd rather be without cigarettes than MOTION PICTURE EXHIBITOR, and I'm a chain smoker.

JOHN W. LEVY, Manager
Park Theatre

EDITOR'S NOTE: There's a lot of sound reasoning in Mr. Levy's views. Some of Hollywood's finest artists have been TV holdouts because they don't wish to compete with themselves. Clark Gable, for instance, has said he owes his success to theatres and theatremen and, except for an appearance on the "Oscar" show, has shunned TV. A doff of MPE's hat to Mr. Gable and others who feel as he does.

From KEENE, N. H.

Can you or any other exhibitor help me out with the answer to when, where, and how they arrived at the age of 12 or over to pay full admission price? This question has been asked me by the Committee on Better and Cleaner Movies for the children and adults, and only being in the business 30 years I was unable to answer their question?

With kind regards and keep up the good work.

F. J. CAHALAN, Manager
Scenic Theatre, Inc.

EDITOR'S NOTE: Our publisher, with nearly half a century of experience in exhibition, recalls the practice as having evolved gradually as exhibitors followed the practice set by railroads. A current practice favors a special teen price. Any veteran who can nail down the facts to answer Mr. Cahalan's query will do us a service as well. Now we are wondering, too.

From FRANKLIN, IND.

Attached are copies of ads used by my Father years ago in Shelbyville, Ind. Mrs. Handley, the vice-president of our company and who started with our firm during my Father's operation, found these in some old newspapers.

Thought you would enjoy seeing once again how pictures were sold in the old days. Maybe it's time to try again the format used on selling "PEARL WHITE."

TRUEMAN T. REMBUSCH

EDITOR'S NOTE: There was more than nostalgia in the tear-sheets of old time ads sent by Mr. Rembusch. There was sound showmanship on exhibition's part as well. It's high time exhibitor and showman were again synonymous. Our thanks to Mr. Rembusch for a worthwhile reminder.

From NEW YORK, N. Y.

May I, anonymously, applaud your editorial on Time magazine. These guys have always, in the vernacular, "bugged" me with their supercilious attitude and destructive approach to our industry.

Name Withheld By Request

EDITOR'S NOTE: The above came from one of this industry's top executives who had obvious reasons for anonymity. Destructive criticism cheats both the film industry and the public.

From PALM BEACH, FLA.

We have found through the past three years the pink REVIEWS section so helpful in our selection of films that we wonder what we did without it before, and would like to bring our set up to date.

Our first number is 3821, dated September 8, 1954. Would you please let us know if we could get the complete back seasons, and if so, what the total cost is so that we might remit a check for same.

DONALD A. STEVENSON, Business Manager
The Society of the Four Arts

EDITOR'S NOTE: Unfortunately, the supply can't keep up with the demand. Back issues are available to the 1954-55 season only at a cost of 52 cents per season. These also are dwindling rapidly so get your orders in now.

From WEST HAVEN, CONN.

First, I am sorry for the delay and will make it up with a two-year subscription instead of the usual one year. I would like to see PHYSICAL THEATRE section made larger. Does your camera man run out of film when taking pictures of theatres? Invariably the projection booths are omitted. I think your editorials are terrific. Keep hammering away.

JOHN GROTTOLE
Projectionist

EDITOR'S NOTE: Thanks for the show of faith in MPE. We are checking our cameraman's film supply and will steer him toward the projection booth in the future.

From DENVER, COLO.

MOTION PICTURE EXHIBITOR is just a good trade journal. I have no suggestions to add.

J. M. NERCESIAN, General Manager
J. M. Nercesian Productions

NEWS CAPSULES

BROADWAY GROSSES

First-Runs Await New Pix

NEW YORK—The Broadway first-runs, with all holdover product, were evidently waiting for the arrival of some new pictures, and the grosses last weekend were accordingly sluggish with the exception of the hard ticket houses.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"FLAME OVER INDIA" (20th-Fox). Paramount reported $18,000 for the third and last week.

"PLEASE DON'T EAT THE DAISIES" (MGM). Radio City Music Hall did $81,000 for Thursday through Sunday with the seventh and last week bound to top $110,000. Stage show.

"THE UNFORGIVEN" (UA). Capitol reported $21,000 for the sixth week.

"BEN-HUR" (MGM). Loew's State, with reserved seat policy, announced the 25th week totalled $47,000.

"CONSPIRACY OF HEARTS" (Par.). Victoria announced the sixth week as $10,000.

"THE FUGITIVE KIND" (UA). Astor claimed the fifth week at $21,000.

"OUR MAN IN HAVANA" (Col.). Forum had $7,200 for the 13th week.

"WHO WAS THAT LADY?" (Col.). Criterion claimed the fifth session was $20,000.

"CAN-CAN" (20th-Fox). Rivoli, on reserved seat basis, claimed $40,000 for the 10th week.

"Spartacus" To Astor, Boston

NEW YORK—"Spartacus" will have its New England premiere at the Astor, Boston, on Oct. 27 when it begins a two-year roadshow engagement. The agreement was reached by Max Hoffman, general manager for B. & Q. Theatres, which operate the Astor; Dan Finn, managing director of the theatre; and F. J. A. McCarthy, Universal assistant general sales manager and director of sales for "Spartacus."

The Boston booking is the third roadshow engagement of "Spartacus" to be scheduled for a fall opening on a reserved-seat, 10 performances weekly basis. The world premiere at the DeMille, New York, has been set for Oct. 6 and the Chicago engagement starts Oct. 13 at the McVickers.

Phila. Suit Settled

PHILADELPHIA—It was reliably reported last week that the Colonial, Philadelphia, owned by Ben Fertel, had settled its long-pending antitrust suit against distributors for an undisclosed sum. In addition, efforts were being made to effect a mass settlement of 11 other pending suits in the Philadelphia territory.

Compass Becomes Filmgroup

HOLLYWOOD—Roger Corman's recently created company for overseas motion picture co-productions will be known hereafter as Filmgroup International instead of Compass Productions.

Mich. Exhibs Suffer Transport Difficulty

DETROIT—Uncle Sam took an inadvertent poke at Michigan exhibition a week ago, paralyzing it briefly.

Industry was taken by complete surprise when the Department of Internal Revenue suddenly filed 11 liens, aggregating $70,424 against Film Truck Service and immediately proceeded to padlock Detroit, Flint, and Grand Rapids terminals plus isolated vehicles on the road.

Over 300 theatres were caught flat-footed, without expected delivery of features and with no way of shipping product which had been shown back to distributors.

Alden Smith, executive vice-president of Cooperative Theatres of Michigan, was appointed liaison industry man. There was no trouble with the Department of Internal Revenue which had no desire to handcuff the industry. However, while film on trucks in terminals was quickly released, that on the scattered carriers took hours to find.

Showmen within 20 miles of the downtown exchange center must now pick up and deliver directly from and to distributors. At all stops, drivers frantically load and unload cans from the bellies of delayed Greyhound buses.

However, this by no means is adequate, and American Railway Express has been pressed into service to take care of the overload. Smaller cities which have no bus service must send to the nearest regular stop for services.

Film Truck Service is headed by Mrs. Gladys Pike. During the past few years it has been known the company was in difficulty. There have been requests for audits and minor lawsuits.

John H. Gardner of Internal Revenue expressed the hope that Film Truck would be able to "redeem itself." However, most exhibitors, some stockholders, seem to take a dim view of the prospect of any immediate resumption of business.

FILM FAMILY ALBUM

Obituaries

Ray G. Colvin, executive director, Theatre Equipment Dealers Association, died last fortnight at Barnes Hospital, St. Louis, after a long illness. He is survived by his wife, a daughter, grand-children, and great grandchildren. His motion picture career spanned more than 50 years. He was a former minstrel and song plugger, entering exhibition in Decatur, Ill., where he also owned Ray's Exhibitors Supply House and Film Exchange prior to coming to St. Louis in 1920, where he owned the old Exhibitors Supply Company, which he sold about 1926 to National Theatre Supply Company. Subsequently, he returned to the equipment supply field for various periods prior to joining TEDA.

Louis Josephs, 84, died last fortnight at Beth Israel Hospital, Boston. A pioneer film distributor and salesman, he had been connected with various film companies since the beginning of the business. More recently he had operated his own independent exchange.

Mortimer Lewis, 86, veteran Atlantic City, N. J., theatre operator of the Apollo, Margate, Ventnor, and Embassy, long associated with the firm of **Weiland and Lewis**, died last fortnight.

Franz M. "Doc" Westfall, industry pioneer and head of the Martinsville, Va., circuit bearing his name, died last week at Duke University Hospital, Durham, N. C. In addition to Westfall Theatres, he also headed Macphil Theatres, Theatre Enterprises and Laminated Plastix, all of Martinsville. He had undergone heart surgery on April 17. He was vice-president of the Virginia Motion Picture Theatre Association and is survived by his wife, two sons, and a daughter. He started his industry career as an usher.



Universal-International and Bryna executives recently got together to map out the ad campaign for the $12 million Bryna production "Spartacus," which U-I is releasing. Shown, left to right, are Sid Blumenstock, vice-president in charge of the west coast office of Charles Schlaifer Company, U-I's ad agency; David A. Lipton, U-I vice-president; Stan Margulies, Bryna ad-publicity director; Kirk Douglas, president of Bryna and producer of the film; Edward Lewis, vice-president of Bryna and producer of "Spartacus"; and Jeff Livingston, executive coordinator of sales and advertising for U-I.

Conn. Exhibs Launch Fight On Pay-TV

Phonevision Hartford Test Is Current Target As Harling Seeks Support For Legal Restrictions

NEW HAVEN—The campaign to oppose the Zenith-RKO General broadcast pay-TV experiment in Hartford, Conn., will be launched by Connecticut exhibitors tomorrow (May 19) at a luncheon meeting at the Union League Club in New Haven.

The meeting has been called by George H. Wilkinson, president; Theatre Owners of Connecticut, a TOA affiliate. All exhibitors have been invited regardless of their association affiliation.

Philip F. Harling, chairman of TOA's anti-pay-TV committee and chairman of the all-industry joint committee against toll-TV, will be a principal speaker.

RKO General about a month ago announced plans to purchase station WHCT, a UHF Channel 18 operation in Hartford, to conduct a three-year broadcast pay-TV test with Zenith's Phonevision equipment. Zenith-RKO have applied to the Federal Communications Commission for permission to buy the station. If this is granted, these proponents would then file for authorization of the pay-TV test.

Harling indicated that plans will be laid for a campaign to acquaint the public with the costs involved to set owners for programming and will also investigate the legality of the proposed operation as indicated by newspaper advertising already placed by Zenith-RKO General.

The meeting will be another step in the committee's program of an all out campaign against all forms of toll-TV.

Harling also revealed that he had been invited by the Allied Motion Picture Theatre Owners of Western Pennsylvania to address a luncheon meeting at the Sheraton Hotel in Pittsburgh on May 25.

Harling returned to his New York office last week from a week-long trip to California to talk with west coast theatre owners. He is acting to reorganize exchange area committees to solicit both exhibitor and public support for a favorable vote on House Resolutions 130 and 6245, which would restrict the testing of Cable TV, and also to solicit funds to hire legal, public relations, economic and engineering help as needed for such a campaign. Depending upon their size, theatres are being asked to contribute from $5 to $25 for a war chest for the effort.

Calif. Bill Would Ban Pay-TV For One Year

A bill now before the California Legislature would ban any form of Toll-TV in that state for at least another year, Harling disclosed.

Harling said that House Resolution 358 has been dropped into the California Assembly hopper by Representative Cunningham, calling for a complete study of all phases of toll-TV.

He said the bill was of particular importance because several attempts have been made in recent years by toll-TV proponents to obtain municipal franchises to establish cable-TV systems in Los Angeles and San Francisco, all of which have been denied.

Film, TV Directors Agree To New Four Year Pact

HOLLYWOOD—The Directors Guild of America, the Association of Motion Picture Producers, and the Alliance of Television Film Producers agreed last week to a new four-year contract for directors following a lengthy negotiation session.

Principal points covered are a general increase in minimums and a pension plan. Minimums for directors and first assistant directors will be increased 10 per cent for the first two years of the contract and an additional five per cent for the second two years.

A pension plan based on five per cent of salaries paid up to a maximum of $100,000 for a single picture is included in the new pact.

The contract also calls for additional payments to be made to directors of post-1960 theatrical pictures which may be sold to television.

Loew's May Increase Number Of Directors

NEW YORK—The stockholders of Loew's Theatres at a special meeting on May 26 at Loew's 72nd Street Theatre will vote on an amendment expanding the board of directors to 15 from the present 10 members.

Candidates are Charles B. Benenson, James Bruce, Lewis Gruber, Jay Wells, and Preston R. Tisch.

The incumbent 10 are Laurence Tisch, George T. Baker, Thomas J. Connellan, Leopold Friedman, Arnold M. Grant, Herbert A. Hoffman, John F. Murphy, Thomas L. Norton, Eugene Picker, and Simon A. Rifkind, who were elected Dec. 10, 1959.

According to the proxy statement, directors and officers received an aggregate, direct remuneration of $390,200 during the year ended Aug. 31, 1959.

As of April 10, 1960, the corporation had outstanding options on 70,000 shares of common stock at purchase price of $13.25 a share, all having been granted under restricted option plan for key employees approved Dec. 10, 1959. Included under such options are Picker, 35,000 shares; Murphy, 15,000; and Arthur M. Tolchin, 5,000 shares.

Picker, originally granted 50,000 shares on options, relinquished 15,000 on the understanding that on or after Nov. 10, 1960, a grant of an additional option for those relinquished would be considered based on market price at time of grant. All options now outstanding expire June 23, 1969.

Fellerman Joins MGM

NEW YORK—Max Fellerman, widely-experienced motion picture executive, has joined the staff of Metro-Goldwyn-Mayer, Inc., as special sales analyst, it was announced by Jack Byrne, vice-president and general sales manager. Fellerman will periodically tour MGM's 31 branches in his new capacity.

The former vice-president and general manager of Lopert Films, Fellerman has also been in charge of operations for the Astor and Victoria Theatres in New York. He was previously associated with ABC-Paramount and prior to that was with RKO Theatres.

Fineshriber Named To MPEA-TV Dept.

NEW YORK—Eric Johnston, president, Motion Picture Export Association of America, announced the appointment of William H. Fineshriber, Jr. as an executive on television activities for the Motion Picture Association of America and the Motion Picture Export Association.

One of the important functions Fineshriber will handle will be to work with the special Television Export Committee dealing with matters relating to the collection and dissemination of information regarding foreign television markets; the initiation of surveys and studies relating to foreign television markets and activities; and the consideration of special problems on foreign television film matters. All members of the Motion Picture Export Association are members of the Television Film Export Committee.

Fineshriber was associated with the National Broadcasting Company as vice-president and general manager of the radio and television networks from 1953 to 1955.

Prior to joining NBC, he was executive vice-president and member of the board of directors of the Mutual Broadcasting System, and vice-president and director of General Teleradio, Inc.

Fineshriber's experience in the film side of television includes two years as vice-president of Television Programs of America, where he was in charge of the New York office, handling domestic network and local sales. He then became director of international operations for Screen Gems, Inc., the television subsidiary of Columbia Pictures.

TOA Reports Product Dip

NEW YORK—The Theatre Owners of America last fortnight pointed out that it saw no likelihood that "total 1960 releases will equal or exceed the merger record-low of 224 last year."

TOA stated that in the first seven months of 1960, "the 10 largest companies will release 138 pictures—nine less than the 147 of last year." It added that "of the 138, at least 25 per cent are of foreign origin and therefore of questionable box office value for the average commercial theatre."

As of now, the number of pictures set for release by the 10 companies was put by TOA at 198 as against 224 of last year.

It was pointed out, however, that United Artists may release an additional 14 pictures which will raise the 1960 total to 212.

Strike Talks Continue

HOLLYWOOD—Following continued negotiations last week, the end of the 16-week strike of the screen branch of the Writers Guild of America against member companies of the AMPP appeared near.

The membership is to consider a "package proposal" made by the producers this week at a meeting scheduled for the DGA auditorium.

Clearance "Whittled" Down

NEW YORK—As the result of a survey made by Theatre Owners of America, it was reported last fortnight that neighborhood houses can now play 28 days after the first-runs in most cities, although "this figure is being whittled down all over the country."

Benjamin, Krim Cite UA Progress In Fields Of Pictures, TV Music

NEW YORK—In their annual report for 1959 to the United Artists stockholders issued last week, board chairman Robert S. Benjamin and president Arthur B. Krim underscored the company's outstanding progress in three major fields of entertainment — motion pictures, television, and music.

"In 1959," they declared, "United Artists again established new record gross revenues and net profits, thus marking the ninth consecutive year of growth and expansion."

Benjamin and Krim were confident that the company would continue to expand and prosper in the future on the basis of high quality, boxoffice potential and wide audience appeal of its theatrical films, television programs and records to be released over the next several years.

Highlights of the report as summarized in a letter to the stockholders include the following facts, figures and statements of policy:

Gross income in 1959 was $95,068,285 as compared with $84,072,467 in 1958, an increase of 13.1 percent. Net profits aggregated $4,111,004 in 1959 as compared with $3,701,963 in 1959, an increase of 11.1 per cent. Earnings per share on the common stock amounted to $2.47 on 1,664,218 shares outstanding, as against $2.22 in 1958.

United Artists will be releasing more top quality product during the current year than ever before, it was stated. The year has started most auspiciously with "On The Beach" and "Solomon and Sheba" which will be among the highest grossing pictures in the history of the company.

Films now in production for 1961 and projects in various stages of planning for 1962 and 1963 furnish a basis for confidence that United Artists can anticipate further growth for the next several years. Among these projects are four of the Number One Best-Sellers of the last two years: "By Love Possessed," "Exodus," "Advise and Consent," and "Hawaii." Also four Broadway successes of the same period; "Two For the Seesaw," "West Side Story," "The Miracle Worker," and "Toys in the Attic."

Lopert Films Division, devoted to the distribution of foreign made films, increased their gross revenues substantially.

UA-TV, devoted to the financing and distribution of films produced for television release, successfully launched two network programs and a third in syndication. This operation has been integrated with Ziv-United Artists.

United Artists also has become an important factor among independent record companies.

Col.-De Laurentiis In Pact

LONDON—A. Schneider, president of Columbia Pictures, and M. J. Frankovich, Columbia vice-president and head of European production, have announced the signing of an $8,000,000, two picture co-production deal with Italy's foremost film producer Dino De Laurentiis.

Preparatory work will begin immediately on "Barabas," based on the Biblical novel which won the Nobel prize for literature in 1951.

Under the same overall deal, shooting will begin in the early autumn of 1960 on "The Two Colonels" either in England or in Italy.

High S.C. Court Hears Appeal On Blue Laws

SPARTANBURG, S. C.—In a joint action by counsel for a number of Spartanburg and Greenville motion picture theatres the controversial Blue Law came before the State Supreme Court last week.

The attorneys say they will go to Federal Courts if they lose in Columbia, S. C.

The Sunday Blue Laws case brought by a total of 14 firms and individuals seeks to have Section 61-1 of the State Code of Laws declared unconstitutional.

Lower courts several months ago held that Sunday movies are illegal, and it is this decision that is being appealed.

Grass-Roots Cabinet Sets Fox Sales Policy

NEW YORK—The first grass-roots field cabinet in 20th-Fox sales history met last week after the first rough-cut showing of Mark Robson's "From The Terrace."

Under the chairmanship of general sales manager C. Glenn Norris and assistant general sales manager Martin Moskowitz, the cabinet, composed of four of the company's branch managers, met with vice-president Charles Einfeld and his associates and the home-office sales staff to plan the distribution procedure for the summer attraction.

Arriving in New York especially to form the "From The Terrace" cabinet were Peter Myers, Canadian managing director; Reville Kniffin, Denver manager; and Howard Kinser, head of the Indianapolis branch, who joined Abe Dickstein, New York head, for the talks.

The four branch chiefs who attended this session will now fan out in territories adjacent to their own locations to indoctrinate others on the sales policy decision.

Jackter Outlines Col. Accessory Service

NEW ORLEANS—Rube Jackter, Columbia vice-president and general sales manager, told a group of his field sales executives here recently that Columbia's creation and handling of its own theatre trailers, posters, and advertising accessories would enable company salesmen to offer improved service to their exhibitor accounts.

Speaking to division and branch managers from the southern and southwestern states at the second of three regional sales meetings being held this month, Jackter cited the following factors that will aid exhibition when the new policy goes into effect Sept. 1:

Salesmen will be able to sell trailers to exhibitors at the same time that they sell the company's feature product; exhibitors will be able to call directly on the company's 30 branch offices around the country to insure prompt and efficient service.

Jackter told the sales executives that the new policy would mean greater responsibility for the sales department as a whole and for the individual salesmen. He pointed out that the trailers must receive the same individual care and attention as the feature film themselves.

Noting that only trailers made and sold by Columbia will include film scenes from Columbia releases, Jackter said that the first film to be handled under the new set-up would be Charles Schneer's "I Aim At The Stars," slated for release in early fall.

National Screen also will continue to make trailers on Columbia films.

"Mr. Teas" Pulled in Phila.

PHILADELPHIA — The engagement of "The Immoral Mr. Teas" at the Art Abbe, in West Philadelphia, was abruptly terminated last fortnight by lessee-operator Ed Seretsky when local police acting upon alleged complaints of citizens threatened to lift the theare license and seize the print.

The novelty film featuring nudity on the order of photographs in "Playboy" and other magazines of this type has no local distributor, but is being handled direct by Pad Ram Productions, Hollywood, Cal., to selected situations.

Allied Warns Of Public Resentment Over Restricted Release Of Top Pix

WASHINGTON, D.C.—The Emergency Defense Committee of National Allied issued a bulletin last fortnight warning distributors of public reaction over restrictive releasing, such as MGM's "Ben-Hur" and 20th-Fox's "Can-Can" road-shows.

The EDC reminded "film companies employing these discriminatory tactics" that persons residing in smaller cities and towns "have a high degree of local pride."

The bulletin stated people "are beginning to realize that the 70mm exclusive releasing pattern means that their local theatres and the communities themselves are being relegated to an inferior, second-rate motion picture service," adding that "as the realization of this sinks in, industry good will takes a tumble."

The EDC expressed the belief that "the reaction in Crawfordsville against MGM's relegating the city to a second-class service on "Ben-Hur" can be considered a prediction of things to come."

This referred to the campaign of the Crawfordsville, Ind., Chamber of Commerce and the mayor of that town, where General Lew Wallace, author of "Ben-Hur," made his home, to have the picture made available for showing there. It has been promised an early engagement.

"The capacity of local exhibitors to stand criticism by their patrons for the delayed showing of 70mm pictures is limited," said the bulletin. "Eventually, all of them suffering their embarrassment will take the public into their confidence."

That MGM's "Ben-Hur" distribution policy "is against the public interest" was held by the EDC to be "apparent on its face." The committee argued that "this suppression of the picture as to all but a few specially favored theatres" also is in violation of the decree entered against Loew's in the Paramount case. "That is" said the EDC, "if the word 'discrimination' has any meaning whatever."

Pending Court Test Delays Penna. Censors

HARRISBURG—A pending court challenge will hold up operation of the state movie censorship board indefinitely.

The board chairman Peter T. Dana said, will be ready to begin operation soon, but the challenge to the new censorship code, pending in Dauphin County Court, will prevent exercise of its powers.

Dana said the three-member board will meet shortly to adopt rules of procedure. It also is in the process of leasing space at the state office building in Pittsburgh.

William H. Mendlow, a Pittsburgh attorney, has been elected executive director of the board at an annual salary of $7,400.

Attorney General Anne X. Alpern said she was hoping for a decision by the court soon.

Judge Walter T. Sohn of the Dauphin Court said he hoped to have an opinion by the end of May. However, he said, the courts have a busy schedule for the next several weeks which could delay a decision beyond that time.

The new board succeeds the one put out of business by the State Supreme Court in 1955 when it ruled the state's 1919 censorship law was unconstitutional and that the law's language was too indefinite and vague.

The 1959 Legislature wrote a new law listing two grounds on which movies may be banned: obscenity or inciting to crime.

Obscene movies may be banned for all audiences while those inciting to crime may be banned for exhibition to children under 17 years old.

The law also requires exhibitors and distributors to register with the board at an annual license fee of $1. Miss Alpern said that provision will be enforced. The deadline is July 1.

It also requires a fee of 50 cents per 1,200 feet for every movie shown in the state. Under the law, the board may review these movies after they have been shown once.

Mahler Joins Waldman

NEW YORK—George Waldman, president, Waldman Film Exchange, announces the appointment of Howard S. Mahler as his assistant in the New York and Buffalo exchanges.

Mahler has been affiliated with Columbia, United Artists, and MGM in publicity and sales.

Para. Stockholders' Okay Sought For Stock Option Incentive Plan

Musicians Seek Negotiation On Col., Goldwyn TV Sales

NEW YORK—The American Federation of Musicians will seek negotiations with Columbia Pictures and Samuel Goldwyn Productions prior to any sale to television of films from their post-'48 libraries.

Goldwyn is believed to be negotiating a deal with TV for many of his backlog films, including some released since 1948.

The A. F. of M. takes the position that its basic agreement with producers, covering the sale of the music sound tracks of all pictures produced from 1948 to Feb. 19, 1958, is subject to the prior written consent of the Federation and expects that the indicated negotiations with A. F. of M. will be initiated and an agreement reached prior to such a sale to television.

Goldwyn has indicated that his top productions would be withhled from TV, if and when a deal is made, so that they would be available for theatrical reissue in the future.

Decca Earnings Soar

NEW YORK—Consolidated net earnings of Decca Records, Inc., including results of operations of its subsidiary, Universal Pictures, for three months ended March 31, 1960, amounted to $1,989,775, equal to $1.54 per share on the 1,285,701 outstanding shares of capital stock in the hands of the public.

In the corresponding period for 1959, Decca reported earnings of $197,560, equal to $.13 per share on 1,527,401 outstanding shares of capital stock.

Fox Brings Back 3-D

NEW YORK—The first 3-D picture in five years is scheduled to be released next month by 20th-Fox.

"September Storm," an Edward L. Alperson production, was made on the island of Majorca in De Luxe Color and in both 3-D and CinemaScope, the first movie ever to be filmed in both processes.

NEW YORK—It was learned last fortnight that adoption of a stock option plan by Paramount Pictures will be up for approval at the company's annual stockholders' meeting on June 7.

A committee consisting of Edwin L. Weisl, Duncan G. Harris, and Earl I. McClintock, board members, granted an option covering 25,000 shares of common stock to president Barney Balaban and 15,000 share options to George Weltner, Jacob H. Karp, and Paul Raibourn, vice-presidents. Options of 5,000 shares were granted to Y. Frank Freeman, Russell Holman, James H. Richardson, and Jerome Pickman. Options covering an aggregate of 53,000 shares went to 33 employees, none of whom was granted more than 2,500 shares.

The options are exercisable at a price of $45 per share, which, according to the proxy statement, is considered "to be in excess of the fair market value per share of the common stock on the date of the grant."

The adoption of the plan was said to be in line with "the belief of the board of directors that the continued success and growth of the corporation depend to an important degree upon the ability of the corporation to attract and retain personnel of exceptional ability and to stimulate in such personnel an increased desire to render greater service to the corporation."

The three-man stock option committee, the stockholders were informed, "is empowered to grant options to purchase not exceeding a total of 155,000 of authorized and unissued common stock or reacquired common stock of the corporation during the five years ending April 14, 1965, to selected employees including officers and directors who are employees of the corporation or its subsidiaries."

The stockholders also will vote on a proposal "to amend the corporation's certificate of incorporation so as to eliminate 50,000 shares of common stock from the enumeration and description of shares which the corporation is authorized to issue." Adoption of the proposal, the proxy statement notes, would reduce Paramount's capital by $50,000 and its capital surplus by $2,277,203.

The stockholders will be asked to vote for the reelection of all members of the board, including Balaban, Freeman, A. Conger Goodyear, Stanton Griffis, Harris, John D. Heetz, McClintock, Maurice Newton, Raibourn, Weisl, Weltner, and Adolph Zukor.

The proxy statement states that the aggregate paid to all officers and directors in 1959 was $752,102.

Texas COMPO Recommends Voluntary Classification System For Exhibs

DALLAS—Kyle Rorex, executive director, Texas COMPO, told state exhibitors last fortnight that audience classifications recommended by the Texas Motion Picture Board of Review will be made available as a bimonthly service to theatremen.

Recently, exhibitors in Memphis united in a plan for the classification of pictures using the Green Sheet of the Film Estimate Board of National Organizations as their guide.

Rorex stated that "Hollywood must make pictures not only for the family and young people but also for adults. It is the responsibility of parents, not theatre managers, to select screen entertainment suitable for their children; but the theatre manager has the responsibility to appraise the public of the classifications recommended for the pictures he exhibits."

Rorex urged that exhibitors use the authorative ratings which represent the unbiased opinion of the Texas Motion Picture Board of Review, which is composed of a screen committee of women representing major church denominations; and suggested exhibitors use the classifications in their ads, or as a free weekly public service of the local newspaper. Dallas newspapers have been publishing age group classifications weekly for some time at no charge to theatre owners.

Rorex said institution of the voluntary classification should be the exhibitor's best line of defense for shooting the increasing number of "adult" films as well as a welcome guide for patrons who frequent theatres, while serving mainly to soothe the advocates of movie censorship or mandatory classification by government statute or local ordinance.

Mirisch Heads SPG

HOLLYWOOD — Walter Mirisch was reelected president of the Screen Producers Guild last fortnight and Julian Blaustein will serve again as first vice-president and chairman of the Guild's committee maintaining liaison with the American Congress of Exhibitors. Lou Edelman was named second vice-president and David Weisbart third vice president. Aubrey Schenck was named recording secretary; Frank P. Rosenberg, first assistant treasurer; and Milton Sperling, second. Jerry Bresler was elected treasurer.

Edelman, George Glass, and Mervyn LeRoy were added to the executive board, joining Mirisch, Bresler, William Self, and Carey Wilson.



The NEW YORK Scene

By Mel Konecoff

IT'S GETTING nigh onto Hercules time again, and Joe Levine is going a-huntin' customers again. This time he's going to spend 20 per cent more in advertising and promoting "Hercules Unchained," his new one, than the $1,100,000 spent on the first "Hercules." He estimated about $1,250,000 would go for less national magazine advertising, and more to be spent at point of sale.

Some $100,000 will go for full page ads locally in 40 towns the Sunday preceding openings. In addition, time on local TV and radio stations will be purchased. Levine figured that exhibitors will contribute about $150,000 on co-op ads, and this should boost the total to $1,400,000.

Since 600 theatres will bow with the film commencing June 29, the starting date for the Levine-inspired propaganda could be June 10. He noted with pride that exhibitors have been very cooperative on all of his ventures. He guessed Warners, the distributor, had about 3,000 contracts in already.

The first "Hercules" was 80 per cent played off in the first 10 weeks due to the large number of prints available, and that release grossed five million dollars exclusive of the Canadian returns.

Another of his releases, "Jack The Ripper," he said, will gross a minimum of $1,200,000 in the U.S. and Canada. He won't lose a nickel on it. In fact, he will come out with a profit on the release which was mildly received, comparatively speaking.

Eddie Solomon, advertising director, illustrated how the campaign would work for a city like Chicago. The first barrage would come in the magazines reaching the city, to be followed by full pages in the local papers. Next add 80 TV spots and 200 radio spots, plus advance teaser trailers, plus the regular trailer a week ahead.

The pressbook costs $25,000 and will be ready well in advance. It will be mailed to every manager in the country so that he has it a month ahead of the film's opening. Lobby displays are being readied for all theatres and there are free 24-sheets just for the asking. As Levine noted, he does the selling for exhibitors rather than waiting for the distributor to handle the whole campaign.

Levine's plans don't stop there, and he estimated that after an 18-month period, he will have spent five millions on four pictures. He's involved in four more production deals, all of which are to be filmed in Italy. His next release will be a Gina Lollobrigida opus which MGM will release and which has no final title as of this writing. It may go out with titles and/or dubbing, and it will not be booked on a saturation policy.

May 21 he's off for England to talk to exhibitors and show them his campaign on which he will spend 60,000 pounds, double what has ever been spent on a film there. George Jessel, a member of Levine's organization, will also help in the selling in England.

ARRIVAL: "Michael Strogoff" is here and Continental Distributing has it. The Jules Verne work was produced by Gaston Hakim at a cost of three millions, and it stars Curt Jurgens in CinemaScope and Color. A half million dollars will be spent to sell it on TV, radio, newspapers, magazines, etc. Most of the money, according to ad-pub director Bill O'Hare, will be spent at point of sale prior to openings.

Hakim told us he plans to make "Christopher Columbus" starting January 1961, in Yugoslavia, Spain, and France. Unknowns will be cast because the property is expected to sell itself.

The film will be released in 1962 and is expected to run five hours with an intermission. It will cost eight million dollars and will use the Kinopanorama process, which is the Russian version of Cinerama using three screens and three projectors. He turned to the Russion process because it could be leased outright for a one-time fee of $100,000, whereas a continuing royalty would have had to be paid for systems such as Cinerama, Cinemiracle, or Todd-AO.

WELCOME HOME: The long-expected return of Warner sales heads and the advertising-publicity department seems to be a fact with May 18 the date for sales and accounting to reach here, while publicity and advertising will be back at 666 Fifth Avenue by the end of the month. It will be interesting to see where all the returnees will be accommodated since the space they did have was released when the move to the coast was made in 1958.

PROJECT FOR CONSIDERATION: Al Sherman, veteran industry publicist and former exhibitor, tells us of a plan he has evolved concerning industry participation in the new huge outdoor amusement park to be opened in the Bronx, Freedomland. When it bows in mid-June, it is expected that a minimum of 90,000 people will attend daily thru mid-October, and he's submitting a plan to plug the industry to interested corporations such as Eastman Kodak, utility companies, etc.

Also, the Motion Picture Association will consider the idea on an industry-wide institutional basis as will several of the companies who see in the plan a chance to plug a whole year's product via trailers, sets, costumes, and personal appearances of visiting stars. Souvenirs, photos, etc. can also be handed out to whet appetites of visitors for forthcoming films.

A PRESS AGENT SPEAKS: Mike Vogel, press agent, was in town from San Francisco for home office conferences at Universal relative to "Bride of Dracula" and other forthcoming releases. He compared the press agent to a salesman, only the challenge facing the p.a. is to get the prespects out of their homes and into the theatres. To do this you have to sell, sell, sell. He claims he would do anything to break into the papers which in turn would help sell tickets to a film of his, including going to jail, which he has done when some of his stunts backfired.

Religious Publications Set To Sell "Story of Ruth"

NEW YORK—20th Century-Fox's "The Story of Ruth" will receive the largest religious publication saturation campaign in the company's advertising history, Abe Goodman, advertising director disclosed.

Surpassing the huge campaigns used for "The Robe," "A Man Called Peter," and "Come To The Stable," the 16 publication drive has a total circulation of 26,360,908 homes with a total readership of more than 58 million.

"All denominations are represented," said Goodman, "so universal is the appeal of 'Ruth.'"

Included in the schedule is The Christian Herald, The Extension, The Messenger of the Sacred Heart, Our Sunday Visitor, Presbyterian Life, The Sign, Commonweal, Columbia, Brooklyn Tablet, Catholic News, National Jewish Monthly, Hadassah Newsletter, Jewish Forward Roto, Jewish Day-Journal, Aufbau, and The American Zionist.

Area Promotion Plan Highlights Exhib Meet

PITTSBURGH—Two hundred invitations have been sent to exhibitors in western Pennsylvania and western Virginia, it was announced by COMPO, to attend a presentation of the Ben Marcus area promotion plan at the Penn-Sheraton Hotel here on May 25 and 26.

Charles E. McCarthy, executive secretary of COMPO, said, "The plan has undergone many tests in the Milwaukee exchange area during the past year and has proved most successful. COMPO is now bringing it to the attention of exhibitors in other areas.

"Basically," said McCarthy, "the plan is an area-saturation campaign with many new and impressive merchandising aspects that benefit all types of exhibitors, from the important key run to the last showing in a territory."

Among those who will attend the sessions are Marcus, who is president, S and M Theatres in Wisconsin; James Velde, general sales manager, United Artists; Charles Simonelli, executive assistant to President Milton R. Rackmil, Universal-International; Robert S. Ferguson, director of advertising, publicity and exploitation, Columbia Pictures; Harry B. Hendel, president, MPTOA of Western Pennsylvania; Alec Moss and McCarthy, from COMPO; and executives of circuit and independent theatres in the Pittsburgh area.

"Rebel" Sues Censors

MEMPHIS—William Rowland, producer, "This Rebel Breed," Warners release, has filed suit in Federal Court asking an injunction against the Memphis Motion Picture Censor Board for banning the film.

The suit states the film was scheduled to be shown at the local Warner theatre on March 30, and argues that no hearing was held by the censor board. Plaintiff claims violation of constitutional rights and that the discriminatory system of classification by the Memphis Board is to the detriment of the plaintiff and citizens of the county.

The chairman of the censor board said the film has not yet been banned, but said that she with one other of the board reviewed the picture Feb. 16 and both thought it should be banned. However, it takes three members of the board to officially do so.

"'**RAYMIE**' is one of the most charming and delightful motion pictures I have seen in many years.

I have always believed that the motion picture is for the family. Here's one that was made for the family—the entire family.

I'd like to add my two cents worth in advising families everywhere to see 'RAYMIE'. I don't care what kind of a family it is—they're going to feel a lot better after seeing this picture."

...JOHN WAYNE



DAVID LADD

...that lovable kid from "DOG of FLANDERS"

You'll love **"Raymie"**

THE BOY ON THE BEACH



co-starring
JULIE ADAMS · JOHN AGAR · CHARLES WINNINGER · RICHARD ARLEN

Produced by A. C. LYLES Directed by FRANK McDONALD Written by MARK HANNA

***VACATION TIME** is "RAYMIE" TIME... at ALLIED ARTISTS!*



CANADIAN Highlights

By Harry Allen, Jr.

FILMS BROUGHT into Ontario from the United States requiring treatment and restrictions mounted to an all-time high, states a report from O. J. Silverthorne, chairman, Ontario Board of Censors. He said while it might be expected the number would come down with the decrease in number of U.S. films—less than 50 per cent of the total reviewed by the Board—the policy of a large section of the American motion picture industry is "offering as entertainment, and with considerable freedom of expression," topics which made the Board's work harder.

"It must also regretfully comment on the absence in any appreciable quantity of film features which could be commended as wholesome entertainment for the whole family," said Silverthorne.

"It is suggested that if the industry can so conduct itself as to meet the criticism it is facing, abatement of censorship as applied in Ontario can be expected. Otherwise, restraint on distribution to the disadvantage of producer and exhibitor alike is to be anticipated."

Silverthorne said that the Board had a responsibility to the mentally immature who watch motion pictures, particularly those films which portray society at its lowest level.

The report expresses appreciation for understanding from the various media of communication, with much of its problems solved through the Adult and Restricted classifications. Silverthorne said "a considerable portion" of the advertising submitted had to be rejected or returned to the distributor for revision. He said some producers used their material to shock patrons into a theatre, while others used discretion.

The decreased number of theatres can be blamed on "shortage of good product and the increased scope of TV," added Silverthorne.

THE GENERAL MEETING of Famous Players Canadian Corp. was told by J. J. Fitzgibbons, president and managing director, that first quarter results were not as good as in the first quarter of 1959, blaming the film strike. He said the flow of good product to the theatres was disrupted by the Hollywood strike. He said that Telemeter, which the company is now operating in suburban Toronto, was not affecting the theatre business. Attending the meeting were 102 shareholders, representing 1,299,521 shares—74 per cent of the total stock of the company—in person or by proxy. Fitzgibbons said the present 2,550 installations of Telemeter will have risen 5,000 in the middle of June. He said it would take three to six months before Telemeter was given a true test of its worth.

SMALL-TOWN EXHIBITORS who take a free ride from the benefits worked for them by other exhibitors were rapped by a leading Ontario exhibitor. N. A. Taylor, president, Twentieth Century Theatres, writing in The Canadian Film Weekly, took for his peg the recent reductions in amusement taxes in Alberta and Ontario. In the latter province, it was legislated that in towns of under 10,000 population there would be no amusement tax up to 65 cents admission. By this, writes Taylor, some 135 theatre owners will be greatly benefited. Credit for this reduction goes to the Motion Picture Theatres Association of Ontario. Yet, a check by Taylor showed that only about one-half of the number who have benefited were members. He avers that "a similar survey across the country will probably reveal that there are many small-town exhibitors who are not members of any exhibitor organization."

He suggests membership fees in provincial exhibitor associations are extremely small—"actually the value of only a few admission tickets. Other exhibitors spend time and expend efforts in helping all theatres without any special benefit to themselves . . . There is safety in numbers as well as strength."

REEL CLIPS: Ross McLean of Ottawa, former head of the National Film Board, has joined the Board of Broadcast Governors as analyst of radio and TV programs. He will keep the BBG informed on all aspects of programming, so that it can prepare for next year's application of its Canadian-content rulings, which call for 45 per cent starting April 1. It goes to 55 per cent the year after that. . . . An 800-seat theatre to cost $1,500,000 will be built on a site adjacent to the new downtown Queen Elizabeth Theatre, Vancouver, which has 2,800 seats. . . . Lloyd Fritshaw, one-time manager of the Grand Opera House, St. Catharines, Ont., died in that city at 53. . . . Rumored that Famous Players will move its head office to mid-Toronto. It has been 40 years at the Royal Bank of Canada building, Toronto, in the downtown area.

Sindlinger Names Gillham

RIDLEY PARK, PA.—Albert E. Sindlinger, president, Sindlinger and Company, announced the appointment of Robert M. Gillham as a special representative to headquarter in New York City and work with Walter V. Marxmeyer, Jr., vice-president of Sindlinger's New York office.

Gillham was for 12 years director of advertising and publicity for Paramount Pictures, later a vice-president at J. Walter Thompson, and most recently at Cunningham and Walsh.

Panama-Frank To UA

NEW YORK—Norman Panama and Melvin Frank announced the first step in their expansion program of independent production, signing Bob Hope and Lucille Ball to co-star in "the Facts of Life" for United Artists release. Shooting will begin about June 1.

In order to launch their independent production on a more mobile basis, Panama and Frank disclosed they had terminated an eight-year association with Paramount pictures by buying up their remaining commitments with the studio.

Temporary Panelists Join Code Appeal Unit

NEW YORK—The board of directors of the Motion Picture Association of America last fortnight authorized the appointment by President Eric Johnston of temporary Production Code appeal panelists when the occasion requires, placing a limitation, however, of two in each of the three groups represented on the Production Code Review Board. Thus, no more than six alternate members can be appointed by Johnston to hear appeals when a quorum can not be obtained.

The board comprises nine members representing the MPAA, including Johnston who serves as chairman, four members representing non-member producers, and six members chosen from the field of exhibition.

This provision for temporary appointments was found necessary due to the difficulty encountered in obtaining the necessary full attendance of present board members, all designated by Johnston to serve for one year, when appeals are filed.

Recently, a scheduled meeting to consider an appeal from the denial of a PCA seal to "Never Take Candy From A Stranger," A British import, was cancelled at the last minute because of inability to secure the required attendance.

Md. Exhibs Map Meet

BALTIMORE, MD. — Committees for the first annual meeting of the Maryland Theatre Owners Association, a TOA affiliate, to be held June 28-30 at the George Washington Hotel in Ocean City, Md., were announced by John Broumas, president.

Isador Rappaport and Harold DeGraw will serve as convention chairmen, and George Brehm as convention coordinator. Other committees are banquet and receptions, William Fisher, William G. Meyers, and Paul Roth; general activities, Newell Howard, Sam Mellits, and Henry Hiser; finance and registration, Douglas Connellee and T. T. Vogel; ladies and hospitality, Mrs. William Fisher; publicity, George Browning and Abel Caplan; prizes and donations, Jack Fruchtman, Robert Marhenke, and Henry Hornstein; program advertising, Harold DeGraw, George Brehm, and Marvin Goldman; distinguished guests, Isador Rappaport and Howard Wagonheim; golf tournament, Phil Isaacs, Bernie Lust, and Bill Friedman; business meetings, Phil Isaacs and Herman Kopf.

Para. Back In New Haven

NEW HAVEN—Paramount Film Distributing Corporation is re-establishing immediately a booking office here to supplement its present sales force. The entire operation will be under the supervision of Henry Germaine, New Haven branch manager.

Other office business such as billing, accounting, and collections will continue to be handled by the Boston branch.

The inspection and shipping will continue to be handled by New Haven Film Service.

Kurtzman Named Mirisch V-P

NEW YORK—Raymond Kurtzman has been named vice-president of Mirisch Pictures, Inc., it was announced by Harold Mirisch, president of the independent film-making firm.

Kurtzman, a Los Angeles attorney who has been resident counsel since the inception of the Mirisch organization more than two years ago, assumes his new duties immediately.

"How I Would Sell . . .

SERGEANT RUTLEDGE

Suspenseful Western From John Ford Via WB For Action Fans

An Exclusive **SHOWMANALYSIS** Prepared by—

Ward B. Kreag, Fabian City Manager, Colonial Theatre, Allentown, Pa.



WARD B. KREAG

ABOUT THE AUTHOR • Ward Kreag entered the business in 1931 when Herb Morgan made him an usher and distributor of heralds at the RKO Temple Theatre in Rochester, N. Y. Morgan advanced Kreag to Chief of Service and then to Assistant Manager and Treasurer at the RKO Temple. Kreag was made Assistant Manager and Treasurer of the RKO Proctor's Theatre in Schenectady, N. Y., in 1932 by Lou Golding, who at the time was RKO Division Manager. Golding moved Kreag to manage the Strand Theatre, Schenectady, in 1934. It was in 1935 when Kreag was at the Strand that the Fabian interests took over the RKO operation in Schenectady. Lou Golding, now Division Manager for Fabian Theatres, sent Kreag in 1937 to manage the Fabian Community Theatre in Catskill, N. Y. where Kreag remained until service in the Navy during World War II. After the war, Fabian General Manager Lou Golding, Sam Rosen, and Si Fabian sent Kreag to Altoona, Pa., 1946-1950, then to Allentown, Pa., 1950 to the present time, where Kreag served and is serving as City Manager for the Fabian interests. Kreag is a Past Exalted Ruler of the Elks and at present is Vice-President of the Allentown Kiwanis Club.

"SERGEANT RUTLEDGE" is a suspense-laden western court-room drama replete with excitement. So first and foremost have a "pre-release private" screening for "important people." Head the list of guests with the local judges; follow through with the D. A. and lawyers. Maybe every lawyer in town can be invited. The more the better. Invite newspaper editors, reporters, and columnists, plus radio and TV announcers. Add Army sergeants and "brass" from the recruiting offices or Army installations in the area. Invite Negro leaders, civic and club officials including the American Legion, and some police officers. My group enjoyed the picture very much and told me it is especially timely and worthwhile because of the integration issue.

At the completion of the screening, mount the stage, thank the guests for coming. Tell them it was a pleasure to bring them this "private preview screening for important people" and that you hope they enjoyed it as much as you did. Tell them that "SERGEANT RUTLEDGE" will be showing in your theatre and when it will start. Ask these people to spread the good word far and wide about its coming. Ask them to tell their friends they have seen the picture and that they'll like this brand of entertainment in beautiful COLOR.



The screening is good for a news story—perhaps a photo of judges or prominent attorneys attending, with the all-important listing of attraction title, cast, playdate, theatre name, and COLOR.

Play the lawyer angle as far as possible. Prevail upon the closest lawyer friend to arrange with the Legal Aid arm of the County Bar Association to conduct a gratis legal advice session in the lobby for a period during the matince on opening day. Lobby signs can explain the Bar Association Legal Aid service which will please the lawyers. This should be good for a news-side story that will plug "SERGEANT RUTLEDGE" and the engagement. Give complimentary admissions to patrons coming up with the most interesting questions.

LEFT, as an opening day ad, Mr. Kreag recommends this one, with certain changes. Note the increased prominence given the color, which is a decided plus, and the Ella Fitzgerald quote added to others.

THERE ARE **TWO TRAILERS** FOR THIS PICTURE!

One trailer makes an unusual text pitch and shows only one scene. The other trailer is the more customary format showing scenes.

Those theatres preferring the scene trailer may also have use of the text trailer as an advance teaser at no extra charge! Those theatres preferring to use the special text trailer only, will pay the normal trailer charge for it.

Both trailers are at your Warner branch. Be certain to take advantage of the text trailer whether you use it in combination or alone. See it for sure!

Try now for a sneak preview. Date it a week or more in advance of opening. Advertise it only on day of the preview to avoid hurting the opening and other days prior to the sneak preview. The word of mouth will help. Now is the time to phone the booker.

IN "SERGEANT RUTLEDGE" we have John Ford's newest hit and this important point surely must be emphasized. The picture is suspenseful, it's exciting, and it's in COLOR. State that it's in COLOR in 36 point tempo extra bold at the top of everything that goes to print. Don't let anyone bury a top selling point like COLOR. TV hasn't got it the way our motion picture theatres have it. Play COLOR to the hilt—also that this picture is ENTERTAINMENT! ! !

Screen the two trailers that are available from the Warner Bros. exchange. See for yourself the special impact of the text trailer and run it every show daily during two full engagements prior to opening. Show this trailer as "our next attraction starting Thursday" just ahead of the feature picture during the engagement immediately preceeding "SERGEANT RUTLEDGE." During the second engagement in advance of "SERGEANT RUTLEDGE," show this same text trailer further up front, ahead of the news or a single, with a snipe reading, "*coming soon to the Rialto.*" Always put a tail on after the preview trailer reading, "*Remember, this great show is coming soon*" or "*Remember, this top hit is our next attraction starting Thursday.*"

The pressbook ads are good. We can improve them considerably by setting "*In Stunning COLOR*" at the top of each ad directly to the side of or under the signature cut. Ad #305 is good for the day prior to opening. Ad #309 is good for the opening day. Pick up the campaign a bit on Friday by using ad #211. If showing "SERGEANT RUTLEDGE" Memorial Day, take a good ad like #203 on Sunday, the day before. The #204 teaser ad should be used about six days prior to opening on Friday. Ad #205 should be okay for use the Sunday prior to opening. Some of us should be sure to include the Ella Fitzgerald quote for Negro patronage. Insert the feature starting times in all display advertising.

"SERGEANT RUTLEDGE" is top entertainment for all and probably more so for the Negro population. Sock the pitch to them every way possible. Woody Strode (a wrestler—good for the sport pages) in the title role does a great job in a highly sympathetic characterization that should be gotten across to these people. Do this through door-to-door heralds or through slanted ads in printed media bought by colored people. Use the Ella Fitzgerald quote, "*I don't believe I've ever in my life been so thrilled at a motion picture. It's impossible ever to forget Woody Strode's great performance.*" The pressbook is complete with ads and publicity slanted to the Negro.

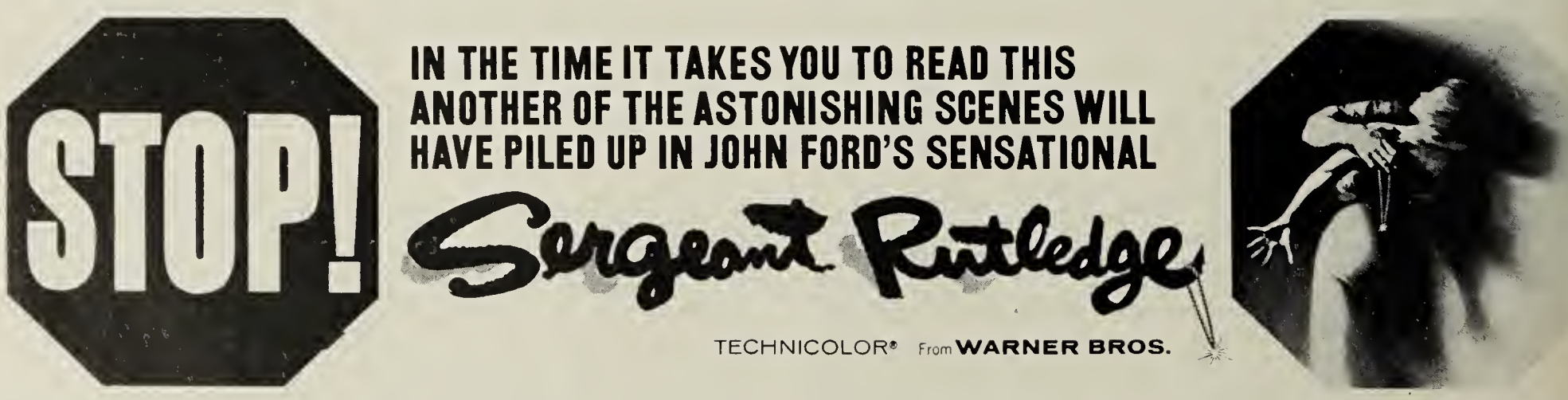
If the Negro angle isn't good for a given locality, there are ready-made inserts for all pressbook ads that by-pass this pitch.

The NSS paper, 40x60s, 24x82s, stills, and other standards, are all good and must be used extensively in the lobby a minimum of two weeks in advance of engagement. They should be used as far afield as budget will permit during the showing of "SERGEANT RUTLEDGE." Contact should be made with the local American Legion Posts. Work with the Post Commanders for cooperation on the soldier angle. Definitely try to promote a drum corps to perform in front of the theatre on opening night. Contact Army people for a one or two week exhibit of Army hardware in the lobby prior to engagement.

"Captain Buffalo" is a song in the picture. It's catchy and good. Get the free record from Warner Bros. which has the spiel before and after the song and use it in advance for intermissions and before and after the show. During engage-

This art can be reproduced for

BUS CARDS • VALANCE • and a BIG OVER-THE-DOOR PANEL

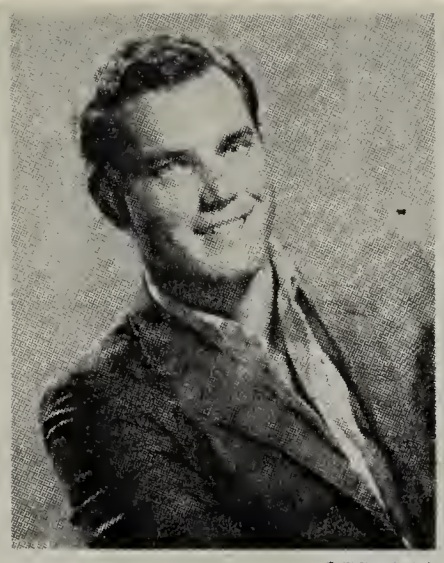


Print it in red for best effect. If used for bus card, lettering can be reproduced in silk-screen, with illustration in course-screen half-tone.

FASHION TIE-UP STILLS

Available for window displays and merchant advertising.

Order from National Screen Service.



855-606



855-604



855-655



855-617



855-656



855-654



855-615

ment, the record should be played into a marquee or box office speaker out front.

The several attractive fashion tie-in stills picturing Jeffrey Hunter and Constance Towers are perfect for window displays and merchant advertising. They will be welcome by clothiers and should help materially in garnering a window.

The cover for the Bantam Book will surely sell tickets. We must work with the Bantam Book distributor for displays as news stands. Sale of the books at the concession counter *in advance* of engagement will create plenty of interest.

Plant publicity and art with the newspaper. Run classified ads just before and during the early days of engagement reading: *"Calling all SERGEANTS male and female. . . . See "Sergeant Rutledge." . . . Outstanding Entertainment in COLOR at the Rialto!"*

Use the radio and TV spots as the budget will allow. Use the radio spots between 3:30 and 6 p.m. only to catch homeward-bound workers in their cars. The lobby record, spot announcement E.T. and T.V. materials are all gratis from Bill Brumberg or Ernie Grossman, W. B. Pictures Distributing Corp., 4000 Warner Blvd., Burbank, Cal. These men will do anything they can to help. I know!

"SERGEANT RUTLEDGE" is an easy picture to sell because the elements are all with it and the aids are readily available. Put them to work and you can expect a decent return. Good luck!

COMING . . . in the issue of May 25
FRANK BOYLE, Manager
Fitchburg Theatre, Fitchburg, Mass.
tells how he would sell . . .
UA's
"THE GALLANT HOURS"

ABOVE, a fashion tieup featuring the stars should find merchant acceptance. BELOW, an ad to run while the film is current, again playing up the color and adding feature times and program notes.





LONDON Observations

by Jock MacGregor

HAPPY BIRTHDAY, "South Pacific!" This magnificent turn up for the book at the British box office has celebrated its *second* anniversary at both the Dominion, London, and the Gaumont, Manchester, and I can assure you from personal experience that it is hard as ever to get tickets on the week-end. Only the other week, I was asked by a visiting American on a Tuesday if I could get a couple of tickets for the Saturday night show. I made a phone call and it was pointed out that the notice was a bit short! On Thursday, I was told that two $1.80 seats had been returned. I grabbed them. Now at the Manchester Gaumont the longest previous run on record was three weeks, and that was in 1954. "How To Marry a Millionaire" has in consequence already been beaten by 101 weeks!

Jimmy Pattinson and Sam Eckman hosted a delightful champagne buffet to celebrate this unique occasion and my thoughts went back to that great opening during the VCI's convention in 1958. It had the privilege of escorting New Orleans circuit operator Mrs. Henry Lazarus. I returned to the office after the celebration filled with the joys of spring and every intention of cabling her to commemorate the anniversary of our "South Pacific" date, but I was diverted by a phone call from George Glass and Walter Seltzer to say why not hop over to Paris to join them for the week-end. I needed no second invitation, and blow me down if we didn't sweep into the Lido Nightclub to bump straight into Mrs. Lazarus, who had also just arrived on vacation!

George and Walter had flown in with director Marty Ritt to finalise casting and locations for "Paris Blues," which they are to make in the fall for United Artists with Paul Newman, Sidney Poitier, and, it is hoped, Joanne Woodward. They are flying on to Israel where Newman is making "Exodus" and will visit London to set up "First Train to Babylon" and "Good Night, Patricia" before returning to Hollywood.

Paris in the spring! I could not tell you how it effects business but it seems awfully hard to look anywhere without seeing a theatre. It must be the most cosmoplitan movie centre in the world. Most class houses favor the *version original,* while the dubbed version is screened concurrently elsewhere. The entertainment guide gaily lists pictures in Allemand, American, Anglais, etc.! One can but be amazed at the very many titles on current presentation.

The theatres are inviting, with open and extremely bright foyers. But the feature that really caught my eye was the very extensive use of stills, ranging from standard size to very large blow ups, on front of house. Many displays were most impressive and there was no question that the Parisiennes were stopping to inspect them. In almost every case, there was a manager on hand to welcome patrons. Along the Champs-Elysees programs were of 120 to 150 minutes duration and admissions were approximately $1.30. The same programs could be seen for less in other districts. Cinemarama was on show at $1.60.

Back in London I was in time to catch the preview of Jimmy Carreras' latest Hammer picture "Hell is a City," a gripping crime thriller which packs a mighty punch. Interesting point here is that Warner Pathe are releasing here, but Columbia grabbed it for America.

THE FINANCIAL TIMES and the Times Review of Industry have both featured articles by Rank's deputy chairman and managing director, John Davis. He seems slightly sad that the industry has not listened to his rationalization plans.

In The Financial Times, he puts much of the blame for industry ills on the American anti-trust legislation of 1950. "When history comes to be written," he states, "it will be seen to be by far the most damaging single factor in the decline of the cinema from its pre-eminent mass-entertainment position."

I was much intrigued by references to "still greater public interest with the spread of large screen television, thus bringing the actuality to the theatre audience." Since there has been no mention of this medium for some years, though several Rank Theatres are equipped, I phoned to find out if developments are afoot in this field. I learned there is nothing at the moment. Princess Margaret's wedding unlike The Coronation, was not presented via the Rank Cintel large screen equipment.)

The Times Review devotes eight pages to the diversified activities of the Rank group.

THE QUESTION of color newsreels is much in mind following Associated British's and Rank's splendid two-reelers of Princess Margaret's wedding. The difference between the brilliant television coverage and the color films is incredible. While the former captured the magnitude and spirit of the occasion, it has been left to the latter to present the full breathtaking magnificence.

Both units worked nonstop to get the two reelers ready, and Grafton Greene actually previewed Rank's "Wedding in Spring" within 24 hours of receiving the final shots at Denham Laboratories. Terry Ashwood, who had the prints of AB's "May Wedding" processed by Technicolor, showed his coverage 18 hours later. Both companies agreed not to present the coverages publicly until all prints were ready for a nationwide screening.

Bicks To Head Antitrust Dept.

WASHINGTON, D.C.—President Eisenhower last fortnight nominated Robert A. Bicks for the post of head of the antitrust division of the Department of Justice, a position he has been filling as acting assistant attorney general for over a year. Senate confirmation is considered almost certain.

"Petticoat" Sets U-I Record

NEW YORK—Henry H. "Hi" Martin, Universal Pictures vice-president and general sales manager, announced last fortnight that "Operation Petticoat" is now the company's new domestic gross record holder. The film on May 7 reached the $7,300,000 mark from the U.S. and Canadian market in 19 weeks.

UA Shifts Executives In Foreign Branches

NEW YORK—Arnold M. Picker, United Artists vice-president in charge of foreign distribution, announced a series of key appointments and promotions involving the company's operations in Europe, Latin America and the Far East.

John H. Finder has been named manager in Germany. He comes to UA after many years with 20th Century-Fox's foreign organization, serving last as manager in Venezuela.

Ernst F. Goldschmidt has been promoted from salesman to manager in Switzerland, succeeding Hans J. Meier, resigned.

Tony Forrester, formerly manager in Trinidad, has been appointed manager in Thailand, replacing George Apcar, resigned.

Forrester's successor in Trinidad is Ike Greenberg, a newcomer to the UA ranks, who previously served with M-G-M in the Far East and Columbia in New York.

Fernando Rodriguez, formerly with Columbia and Allied Artists in Japan, has been named manager in Puerto Rico, succeeding Sam Jones, resigned.

Arthur Ehrlich, formerly manager in Panama, has been assigned to Chile in a similar capacity. Naum Lefcovich has been transferred from his post in Uruguay to manager in Panama. And Elias Barberis, previously in Chile, has been named manager in Uruguay.

Rounding out the new appointments is the assignment of Ferdinand Rieger to the European auditing staff and Paul Fehlen to the post of travelling auditor in the Far East.

Legion Condemns "Property"

NEW YORK—The National Legion of Decency has placed Citation's "Private Property" in its "C" or condemned classification noting, "The unmitigated concentration upon sexual aberration (seduction) which by design develops the theme of this film is judged to be morally dangerous to any type of audience. Furthermore, the treatment is replete with highly suggestive sequences, dialogue and music."

The Legion also notes that the film does not bear the MPA's Production Code seal.

The film has been termed by critics as the first Hollywood-made picture of French "new wave" type. It was produced independently by Stanley Colbert and written and directed by Leslie Stevens.

Chile Gets Cinerama

SANTIAGO, CHILE—The newest addition to the increasing number of theatres being added to the Cinerama theatre list is located here, B. G. Kranze, vice-president of Cinerama, Inc., announced.

Cinerama will open at the Santa Lucia in mid September.

Juan Betteo, son of circuit operator Dante Betteo, in New York for conferences with Kranze and other Cinerama officials, stated that approximately $100,000 would be spent to refurbish the Santa Lucia Theatre in Santiago, Chile to accommodate Cinerama.

"All Right, Jack" To Col.

NEW YORK—Columbia Pictures announced it has acquired U.S. distribution rights to "I'm All Right, Jack" from Lion International. A Boulting Brothers production, the film was a box office success in England.

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ALBANY

The advertised absorption by Fabian's Palace and SW's Strand of half of the parking charge to patrons nights and Sundays was considered as partial answer to the free parking plugged by the new Hellman, which spotlights "Free Parking" on top of its newspaper copy. It was also believed that ads by Fabian's Schenectady and Troy houses of "Please Don't Eat The Daisies" for a week at "regular prices" was another competitive response to the Hellman, which opened with the same feature. For the first day of regular screenings the Hellman charged $1.25 for adults and 50 cents for children and thereafter the charge was 95 cents for grownups and 35 cents for children. Orchids and records were given away the first day. . . . Theodore Moisides, ex-manager, SW Ritz and more recently promotion assistant to SW district manager Al Swet, also Strand manager, joined the Hellman organization. . . . Many local film rowites attended the premiere of the Community, St. Johnsville, which Alex Pedro rehabilitated with the assistance of business men and townsfolk and reopened after the 300-seater had been closed for five years. The St. Johnsville News Enterprise, a weekly, front paged an editorial urging support for the theatre. . . . Ed Susse, MGM resident manager, discussed "Motion Picture Distribution" before the Cooperstown Rotary Club.

ATLANTA

Robert Daugherty, former film buyer for Loew's Theatres in central Florida, has joined Smith Management, Boston, Mass., which has acquired extensive theatre holdings along the Florida coast. . . . The anti-trust suit of New Amusement Company against Wilby-Kincey Circuit, two other theatre companies, and 11 producer-distributors, got under way in Knoxville, Tenn. . . . The combined annual meeting of Alabama Theatres Association, Motion Picture Owners and Operators of Georgia, and Tennessee Theatre Owners Association, will be held at the Dinkler-Plaza Hotel here on May 29-31. . . . The local Variety Club's "Old Newsboys' Day" was held May 13 for the benefit of cerebral palsy victims with the Atlanta Journal Constitution and many local organizations cooperating. . . . Mrs. Natalie Rogers, formerly with RKO and Republic, was hospitalized. . . . Bernie Shapiro, president, Southern Poster and Printing Company, is back at his desk for a few hours each day following a heart attack. . . . C. H. Fountain is reopening his Fountain Drive-In, Lakeland, Ga. . . . Mr. and Mrs. "Skipper" Martin, owners of theatres and drive-ins in Georgia, are back after a honeymoon trip to Carrabelle, Fla. . . . Velma Cook resigned from Martin Theatre Circuit to go with Dixie Drive-In Theatres. . . . New officers were elected at the monthly meeting of the local WOMPI's at Variety Club. To be installed in June are Jean Mullis, Theatre Service, president for a second term; Nell Middleton, MGM, first vice president; Juanita Elwell, Bailey Theatres, second vice-president; cording secretary; Lois Cone, Martin Thea- Edythe Bryant, National Screen Service, retres, secretary; and Bernice Hinton, Kay Exchange, treasurer for a second term.

BOSTON

The Fenway, closed for a year, reopened on May 7 under new management with George Keffalopolous signing a four-year lease. The theatre will be used as a showcase



Shown signing contracts for the engagement of 20th-Fox's "The Lost World" at the Warner, New York City, on July 13 are Sam Rosen, seated, vice-president, Stanley Warner Corporation, and Abe Dickstein, New York branch manager, 20th-Fox.

for the best Greek pictures, but it is understood that Keffalopolous will add an American picture with each new Greek film on each program. Heretofore, this young man who is active in Greek circles in this area has been showing Greek films on weekends at New England Mutual Hall and has also leased theatres in the suburbs for one-night showings of Greek product. The Fenway had been under lease to New England Theatres, Inc., for many years, but the lease was given up about two years ago. Later, two young men from Malden redecorated the house and played a double bill program but they were forced to close it in about four months. In the meantime, the First National Stores bought the property housing the Fenway and a bowling alley beneath it. Because of the lease to the bowling alley, the new owners cannot convert the entire building into a supermarket until the lease expires. This will be done in December, 1963. . . . Mrs. Rosalie Levine who was successfully operated on for the removal of a ruptured disc at Peter Bent Brigham Hospital is now recuperating at her Newton Centre home. Her husband, Joseph "Hercules" Levine has returned from his six-day London visit where he showed his English cousins the American version of the hard-sell saturation campaign which he has used so effectively here. The film is Warners' "Hercules Unchained" which will play in England in the summer. . . . Carl Garafalo is the new manager, Abington Drive-In, Abington, owned by Anthony Fiore and others, which opened its gates on April 23 for its second season. Joseph G. Cohen is handling the buying and booking. Garafalo has managed theatres in Jacksonville. . . .

BUFFALO

A theatre and three stores are planned as the first step in a shopping plaza that eventually may contain 16 stores on Route 20, east of Westfield, N.Y. Joseph Catania, owner, Westfield Drive-In and the National Electric Company, said the first buildings to be erected by him will accommodate a theatre, grocery store, liquor store, and appliance store. . . . Mr. and Mrs. Edward I. Schulefand, parents of comedian Dick Shawn, were the guests of manager Ben Dargush, Center, when the 20th-Fox production of "Wake Me When It's Over" opened there. . . . Sol Sorkin, RKO Keith's, Syracuse, won first prize in RKO Theatres' recent managers contest. . . . A combined shopping plaza and amusement center is being planned for a 38-acre tract of land in the Town of Wheatfield. Angelo Federico of Kenmore, who describes himself as a spokesman for a group of businessmen planning the development, said it is hoped to make the development a tourist attraction on the way to Niagara Falls, as well as a shopping and entertainment center for area residents. In the rear of the development will be a "Story Book Land" amusement park for children. . . . All the drive-ins are open in the area for the 1960 season, including super out-doorers: Broadway, Buffalo, Delaware, Lakeshore, Niagara, Park, Star, East Twin, West Twin, and Boulevard; also Tip Top Circuit's Aero, Sheridan, and Wehrle. . . . John J. Pauly, manager, Clark Film office, is back on the job, following a brief illness. . . . Arnold Van Leer, field representative, Paramount, in the Buffalo, Boston, and Albany areas, who headquarters in Boston, flew to the west coast the other day to attend the first national sales convention of his company in 10 years. . . . Harold J. Wiggins, manager, Palace, Wolcott, N.Y., sponsored two benefit performances for the Wolcott Hospital, severely damaged in a recent fire. There was no admission charge, but there was a free will offering with the entire proceeds going to the hospital.

CHARLOTTE

A trailer on "The Ten Commandments" was being shown at the Beaufort, Beaufort, N.C., recently when a man arose in the balcony, shouted, "Hallelujah! Jesus, here I come. If the birds can fly, I can, too" and then proceeded to dive 15 feet to the main floor below. The 30-year-old man was rendered unconscious by the impact and hit a female patron, who was sitting in the path of the fall. She suffered a bruised shoulder. Theatre manager Harry W. Evans quoted the man as saying that "The spirit moved him" as he sat watching the scenes from the film. Police charged the jumper with drunkenness. . . . Carbon monoxide poisoning killed two persons and rendered two others unconscious in an automobile whose motor was left running to provide warmth against the cool night at the Wallace Drive-in, Wallace, N.C. The accident was noticed when the car remained parked with motor running after the program was over for the night. . . . H. B. Meiselman, Charlotte, is building a new drive-in, the Fox, on the site of the former North 21 Drive-in, on the old Statesville Road, here, which will accommodate 400 cars. It will have the largest screen here, a new concession stand and projection booth. W. E. (Cotton) Eubanks, long identified with the industry, has been named to manage the new drive-in.

CHICAGO

Local movie critics were taken to South Bend, Ind., for the premiere of U-I's "Snow Queen." . . . Joe Berenson, president, National Theatre Advertising Company, heads a Variety Club membership drive. . . . The Dixon, Dixon, Ill., has been reseated. . . . Waldo Bail, formerly of the B & K staff, bought the Odem, Redmond, Ore. . . . E. O. Marks and Associates organized the Old Orchard Theatre Company, Skokie, Ill., to operate theatres and other forms of amusement. . . . K. L. Dickenson reopened the Dalton, Dalton, Ill. . . . Dan Rhodes renovated the Moroko, Morocco, Ind. . . . Clyde Patton, former Fox Midwest Illinois manager, took over operation of the Globe, Christopher, Ill., in cooperation with the owners. . . . Ben Eisenberg, former Warners' salesman, is operating the Davis, in which he has an interest. . . . A. E. Koerner, head, Koerner Film Delivery Service, recovered nicely from a heart attack. . . . "The Lovers" will not be shown here according to a ruling

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by Federal District Court Judge William J. Campbell, who sided with the censor board who banned the film last fall. . . . Ken Edgerly, veteran B & K manager, was assigned to the Portage. . . . John Mott was named to the Marlbro staff. . . . Oscar and George Marienthal announced plans for the construction of a half million dollar theatre at Rush and Delaware Streets just north of the Loop. . . . Federal Judge Julius J. Hoffman issued a permanent injunction preventing stagehands union from picketing the Woods. The case was referred to the National Labor Relations Board, which will dispose of the dispute. . . . Joseph Pedrucci, manager, Roxy, Springfield, Ill., was awarded first prize of $500 in Frisina Theatres' 13-Week Managers' Opportunity Drive. . . . George Barber, operator of the Strand, Tuscola, Ill., is retiring and has sold this theatre and the Tuscola Drive-in, to Kerasotes Theatres, Springfield, Ill. . . . The new 53 Drive-in, Palatine, Ill., was opened. This is the first drive-in built by the Schoenstadt Circuit, which started its chain 50 years ago. Frisina Amusement Company took over management of the Jacksonville, Ill., outdoor operation . . . The Minier, Ill., was reopened by businessmen who placed former operators Mr. and Mrs. Jim Hart in charge . . . Variety Club is occupying temporary headquarters in the Conrad Hilton Hotel while their permanent quarters in the hotel are being remodelled . . . The Windsor on the near north-side has seen its last days with an apartment building to be built on the site . . . Work is being rushed on the new drive-in being erected on Illinois 53 and U.S. 12 for H. Schoenstadt and Sons. The 2,000 car spot will cost over half a million dollars . . . Bob Pennell bought the Strand, Sturgis, Mich., from Col. Martin Bradley. . . . Jack Garber, formerly of B & K publicity department, joined the Universal exchange.

CINCINNATI

Complying with hundreds of requests, the Golden Age Movie Club is to be continued indefinitely by the sponsoring downtown Albee, Keith, Palace, and Grand. After nearly two years' operation, the club now has more than 25,000 members, all 60 or older, who pay 35 cents for afternoon and 50 cents for evening admissions. . . . Following a long-time custom, several hundred area exhibitors, many with their wives, were in for the opening baseball game at Crosley Field. . . . Joseph Pasternak, producer, and Al Cohen, publicist, MGM, were in for the opening of "Please Don't Eat the Daisies" at the Albee. . . . A 13-year-old boy in nearby Middletown, O., demonstrated his ability as a safe cracker by opening a theatre safe after listening to the tumbler clicks after slowly turning the safe knob. The boy and his 14-year-old brother had been arrested following the theft of $111 from a safe in the Paramount, and attempted robberies at the Dixie Cruise-In and a school. The boys were held for juvenile authorities. . . . Following a spring flood, Frank L. Weitzel, owner, Alpine, East Rainelle, W. Va., had to replace several hundred seats. He purchased them from two closed JUR Circuit houses.

COLUMBUS, O. NEWS—Seven short subjects received Chris Columbus statuettes during the eighth annual award banquet of the Film Council of Greater Columbus. . . . William Helaney, assistant manager, Loew's Stillman, Cleveland, has been named assistant manager, Loew's Broad. . . . Sam Shubouf, manager, Loew's Ohio, arranged with Columbus Fire Department for presentation of a trophy to winner of the 1960 Miss Firefighter contest, held in conjunction with the annual Firemen's Ball June 11. . . . Bill Fulwider substituted for vacationing Samuel T. Wilson, theatre editor, Columbus Dispatch.

CLEVELAND

The Variety Club is initiating its current charity project, Variety Children's Heart Clinic at Babies and Children's Hospital, Cleveland, by sponsoring a benefit area premiere of "Can-Can" on May 25 at the Palace. Irwin Shenker, chief barker, states this is only one of a series of projects to be conducted by the club to purchase a $25,000 Image Intensification machine designed for better diagnosis of heart disease in children. Jack Silverthorne, Hippodrome manager, has been named general chairman in charge of the benefit premiere. . . . Joe Davidson, 20th-Fox booker for the past 27 years, has retired. . . . Mr. and Mrs. Conway Johnson are now operating the Morristown Drive-In, Morristown, O. . . . Frank Slavik, whose Capitol, Mount Gilead, O., has been closed since Christmas because of his illness, is reopening on May 29 with a Friday through Monday operating policy. . . . Herbert Horstemeier, buyer-booker for independent theatres in this area, and Mrs. Horstemeier celebrated their 25th wedding anniversary. . . . Bruce Kidson, West Union, O., is now operating the O-M-I Drive-In, Montpelier. . . . Robert Tache, a Clevelander who had been with Loew's Theatres for nine years, has been appointed manager, Orr, Orrville, to succeed the late Frank Maley. . . . Canton, with a population of approximately 117,000, has four

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AMERICAN-INT'L., 215 W. 18th St.—HArrison 1-2324
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BUENA VISTA (Disney), 114 W. 18th St.—BAltimore 1-6929
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HOWCO, 116 W. 18th St.—VIctor 2-9840
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20th CENTURY-FOX, 1720 Wyandotte St.—HArrison 1-7253
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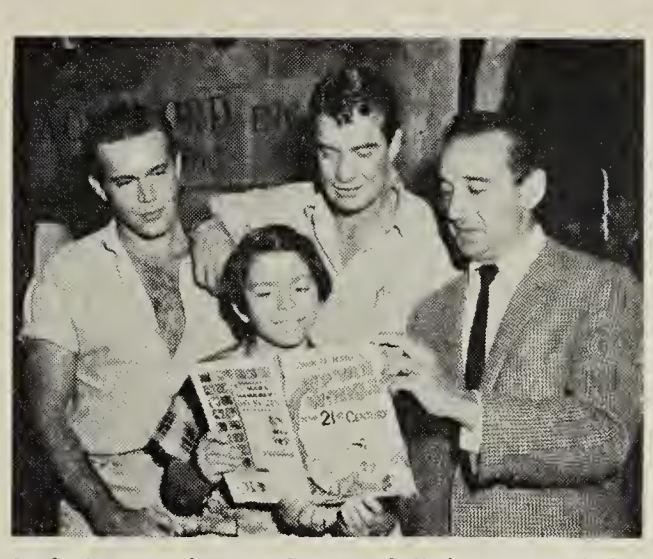
downtown theatres, of which three are strictly first-run houses and the fourth plays a mixed policy of first and second-runs. But it is the latter which offers daily matinees. The deluxe first-runs run matinees on Wednesday, Saturday, and Sunday. When Irving Reinhart took over the 750-seat Towne, he inaugurated the daily matinee policy and reports it is doing all right. Not a bargain show, he maintains the established 60 cent downtown matinee scale. Reinhart, son of the late Harry Reinhart who owned and operated the Mozart, Canton, is also operating the Ohio, Steubenville. . . . Earl W. Gehringer, 65, a local projectionist and member of Local 160, IATSE, for the past 35 years, died of a heart ailment. . . . Jack Armstrong, head of the Armstrong Circuit, operating some 20 theatres in northern Ohio, has acquired a new title. His daughter recently presented him with a grandson, Gregory Hatch II, born in Liberal, Kans. . . . Leon Enken, president, Robins Amusement Co. of Warren, plans to renovate and reopen the Robins, Niles, which suffered damage by fire several months ago.

DALLAS

Francis Barr has been appointed director of advertising and publicity for Interstate Circuit, Inc., and Texas Consolidated Theatres, to succeed Frank O. Starz, who becomes advertising and publicity director emeritus. . . . Earl Podolnick, who has been serving as vice-president and city manager in Austin, Tex., for Trans-Texas Theatres was elevated to the presidency of the circuit. He succeeds Harold Novy, his brother-in-law who died here on April 11. . . . Charles Williams, owner, Williams Drive-In, here, died. He is survived by his wife, a daughter, a stepson, and his mother. . . . Mrs. Myrtle Cain of Kansas City has been appointed national recording secretary of the Women of the Motion Picture Industry, to fill the unexpired term of Edna Cox of Jacksonville, who has left the industry. . . . Renewal time has come around for most "Senior Discount Cards," according to James O. Cherry, city manager, Interstate Theatre Circuit. The cards make possible substantial discounts on movie admissions at Interstate for men and women past 60 years of age. . . . Charles W. Weisenburg, head of Weisenburg Enterprises, has announced the rearrangement of management policies involving drive-ins and bowling alleys. Hereafter, Weisenburg will give his personal supervision to the Seymour Road and Twin Sheppard Drive-Ins at Wichita Falls, Tex., and the Arlington Drive-In, Arlington, Tex., along with his bowling alleys in Dallas. Jack Weisenburg will oversee the Kaufman Pike Drive-In, here, and the Bruton Road Drive-In, Mesquite, Tex. Melvin J. Kelley, who has been general manager of the circuit, has been appointed manager of the Cowtown Bowling Palace in Fort Worth, Tex., with supervision over the Meadowbrook bowling alley there. Evelyn Neeley has been named executive secretary of the circuit.

DES MOINES

The Des Moines Variety tent will hold its Cystic Fibrosis Charity ball at the Val Air Ballroom in Des Moines May 29, it was announced by Don Allen, chief barker. . . . Near cyclonic winds ripped huge holes in the screen at the newly opened Corral, Webster City. Part of the fence was also torn down and the projection building roof damaged. Repair work is being rushed in order to get the drive-in reopened. . . . The Albia



Jack H. Harris, producer of "Dinosaurus" for U-I release, shows moppet newcomer Alan Roberts his next-planned venture, "Rip Van Winkle In The 21st Century," as co-stars Paul Lukather and Ward Ramsey of "Dinosaurus" look on.

Drive-In, closed for the past two seasons, will be reopened by Central States Theatres with Tom Ryan to be in charge. New projection equipment will be installed. . . . Charles Jones has closed the Northwood Theatre at Northwood, Ia. . . . The Harlan, Harlan, Ia., suffered smoke damage when a fire broke out in an upholstery shop located under the theatre. . . . Earl Manbeck, Jr., owner, Cinema, West Des Moines, will begin a new policy of showing "classic" movies from the silent film era Thursday through Sunday each week. He will use player piano music with the film.

DETROIT

Allied Artists Pictures Corp. has moved its office to 717 Fox Building. . . . An installation luncheon was held at the Women's Club by the Greater Motion Picture Council of Detroit. The new officers are Mrs. Benjamin R. Springborn, president; Mrs. Earl Seielstad, first vice-president; Mrs. Fred A. Jordan, recording secretary; Mrs. Samuel Cutter, corresponding secretary; Mrs. Frank C. Reiss, treasurer. . . . At a press luncheon held for Douglas Fowley (Doc Holliday) to publicize his first venture as producer and director, the diners at the Sheridan Cadillac Hotel found the following unique menu: It was folded, and on the outside appeared, "To you with Macumba Love." Inside was: Ritual Victuals—Voodoo Potion, Broiled Vulture, Jungle Beans, Accursed Spuds, Sacrificial Salad, Creme to Swamp, Shrunken Brazilian Nuts, Witches' Brew. Translated, and bearing in mind the film concerns voodooism and was shot in Brazil, it meant: "Cocktails, V-8 juice, broiled chicken, shoestring potatoes, tossed salad, ice cream with nuts, and coffee. . . . Zenith Pictures, Inc., has purchased motion picture rights to the play "Mary Had a Little," on an outright basis. The sellers were author and authoress Arthur Herzog, Jr., of this city, Muriel Herman of Van Nuys, Cal., and Al Rosen who originally produced, and is also credited.

HOUSTON

Filming of "The Tomboy and the Grand Champ" by Signal Pictures has been started at Katy, Tex., near here. The old Katy Gym has been converted to a sound stage for filming stock show shots. . . . Two young Houstonians, Albert Zarzana and Raymond Boriski, who recently entered the theatre business by leasing the Venus and the Galena, have announced plans for a new "art" theatre. They were to open the Alray Art Theatre on April 20, with a French melodrama, "Razzia." Other films booked include "The Crucible," "The Miracle of Marcelino," and "Black Orpheus." The Alray is a small theatre, with a seating capacity of 558. It has been redecorated, and the seats re-upholstered. The lobby will be offered to local painters to display their art. Zarzana at one time worked for Interstate Theatres as at KTRK-TV as a director. Borisky headed the Raydell Productions, maker of Industrial an usher, and for the past four years has been films. . . . Dan Goodwin, city manager here for Bordertown Theatres of Dallas, believes that he has a system to stop theft of drive-in theatre speakers, which cost the industry hundreds of thousands of dollars each year. Goodwin is a sparetime amateur engineer and electrician. He has developed a speaker that will work fine in the drive-in, but will not work anywhere else. If Goodwin's solution proves itself, it will be turned over to all speaker manufacturers by Bordertown.

JACKSONVILLE

George Ludwig, a professional musician, has joined the managerial staff of Florida State Theatres with an initial assignment as assistant to Marty Shearn, manager, San Marco Art. . . . Herb Ruffner, also a musical pro, is working as Art Castner's assistant at the downtown first-run Imperial. . . .

Philomena "Phil" Eckert, Columbia office worker, has been elected to a year's term as president of the local WOMPI group, succeeding Mary Hart of Florida State Theatres. Other new officers are Flo Walden, Jack Rigg Booking Agency, first vice-president; June Faircloth, Pinecrest Drive-In, second vice-president; Shirley Gordon, Warner Bros.,



These are the new officers of Trans-Texas Theatres, Inc., Dallas. From left to right are Norm Levinson, general manager and advertising director; James Brassell, head booker and secretary; Earl Podolnick, president; Joe Lewandos, treasurer; and Wroe Owens, vice-president.

recording secretary; Mamie Newman, Columbia booker, corresponding secretary; and Ida Belle Levey, United Artists, treasurer. The annual WOMPI birthday party has been scheduled in the form of an outdoor barbecue and dance the night of May 21 at the home of John and Mary Hart. . . . Walter Tremor, a popular member of the Florida State Theatres home office executive staff, has returned to St. Petersburg to serve as advertising director for the circuit's west coast theatres, with headquarters in the Florida Theatre Building there. . . . Phil Keogh, former midwesterner, is the new director of advertising and exploitation in the FST home office here. . . . B. B. Garner of Lakeland, perennial treasurer of the Motion Picture Exhibitors of Florida and a prominent Florida showman for the past 35 years, retired from an active role in the industry when he released the Ritz and the Outdoor Drive-In, both in Winter Haven, to the Floyd Theatres Circuit. . . . Walt Woodward, retired Wil-Kin Theatre Supply salesman whose hobby is cruising to Caribbean islands from his home in Miami, was honored with champagne and other gifts when he celebrated a recent birthday while sailing on the "Bahama Star" to Nassau.

MIAMI BEACH, FLA., NEWS—Lillian C. Claughton, owner, Claughton Theatres, was appointed to a special advisory board by the City Commission of Miami. Purpose of the board is to promote and develop the economic growth of Miami and its surrounding territory. Mrs. Claughton is the only woman so appointed. . . . Arthur Rhodes is new relief manager for Wometco's neighborhood theatres. Jack Dean is now manager, Tower, replacing Sam Badamo, resigned. . . . Wometco's Summer Movie Club will begin as soon as school is out. Flynn Stubblefield, assistant district manager, announced an incentive plan with prizes to the circuit manager who exceeds an advance season ticket sales quota by the largest percentage. . . . Wometco's Old Guard held its annual luncheon election meeting and elected Wally Becker, accounting department, to be president for the coming year. By the end of 1960, the Old Guard will have taken in 162 members. Eligibility is attained after seven years of employment. . . .

NEW HAVEN

First Hartford managerial changes in several years have been announced by Loew's Theatres Inc. Effective immediately, Mrs. Ruth Colvin, formerly on division manager's office staff, Loew's Poli-New England Theatres Inc., becomes manager, Loew's Poli Palace, Hartford, succeeding John Hebert, who resumes his former position as assistant to Charles Gaudino, manager, Loew's Poli, Springfield, Mass. Jack Keppner, former assistant to Fred R. Greenway, then Loew's Poli Palace manager, is named assistant to Lou Cohen, Loew's Poli manager. Harry Hudak, assistant for past several years to Cohen, has begun an Army hitch. . . . Sal Adorno Sr., Middletown, Conn., exhibition pioneer, has been named recipient of Loyal Order of Moose honors. . . . Ernest A. Grecula, manager, Colonial, Hartford, has taken on added duties as advertising and publicity supervisor for Community Theatres, Inc., which operates the Colonial, Lenox, Lyric, and Art, Hartford, and Central, West Hartford. . . . The 15-acre Ridgeway Shopping Center, Stamford, Conn., which includes the 1200-seat, first-run Ridgeway Theatre, has been sold by Alfons Bach, the developer, to a New York syndicate, represented by Harry V. Helmsley of Helmsley-Speer Inc. for close to five million dollars. No plans were announced by the syndicate. . . . Four suburban Hartford theatres have boosted adult evening admission price from 70 to 75 cents. Figuring in the move were the Keppner-Tarantul Burnside, East Hartford; Tolis Theatres' Newington, Newington; and Community Theatres' Colonial, Hartford, and Central, West Hartford. . . . Ted Markoff, partner with his brother, Joe, in the Markoff Bros. Theatres, Colchester, Conn., has been appointed to the Republican town committee. . . . Ray McNamara, resident manager, Allyn, Hartford, for New England Theatres, Inc., the regional AB-PT affiliate, has been elected to the board of directors of the Cerebral Palsy Association of Hartford. . . . Fred Quatranon, owner, Hamilton, Waterbury, Conn., has inaugurated a new first-run art film policy. . . . Mickey Daly, president, Daly Theatre Corporation, has dropped Monday-through-Thursday performances at the 1800-seat Daly, Hartford, sole Spanish film outlet in Connecticut's Capitol City. . . . Lockwood and Gordon has dropped Saturday matinee kiddie programs at its first-run Cine Webb, Wethersfield, Conn. The theatre has been on an art film policy for a number of years.

NEW ORLEANS

Gulf States Theatres, McComb, Miss., has taken over complete management-operation of the indoor Honey and the Mojac Drive-In, Indianola, Miss. . . . H. H. Hanna resumed as manager of Joy Drive-In, Milton, Fla. . . . Universal's second shipper Harold McGovern and inspectress Mrs. Thelma Kinerd left the exchange. . . . Addie Addison, UA southeastern press representative and exploiteer, returned to work following surgery at Oschner's Foundation. . . . Back home from the hospital recuperating is Leo V. Seicshnaydre, Howco, who is mending two broken ribs and other injuries suffered in an automobile accident. . . . Also back home in Slidell, La., after a hospital check-up and treatments is Tom Watson, Paramount salesman. . . . G. Y. Harrell, Jr., Manley southeastern field man, is up and about again although walking with a cane after a double attack of paralysis suffered in less than six months. . . . M. A. Connett Theatres reopened the Fox, Carthage, Miss., closed for several weeks for repairs. . . . Mrs. Edith Gee reopened the Village, Bonita, La., closed since last December. . . . Mrs. Carmen Smith, Hodges Theatre Supply, was elected president, local WOMPI at their annual election held at Variety Club. Other officers elected were Mrs. Della Jean Favre, Paramount, first vice-president; Mrs. Imelda Giessinger, Richards Center, second vice-president; Ida Klos, Paramount Gulf, corre-

(*Continued on page 24*)

David E.
BRODSKY
Associates
THEATRICAL INTERIOR DECORATORS
242 N. 13th St. LO 4-1188—89 Phila. 7, Pa.
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Help Us Serve You, Mr. Theatre Manager!

And you can do this by checking your shows no later than 10:00 A.M. on Saturdays, Sundays and holidays.

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Formerly Highway Express Lines, Inc.

BECAUSE THEY'RE YOUNG (COL.)

Viking, Philadelphia ($8,000)	1	"	.... 75%
Orpheum, Omaha ($5,800)	1	"	....104%
Fifth Avenue, Seattle ($5,700)	1	"	....105%
Paramount, San Francisco ($13,100)	1	"	.... 77%
Palms, Detroit ($15,400)	1	"	.... 78%

BEN-HUR (MGM)

Saxon, Boston (**$10,270)	23	"	....187%
Loew's State, New York (**$43,175)	24	"	....144%
Boyd, Philadelphia (**$12,300)	23	"	....244%
Todd, Chicago (No Ave.)	19	"	Ave. $29,800
Coronet, San Francisco ($13,200)	19	"	....198%
Blue Mouse, Seattle ($6,100)	10	"	....221%
United Artists, Detroit ($9,500)	11	"	....329%
Cooper, Omaha ($4,500)	11	"	....228%

BRAMBLE BUSH (WB)

Astor, Boston ($9,200)	7	"	....119%
Chicago, Chicago ($25,800)	4	"	.... 87%
Omaha, Omaha ($6,500)	1	"	....123%
Mary Anderson, Louisville ($6,000)	4	"	.... 89%
Ambassador, St. Louis ($8,500)	2	"	....177%
St. Louis, St. Louis ($12,000)	1	"	.... 75%
St. Francis, San Francisco ($11,200)	2	"	.... 97%
Music Box, Seattle ($4,900)	2	"	.... 99%
Michigan, Detroit ($18,300)	2	"	.... 74%
Goldman, Philadelphia ($11,700)	3	"	.... 98%

CAN-CAN (20TH-FOX)

Rivoli, New York ($9,500)	8	"	....404%
Gary, Boston ($9,000)	6	"	....310%
Palace, Chicago ($21,000)	2	"	....170%

CHANCE MEETING (PAR.)

Esquire, Chicago ($11,800)	6	"	.... 68%
Trans-Lux, Philadelphia ($6,300)	1	"	....111%

CONSPIRACY OF HEARTS (PAR.)

Arcadia, Philadelphia ($10,600)	3	"	.... 71%
Normandie, New York ($7,300)	4	"	.... 69%
Victoria, New York ($12,000)	4	"	....104%
Orpheum, Omaha ($5,800)	1	"	....139%

DOG OF FLANDERS (20TH-FOX)

Garrick, Chicago ($8,300)	3	"	....130%
Viking, Philadelphia ($8,000)	4	"	.... 85%
Fox, Detroit ($14,900)	2	"	....100%
Coliseum, Seattle ($7,000)	1	"	.... 65%
Fox, San Francisco ($12,000)	1	"	.... 75%
Fox, St. Louis ($13,600)	2	"	....110%
Metropolitan, Boston ($16,800)	2	"	.... 75%
Orpheum, Omaha ($5,800)	1	"	.... 90%
De Mille, New York (No Ave.)	3	"	Ave. $10,700
Rialto, Louisville ($6,600)	1	"	.... 79%

FLAME OVER INDIA (20TH FOX)

Viking, Philadelphia ($8,000)	2	"	.... 89%
Paramount, New York ($33,200)	1	"	.... 90%

FUGITIVE KIND (UA)

Astor, New York ($31,600)	3	"	....118%
Loew's, St. Louis ($8,600)	1	"	....151%
Omaha, Omaha ($6,500)	1	"	.... 77%
United Artists, San Francisco ($8,300)	1	"	....169%
Beacon Hill, Boston ($6,000)	1	"	....333%
United Artists, Chicago ($25,200)	2	"	.... 89%
Randolph, Philadelphia ($9,900)	2	"	....152%

HELLER IN PINK TIGHTS (PAR.)

Capitol, New York ($35,300)	3	"	.... 69%
Golden Gate, San Francisco ($13,700)	1	"	.... 51%
Coliseum, Seattle ($7,000)	1	"	.... 86%
Garrick, Chicago ($8,300)	2	"	.... 97%
Palms, Detroit ($15,400)	1	"	....104%
Paramount, Boston ($12,300)	1	"	....122%
Viking, Philadelphia ($8,000)	1	"	.... 75%
Fox, St. Louis ($13,600)	1	"	....110%

HOME FROM THE HILL (MGM)

Radio City, New York ($148,700)	4	"	.... 79%
Loew's, St. Louis ($8,600)	2	"	....145%
Warfield, San Francisco ($10,200)	4	"	....103%
Music Hall, Seattle ($7,000)	3	"	.... 80%
Adams, Detroit ($8,700)	4	"	....120%
Woods, Chicago ($19,700)	5	"	.... 95%
United Artists. Louisville ($6,500)	1	"	....123%
Fox, Philadelphia ($15,300)	6	"	.... 85%
Orpheum, Boston ($15,400)	6	"	.... 95%
State, Omaha ($5,900)	1	"	.... 85%

KIDNAPPED (BV)

Garrick, Chicago ($8,300)	3	"	.... 93%
Beacon Hill, Boston ($6,000)	2	"	....113%
Capri, Boston ($7,000)	2	"	.... 86%
Randolph, Philadelphia ($9,900)	2	"	.... 74%
Orpheum, St. Louis ($4,900)	3	"	.... 92%
State, Omaha ($5,900)	2	"	.... 60%
Brown, Louisville ($5,700)	2	"	.... 67%
Orpheum, Seattle ($4,500)	2	"	....100%

LAST VOYAGE (MGM)

Capitol, New York ($35,300)	3	"	.... 70%
Warfield, San Francisco ($10,200)	2	"	....118%
Orpheum, Seattle ($4,500)	2	"	....122%
Fox, Philadelphia ($15,300)	3	"	.... 62%
Adams, Detroit ($8,700)	2	"	.... 92%
Metropolitan, Boston (16,800)	3	"	.... 78%
Loew's, St. Louis ($8,600)	1	"	....100%
State, Omaha ($5,900)	1	"	.... 70%

ON THE BEACH (UA)

Astor, New York (**$18,880)	17	"	....132%
State-Lake, Chicago (**$25,800)	9	"	....131%
United Artists, San Fran. ($6,500)	10	"	....184%
Goldman, Philadelphia ($11,700)	8	"	....127%
United Artists, Louisville ($6,500)	3	"	.... 149%
Admiral, Omaha (No Ave.)	6	"	Ave. $5,000
Palms, Detroit ($15,400)	5	"	....158%
Memorial, Boston ($15,400)	8	"	....101%
Esquire, St. Louis (no ave.)	5	"	Ave. $10,400
Music Hall, Seattle ($7,000)	5	"	....151%
Music Box, Seattle ($4,900)	4	"	.... 78%

ONCE MORE WITH FEELING (COL.)

Oriental, Chicago ($23,400)	4	"	....100%
Radio City, New York ($148,700)	3	"	.... 90%
Metropolitan, Boston ($16,800)	2	"	.... 79%
Fifth Avenue, Seattle ($5,700)	2	"	....126%
Midtown, Philadelphia ($10,600)	4	"	.... 96%
St. Francis, San Francisco ($11,200)	3	"	.... 90%
United Artists, Louisville ($6,500)	1	"	.... 93%
Orpheum, Omaha ($5,800)	1	"	....112%
Madison, Detroit ($12,900)	1	"	....140%

OPERATION PETTICOAT (U-I)

Music Hall, Seattle (**$6,700)	7	"	....133%
Ambassador, St. Louis (No Ave.)	4	"	Ave. $14,300
Midtown, Philadelphia (**$9,000)	12	"	....158%
Memorial, Boston (**$17,080)	8	"	....127%
Chicago, Chicago (**$22,480)	8	"	....165%
Golden Gate, San Francisco ($13,700)	6	"	....141%
Orpheum, Omaha ($5,800)	3	"	....251%
Michigan, Detroit ($18,300)	6	"	....116%
Omaha, Omaha ($6,500)	1	"	.... 91%
Kentucky, Louisville ($6,500)	10	"	....117%
St. Louis, St. Louis ($12,000)	3	"	.... 68%
Radio City, New York ($148,700)	7	"	....122%

OUR MAN IN HAVANA (COL.)

Forum, New York ($16,700)	14	"	....103%
Kenmore, Boston ($10,600)	12	"	....110%
Arcadia, Philadelphia ($10,600)	6	"	.... 94%
Stage Door, San Francisco ($5,600)	8	"	....168%
Orpheum, Omaha ($5,800)	1	"	....104%
United Artists, Chicago ($25,000)	4	"	.... 80%
T-L Krim, Detroit ($7,200)	3	"	....153%
Rialto, Louisville ($6,600)	1	"	.... 76%

PLEASE DON'T EAT THE DAISIES (MGM)

Radio City, New York ($148,700)	5	"	....122%
Memorial, Boston ($15,400)	3	"	....189%
Warfield, San Francisco ($10,200)	3	"	....156%
Chicago, Chicago ($25,800)	3	"	....187%
Adams, Detroit ($8,700)	3	"	....164%
Esquire, St. Louis ($7,000)	4	"	Ave. $13,500
Music Hall, Seattle ($7,000)	2	"	....133%
United Artists, Louisville ($6,500)	1	"	....185%
Stanley, Philadelphia ($17,000)	1	"	.... 147%

PORGY AND BESS (COL.)

Warner, New York ($23,270)	30	"	....119%
McVickers, Chicago (**$13,050)	22	"	....149%
Astor, Boston (**$8,370)	20	"	....143%
Coronet, San Franc. (No Record)	18	"	Ave. $15,800
Goldman, Philadelphia (**$10,750)	15	"	....125%
Kenmore, Boston (**$9,600)	8	"	.... 89%
Brown, Louisville (**$4,950)	6	"	....102%
Mercury, Detroit (No Ave.)	4	"	Ave. $18,000
Surf, Chicago (No Ave.)	6	"	Ave. $6,200
Paramount, Seattle ($7,300)	5	"	.... 85%
Esquire, St. Louis (No Ave.)	2	"	Ave. $16,500
Omaha, Omaha ($6,500)	1	"	....108%

SEVEN THIEVES (20TH-FOX)

Fox, San Francisco ($12,000)	2	"	....107%
Paramount, Boston ($12,300)	1	"	.... 98%
Coliseum, Seattle ($7,000)	1	"	....100%
Fox, Detroit ($14,900)	2	"	.... 81%
Fox, Philadelphia ($15,300)	2	"	....105%
Loop, Chicago ($8,500)	4	"	....130%
Paramount, New York ($33,200)	4	"	.... 95%
Omaha, Omaha ($6,500)	1	"	....108%
Brown, Louisville ($5,700)	1	"	.... 62%

SINK THE BISMARCK (20th-FOX)

Paramount, New York ($33,200)	4	"	....117%
Fox, Detroit ($14,900)	4	"	.... 94%
Rialto, Louisville ($6,600)	1	"	....121%
Orpheum, Omaha ($5,800)	1	"	....138%
Paramount, Boston ($12,300)	2	"	....163%
Fox, San Francisco ($12,000)	2	"	....117%
Omaha, Omaha ($6,500)	1	"	.... 77%
St. Louis, St. Louis ($12,000)	1	"	.... 75%
Fifth Avenue, Seattle ($5,700)	2	"	....160%
Stanley, Philadelphia ($17,000)	3	"	.... 75%
Oriental, Chicago ($23,400)	4	"	....115%

SOLOMON AND SHEBA (UA)

Capitol, New York (**$24,950)	8	"	....219%
Capri, Boston (**$6,380)	7	"	....197%
Woods, Chicago (**$19,400)	11	"	....144%
Fox, Philadelphia (**$14,580)	8	"	....187%
Paramount, Seattle (**$8,040)	10	"	....125%
United Artists, Detroit (**$8,810)	7	"	....250%
Omaha, Omaha ($6,500)	3	"	....145%
Mercury, Detroit (No Ave.)	7	"	Ave. $11,100
Brown, Louisville ($5,700)	6	"	....114%
St. Louis, St. Louis ($12,000)	2	"	.... 74%
Ambassador, St. Louis ($8,500)	1	"	....106%
United Artists, San Francisco ($8,300)	5	"	....134%
Pilgrim, Boston ($8,100)	2	"	....113%

SUDDENLY LAST SUMMER (COL.)

Criterion, New York (**$20,380)	16	"	....156%
Sutton, New York ($11,700)	16	"	.... 99%
St. Francis, San Francisco ($11,200)	7	"	....135%
Stanley, Philadelphia ($17,000)	9	"	.... 88%
United Artists, Chicago ($25,200)	9	"	.... 98%
Gary, Boston ($9,000)	8	"	....156%
Orpheum, Omaha ($5,800)	2	"	....158%
Madison, Detroit ($12,900)	10	"	....136%
Fifth Avenue, Seattle ($5,700)	5	"	....163%
Loew's, St. Louis ($8,600)	5	"	....170%
United Artists, Louisville ($6,500)	4	"	....144%
Orpheum, St. Louis ($4,900)	1	"	....143%

TALL STORY (W.B.)

Stanley, Philadelphia ($17,000)	2	"	.... 82%
Ambassador, St. Louis ($8,500)	2	"	....159%
St. Francis, San Francisco ($11,200)	2	"	.... 89%
Omaha, Omaha ($6,500)	1	"	.... 77%
Mary Anderson, Louisville ($6,000)	3	"	....133%
Music Box, Seattle ($4,900)	1	"	....123%
Palace, New York ($23,300)	4	"	....100%
Michigan, Detroit ($18,300)	2	"	.... 96%
Roosevelt, Chicago ($17,800)	2	"	.... 79%
Metropolitan, Boston ($16,800)	1	"	.... 83%

THE Tip-off ON BUSINESS

An Exclusive MOTION PICTURE EXHIBITOR Estimate, based on data assembled by an experienced field staff, and drawn from other industry sources.

Average reported grosses for a preceding 13-week period are used as a comparative. This estimate covers features in more than 300 first-run engagements.

**INDICATES ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR THE SECOND 13 WEEKS OF 1959.

OTHER FIGURES INDICATE ESTIMATED AVERAGE WEEKLY GROSS OF THAT THEATRE FOR LAST 13 WEEKS OF 1959.

TOBY TYLER (BV)

Roosevelt, Chicago ($17,800)	4	"	....104%
Orpheum, St. Louis ($4,900)	4	"	....188%
Fox, San Francisco ($12,000)	2	"	....107%
Viking, Philadelphia ($8,000)	4	"	....123%
Metropolitan, Boston ($16,800)	2	"	....131%
Coliseum, Seattle ($7,000)	3	"	....120%
Rialto, Louisville ($6,600)	3	"	....162%
State, Omaha ($5,900)	4	"	....119%
Madison, Detroit ($12,900)	2	"	....124%

TOUCH OF LARCENY (PAR.)

Esquire, Chicago ($11,800)	5	"	.... 90%
Pageant, St. Louis ($3,700)	3	"	.... 82%
Arcadia, Philadelphia ($10,600)	2	"	.... 70%
T-L Krim, Detroit ($7,200)	2	"	.... 70%
Normandie, New York ($7,300)	3	"	....106%

UNFORGIVEN (UA)

State Lake, Chicago ($23,900)	4	"	.... 85%
Astor, Boston ($9,200)	4	"	....134%
Goldman Philadelphia ($11,700)	4	"	....112%
Loew's, St. Louis ($,8600)	2	"	....134%
Palms, Detroit ($15,4003	2	"	....114%
United Artists, San Francisco ($8,300)	3	"	....129%
Coliseum, Seattle ($7,000)	1	"	....143%
Capitol, New York ($35,300)	4	"	....113%
United Artists, Louisville ($6,500)	1	"	.... 93%

VISIT TO A SMALL PLANET (PAR.)

Roosevelt, Chicago ($17,800)	3	"	....120%
Coliseum, Seattle ($7,000)	2	"	....114%
Michigan, Detroit ($18,300)	2	"	....104%
Kentucky, Loiusville ($6,500)	3	"	.... 65%
Ambassador, St. Louis ($8,500)	2	"	....200%
Paramount, Boston ($12,300)	2	"	....125%
Midtown, Philadelphia ($10,600)	3	"	.... 85%
Golden Gate, San Francisco ($13,700)	3	"	.... 89%

WAKE ME WHEN IT'S OVER (20TH-FOX)

Stanton, Philadelphia ($11,000)	4	"	.... 84%
Fox, St. Louis ($13,600)	1	"	....132%
Fox, Detroit ($14,900)	2	"	.... 97%
Orpheum, Omaha ($5,800)	1	"	....139%
Paramount, Seattle ($7,300)	2	"	.... 83%
Paramount, New York ($33,200)	3	"	.... 94%
Fox, San Francisco ($12,000)	2	"	....100%
Oriental, Chicago ($23,400)	2	"	.... 98%

WHO WAS THAT LADY (COL.)

State-Lake, Chicago ($23,900)	7	"	.... 90%
Orpheum, Boston ($15,400)	5	"	....111%
Randolph, Philadelphia ($9,900)	6	"	....138%
Ambassador, St. Louis ($8,500)	2	"	....206%
Michigan, Detroit ($18,300)	4	"	....126%
Paramount, San Francisco ($13,100)	5	"	....104%
Orpheum, Omaha ($5,800)	2	"	....138%
Rialto, Louisville ($6,600)	3	"	....150%
St. Louis, St. Louis ($12,000)	2	"	....100%
Fifth Avenue, Seattle ($5,700)	1	"	....193%
Criterion, New York ($22,700)	3	"	....182%

NEW ORLEANS

(Continued from page 22)

sponding secretary; and Mrs. Anna Sinopoli, Universal, treasurer. . . . Lillian Yeager, Columbia contract clerk, retired to remain at home to await the arrival of a "blessed event." . . . Floyd Murphy resigned from the Howco sales staff to devote his time to the sale of "Race Reels." . . . Nelson McNaughton is to hold the reins of the newly made over Peacock, which is to operate as an art house.

PHILADELPHIA

Barnard Sackett is holding a festival of French films at his Wayne Avenue Playhouse. . . . The SW Lane held a reserved seat engagement of "Hatikvah" with star Shoshana Damari in person and the Warners' short "Israe'" rounding out the bill. . . . The SW Ardmore, Ardmore, Pa., has scheduled a "Spring Opera Festival" consisting of four opera films shown on Tuesday evenings priced at $3 for the series or $1 each. . . . A well founded rumor persists to the effect that at least 12 anti-trust cases pending in local U.S. District Court are due to be settled within the next week or 10 days.

PITTSBURGH

Paula Kaylor, secretary to Stanley Warner executive Henry Burger, resigned to join her family, who had moved to Washington, D.C., some time ago. . . . Bernie Elinoff, Squirrel Hill manager, arranged a series of tie-ups with the Hoover Company and his current long-run picture "Our Man From Havana." Two radio contests were involved, and giveaway of five Hoover machines, as well as a special matinee showing for Hoover patrons. . . . Another outstanding exploitation tie-up was arranged by U.A. exploiteer Ed Lurie and Penn manager Bill Moclair. This tie-up was with Post-Gazette classified department—and resulted in a total of six days of costless ads—each ad eight columns by three inches and at the top of the page. Ad carried large display for picture and theatre, as well as illustration. All it cost theatre was passes. . . . Jane Fonda, daughter of film-and-stage star Henry Fonda, was in doing the publicity rounds on behalf of her first picture, Josh Logan's Warner Bros. release, "Tall Story." Picture was current at downtown Stanley. Highlight of her visit was her appearance as "Queen of the Easter Pageant," annual event promoted by the Golden Triangle Association. . . . Kip Smiley, sales manager at Gene Jacobs' Paramount exchange, resigned to return to Cincinnati, where he will re-enter the real estate business. . . . Helen Sikorski, who was on the National Screen Service staff for many years, is returning this summer. . . . Booker Josephine Beck celebrated her 20th anniversary with NSS, and was thrilled to receive a personal letter from president Herman Robbins. . . . John Warren has reopened his roller-skating rink, adjoining his Skyline Drive-In at New Castle. . . . John Muller has re-opened the Latonia, Oil City, for week-end operation.

ST. LOUIS

Ciro Pedrucci, vice president, Frisina Amusement Company, was hospitalized at Springfield, Ill., with a heart attack . . . Hazel Hildenbrand, Universal file clerk, collapsed at work apparently from food poisoning . . . Rose Hearle, office manager, Columbia, for more than 26 years has retired. She has been cessfully tried to beat open a large safe in . . . Area drive-ins were reopening, most of the starts being postponed due to the bad weather of last month . . . Burglars unsuccessfully tried to beat open a large safe in the office of Victory Amusement Company, Collinsville, Ill. . . . Kerasotes Theatres, Springfield, Ill., purchased the Strand, Tuscola, Ill., and the Tuscola Drive-In from George Barber who is retiring from theatre business . . . The State, Moberly, Mo., was reopened by Louis M. Sosna . . . Gene Kincaid, manager, Kennedy, Kirksville, Mo., and Jerry Wise, manager Devraw, Brookfield, Mo., suffered injuries in an automobile accident . . . Victoria Bono, cashier, Loew's State, was held up in back of the theatre; but the purse snatcher was captured. . . . The Amythis has reopened under the management of Mort S. Silvers.



SALT LAKE CITY

Eric Johnston, president, MPAA, gave the fourth annual Milton Bennion Memorial Foundation lecture at the University of Utah. He also spoke to the Salt Lake City Rotary Club. . . . Mrs. Charles L. Walker, wife of the veteran film official who was branch manager for 20th-Fox here for many years, and since a recent heart attack a buyer and booker here, received an Achievement Award for her significant achievements in providing handicapped children with recreational and educational opportunities at the Jewish Community Center by the local chapter of B'nai B'rith. . . . Helen Garrity Yorke, formerly with Intermountain Theatres, Inc., in the publicity department and now with 20th-Fox was in directing publicity for the current showing of "Can-Can", Villa. . . . Erick C. Peterson, owner-operator, Motor-Vu Drive-In, was seated as president of the Mountain States Theatres Association. He succeeds J. N. Krier. . . . Realty transactions totaling over a million dollars and involving key properties in the vicinity of Second South and State Streets, including the Gem theatre, were completed by Zion's Securities Corporation. . . . Daniel H. Leahy, advertising artist with Gollham Advertising Agency for 29 years, died.

SAN ANTONIO

John Goodwin has taken over operation of the Ford, at Rankin, Tex., and has announced that the theatre will be remodeled, seats and equipment repaired, and the Ford repainted. Goodwin was named manager by H. Ford Taylor, builder of the Ford, who has taken over active operation of the theatre after having sold it to L. D. Sipes and Vernon Black about four years ago. . . . The Sky-Vue Drive-In at Lockhart, Tex., has been reopened for the season. . . . Purchase of the Red River Drive-In, Texarkana, by Houck and Powers Theatres has been announced by L. D. Powers. The new owners have closed the drive-in for remodeling and redecorating. . . . The Live Oak Drive-In has been reopened for the new 1960 season at George West, Tex. . . . J. D. McCain is taking over the management of the Leon, hardtop, and the Graham Drive-In at Graham, Tex. The former manager, Alvie Smith, will continue with Frontier Theatres at San Saba, Tex. . . . Don Furman, assistant, Rialto, Denison, Tex., has been named manager, Park Drive-In, Abilene, Tex.

SEATTLE

An attempted holdup of the Music Hall ended in failure when the cashier pressed a buzzer which warned the doorman and manager. They converged on the bandit and held him for police who were called by the cashier. Ironically, practically the entire episode was captured on film as an amateur film unit was nearby taking pictures. They turned their cameras on the real-life drama and filmed the subduing of the would-be holdup man.

WASHINGTON, D.C.

The Craig, Craigsville, Va., closed. . . . Reopening were the Emporia Drive-in, Empiria, Va.; Kent Drive-in, Dover, Del.; Diamond State Drive-in, Felton, Del.; Highland Drive-in, Blue Grass, Va.; Craig Drive-in, Craigsville, Va.; Golden Gate Drive-in, Amelia, Va.; and Hiway Drive-in, Kenbridge, Va. . . . The SW Avalon closed for renovations including new carpet, new screen, new drapes, etc., and will reopen May 27.

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New Coca-Cola Dispenser, Promotion *Page 34*

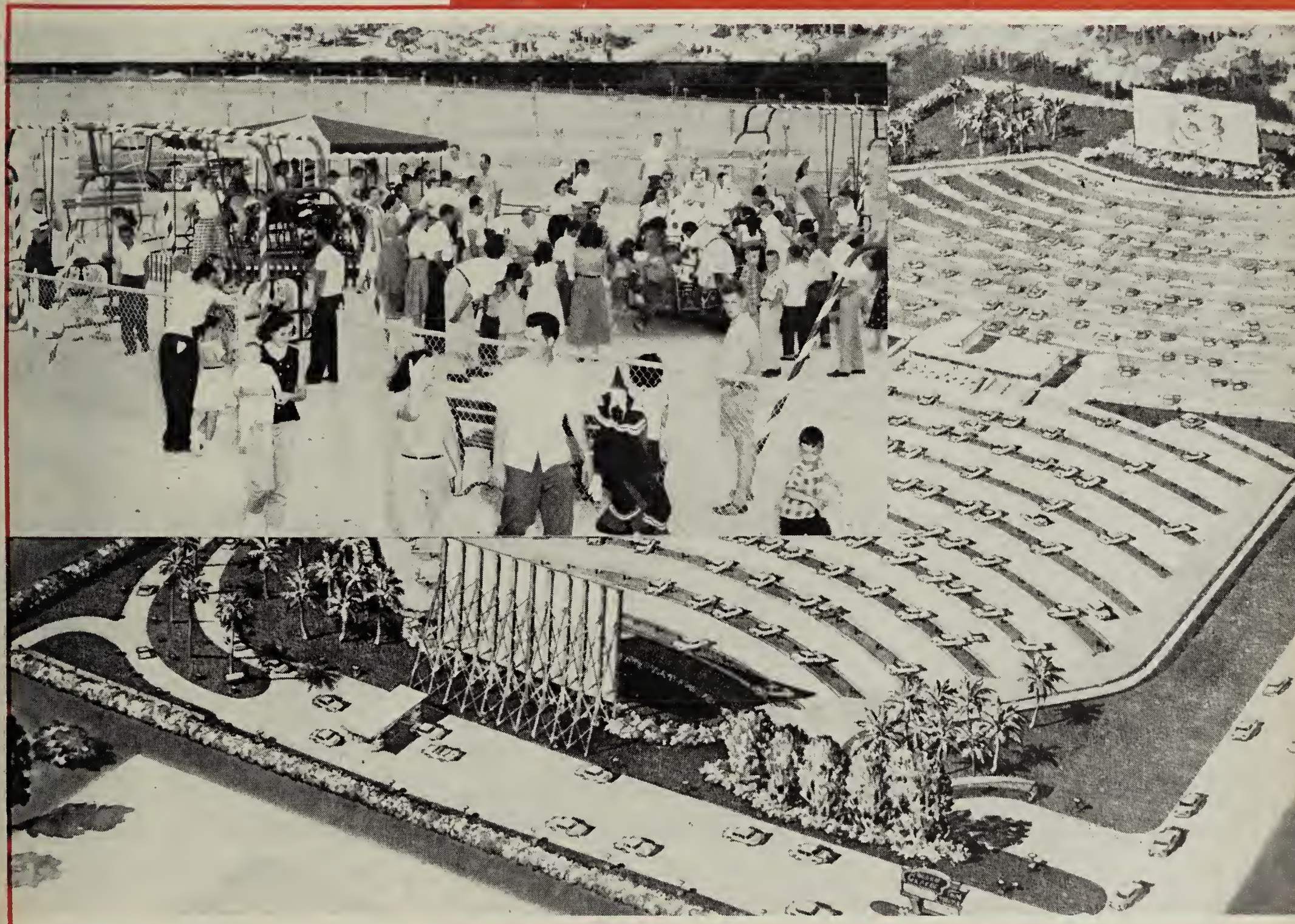
Promotion-Of-The-Month *Page 36*

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PHYSICAL THEATRE • EXTRA PROFITS



DRIVE-IN PLAYGROUNDS are an important and integral part of theatre operation. Playgrounds not only attract the children, but the adults as well. For adults they provide a place where the children can amuse themselves in a safe outdoor setting, a reason for bringing the entire family to the theatre. For more information on drive-in playgrounds, see page 29.

Volume 15 Number 5
May 18, 1960

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section devoted to theatre refreshment operations and managements.



FREE SALES AIDS TO BOOST PROFITS!

Boost profits at your refreshment stand with these pre-tested sales aids...all yours FREE from The Coca-Cola Company

1 FREE! Mobile Popcorn Displays! Continually in motion, to catch your customers' eyes for your biggest profit makers—popcorn and Coca-Cola!

2 FREE! Illuminated Ledge Signs! Eye-catching, sales-building ledge signs, 3 ft. long, and fully illuminated! Space on right for your own sales message!

3 FREE! Musical Tapes . . . to take advantage of the profit-laden pre-show and intermission periods. 1-hr. of recorded hit tunes plus 2—15 min. segments, with appetizing sell on your food items. Issued monthly.

4 FREE! Survey of Your Beverage Dispensing Equipment! When the survey is completed, you are furnished a *personalized* report on how to improve your service and profit!

To order your sales aids, see your representative for Coca-Cola or write: Mgr., Theater and Concessions, Fountain Sales Dept., The Coca-Cola Company, P. O. Drawer 1734, Atlanta 1, Ga.

ANOTHER EXAMPLE OF THE YEAR-ROUND MERCHANDISING SUPPORT YOU RECEIVE FROM THE COCA-COLA COMPANY.

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EDITORIAL

A Little Paint Goes A Long Way

Active theatremen are the ones who make our industry the greatest form of American entertainment. Activity in many ways makes the theatre a place where the public may enjoy the best form of entertainment. But the public will not patronize a theatre that is not in itself inviting—that does not have "public appeal."

Public appeal may be given in many different ways, but when it concerns the physical aspects of the theatre, it boils down to just one thing—comfort. The patron wants physical comfort when he goes to see a motion picture. This includes eye-pleasing decor of the interior and attractive appearance of the exterior. The front of the theatre is the first thing that the public becomes aware of when going to a movie.

Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, recently gave members some excellent advice in their bi-monthly bulletin. Prickett told theatremen to begin to put more appeal into their houses. Realizing the costs involved for renovations and remodeling, Prickett recommended the following:

"As you well know," he said, "it is the custom of our cities, towns, and neighborhoods to have a campaign to 'paint up—clean up' in the spring. To this end, we suggest that every theatre owner in the state, whether it be drive-in or roof theatre, participate in these drives. If you do no more than paint your box-office, if not the outside then the interior or your poster frames or your entrance doors, you will find that you will get excellent response from the community at large.

"Even taking a hose and cleaning the sidewalk and the pavement in the no-parking area in front of the theatre will make that area look much better. Remember, this is the year we are going to do business, so initiate a little extra activity to help encourage new business.

"Let us repeat that no theatre is too poor to buy a quart of paint and a twenty-five cent brush and apply a few coats to the front of the theatre. While driving through the state during the past few weeks, I found that the attraction boards, the advertising frames, the removable letters and the exterior and/or interior of the box-offices could, in almost every case, have stood a coat of paint."

Prickett's advice should be heeded carefully, for it is the most practical way of creating interest in continued patronage. The cost of materials is negligible when compared with the potential profit that a coat of paint can give through increased attendance.

The movie-goer of today is not satisfied with a drab theatre. He wants his theatre to be a place where he can "spend an evening out" with maximum pleasure. That little coat of paint can mean a new interest in the theatre—the first attraction for increased and continued patronage.

A little paint goes a long way.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.



Yes, your sticking your neck out when you publicize "Big Attraction" features, and get 'em waiting in line, . . . 'cause when crowds pack your house and have to endure the punishment of worn, torn, lumpy seats, you've brought in MORE customers to witness your neglect!

Don't! You don't have to! Just give us a few minutes to help!

NOW AVAILABLE

The NEW "VINYL-foam" SEAT CUSHION

More durable, more comfortable, safer! Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

WRITE, WIRE OR PHONE ALPINE 5-8459

MANUFACTURERS
Foam Rubber & Spring Cushions, back and seat covers.

DISTRIBUTORS
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MASSEY SEATING CO.
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Changeable Letters
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The new CAPITOL

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90%

OF BROADWAY'S LEADING MOTION PICTURE THEATRES HAVE RE-EQUIPPED WITH...

ASHCRAFT *Projection Lamps*

WHY?...

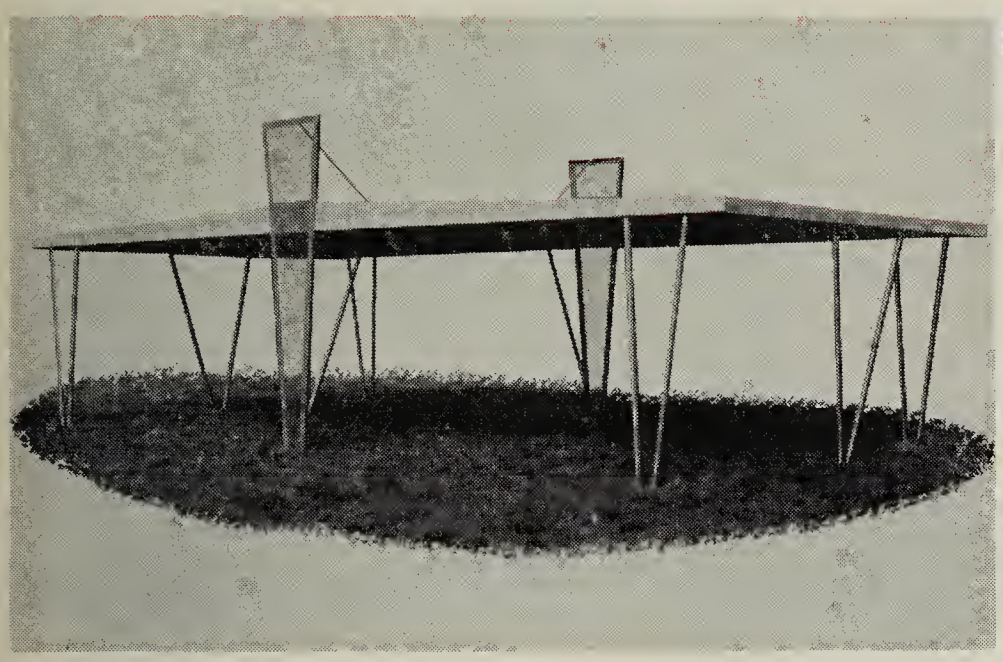
because there is nothing to compare with

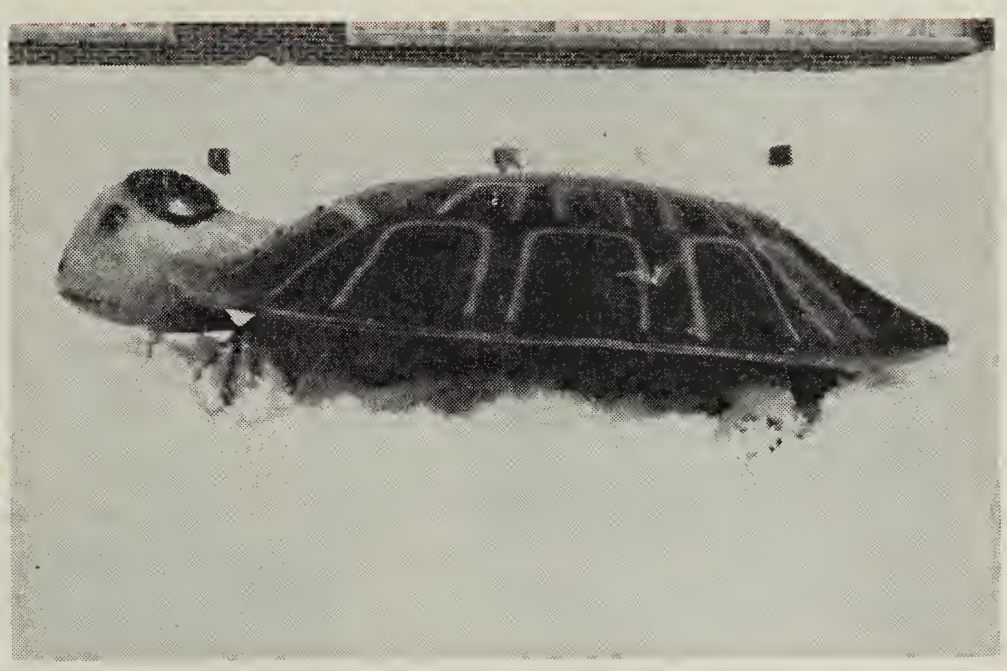
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Miracle Uses Fiber Glass For Playground Equipment





The Miracle Equipment Company, manufacturers of playground equipment for all types of recreation areas, has begun extensively to use fiber glass in the manufacture of its products. The use of this material has greatly cut maintenance costs, and provides maximum safety for the children—no sharp or rusty cutting edges.

"New playground equipment items are doing much to enhance the drive-in theatres' popularity," Claude Ahrens, Miracle president, said. "Drive-in theatre playgrounds should supply the recreation that the average family cannot afford," Aherns said, "and that means drive-ins must be equipped with more than just a swing, see-saw and sandbox, which are standard items in most backyards these days."

Miracle Equipment Company has recently introduced several items for the drive-in theatre. A much needed item the company designed this year is a low-cost Playground Shelter. "When its raining any shelter is welcome," Aherns said, "but people won't wait for a rain before they use this attractive shelter." The unit provides cover for twelve eight-inch tables, seating approximately 120 persons.

The shelter's roof is fabricated with 22 gauge steel roof deck, which is supported by eight pairs of 2⅜-inches O.D. steel pipe. Two expanded metal pylons enhance the attractiveness of this unit. Ahrens believes that people like to picnic in a sheltered area, and this will give them the opportunity to do so at their favorite drive-in theatre. "At the park, trees provide a type of shelter," Aherns said, "but since trees are impractical at a drive-in, some type of shelter must be provided."

Top left photo shows the new Miracle playground shelter. The shelter can provide coverage for an estimated 120 persons seated comfortably at 12 picnic tables. Claude Ahrens, president, Miracle Equipment Company, said the shelter would enhance drive-in play areas by providing all-weather participtaion for children. Top right photo shows Miracle's new fiber glass turtle in school playground area. The turtle provides maximum play opportunities for children, since they can easily climb over it with little chance of being injured due

PHYSICAL THEATRE

Vol. 15, No. 5 May 18, 1960

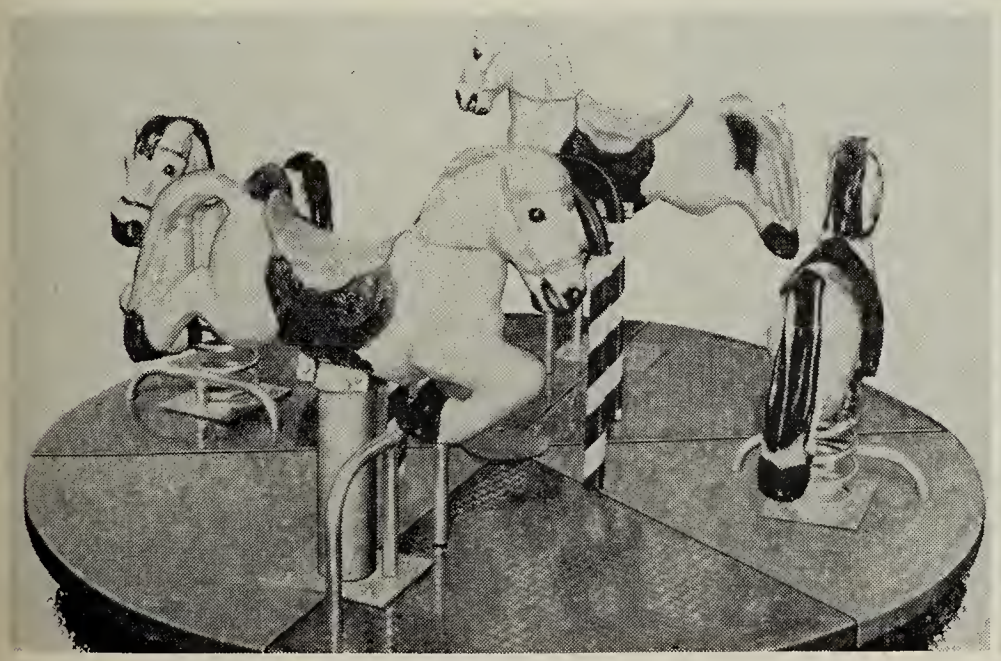
to a fall. The fiber glass construction provides easy maintenance and extra durability. Bottom left photo shows fiber glass constructed ponies for safe and durable playground equipment. Miracle Equipment Company is presently constructing many play-area materials with fiber glass to insure minimum sharp or rusty edges on their equipment. Bottom right photo shows Miracle Trail Blazer, a new slide constructed almost entirely of fiber glass. The slide provides added safety for users with the steps in the front, utilizing part of the slide as a guard rail.

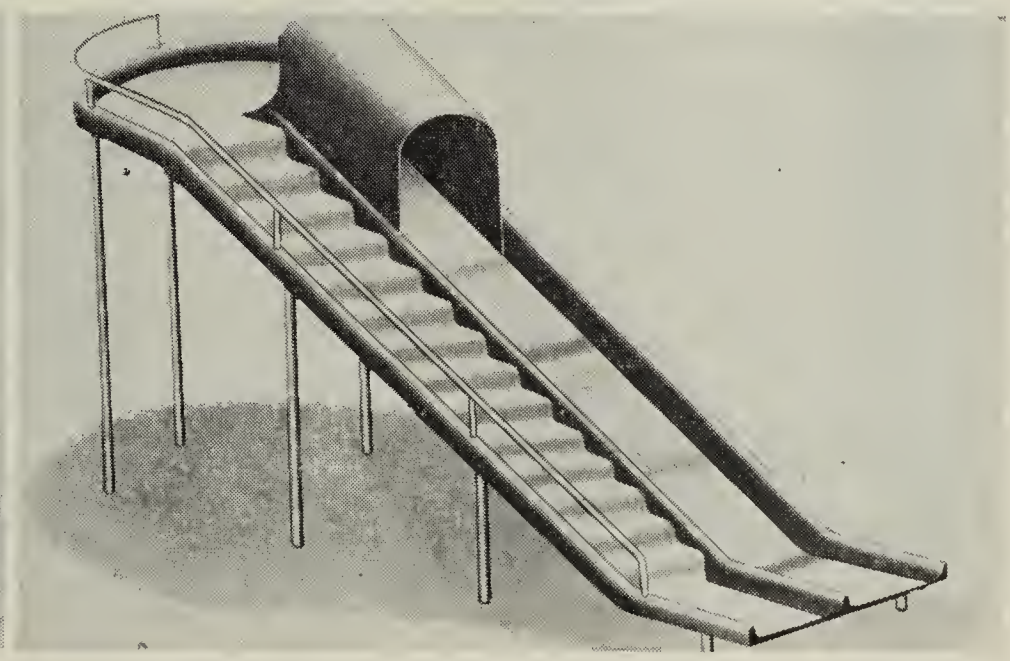
New uses for fiber glass in the manufacturing of playground equipment are also being developed by Miracle Equipment Company. The latest addition to the company's line is a colorful fiber glass turtle for children to play on with little chance of dangerous falls. The turtle is completely molded of fiber glass and can be permanently installed. This type of unit provides fun for the youngest members of the playground set.

Fiber glass ponies are also appearing on many of Miracle's playground whirls and swing sets in place of hand rails and belt seats. "By giving the child a pony to ride," Aherns said, "he will be content for a much longer period of time."

Another new fiber glass item is the Miracle Trail Blazer, a slide entirely fabricated of fiber glass, except for the pipe supports, step treads, and stainless steel bedway.

Fiber glass now plays an important part of the manufacture of safe, durable playground equipment, and, according to Ahrens, it will play a major role in the development of future Miracle products.





NTS Makes New Arc Lamp Available

A ventilating system which attains a new high in efficiency and a water cooled carbon contact that promises to be practically trouble-free are features of the new 1960 model Constellation projection arc lamp, just announced by National Theatre Supply.

Designed for quick adaptability to the projection of both 35 and 70mm film widths, the new 165 ampere Constellation utilizes 70 percent more air to keep the entire lamp-



house assembly at least 30 degrees cooler than other lamps. The complete change of air effected twelve times a minute, instantly withdraws any smoke and soot which heretofore would have settled on the mirror. A volume of air 100 percent greater than that of previous lamps is so directed over both surfaces of the cold type reflectors as to result in a uniform temperature over the entire mirror, reducing thermal stresses that could cause reflector failure.

With the height of the new Constellation reduced by 25 percent, installation is easily made in low ceiling projection rooms, and without the need of revamping the existing exhaust systems which have worked efficiently with arc operating at 90 amperes or above.

Free acting, practically frictionless bearings have been designed for greatly reducing maintenance costs.

The new Flow-Tite water cooled heavy duty pure silver carbon contact is standard equipment. Of greatly simplified design it employs a fully enclosed single piece water conducting tube for each contact which requires no water connections at the carbon contact, and no flexible conduit or welded or clamped joints which might be subject to breakage or leakage.

The spot is shaped to the exact dimensions of the aperture being used by means of a high quality light expander lens which makes for much greater screen lighting efficiency than would be possible if a wasteful round spot of adequate size were projected.

Accommodating a full 20-inch trim of 13.6 positive carbon, the Constellation can project one double reel of film more than can be run on lamps which cannot accommodate this economical trim. The feed control can be set to burn the desired number of inches of carbon per hour from 7 to 22. Both carbons are advanced as they are consumed by means of separate Bodine geared head motors which are controlled by a single adjustment.

The integrated automatic arc position control system maintains a uniform arc gap length with the crater accurately held at the focal point of the mirror.

Without constant attention from the projectionist a screen light of constant intensity and color is automatically maintained and

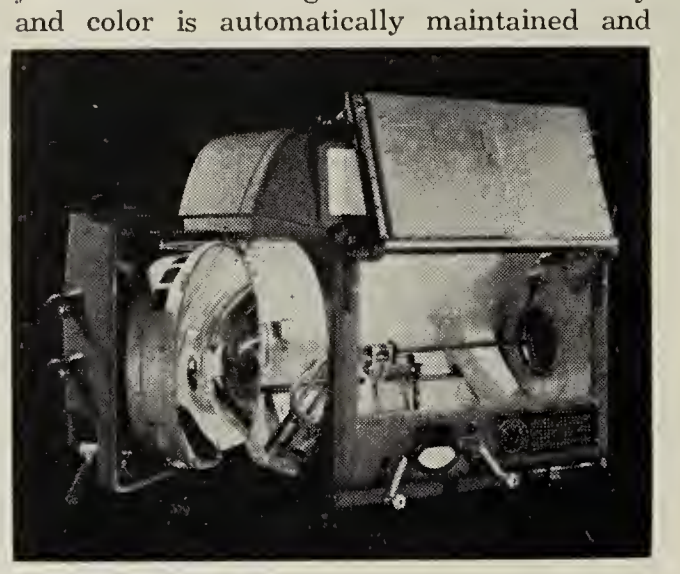


Photo shows side view of open Constellation 170, now available from National Theatre Supply Company.

the system even need not be reset when the range of lamp operation is changed, or when changing from 35 to 70mm projection.

The arc can be shifted for the quality of screen light desired without disturbing the relative carbon positions or the equilibrium of the arc, inasmuch as the entire burner assembly is movable in relation to the reflector.

The rear door swings out of the way to facilitate retrimming and permits easy cleaning of the lamphouse and integrated reflector.

70mm In Nairobi, Africa

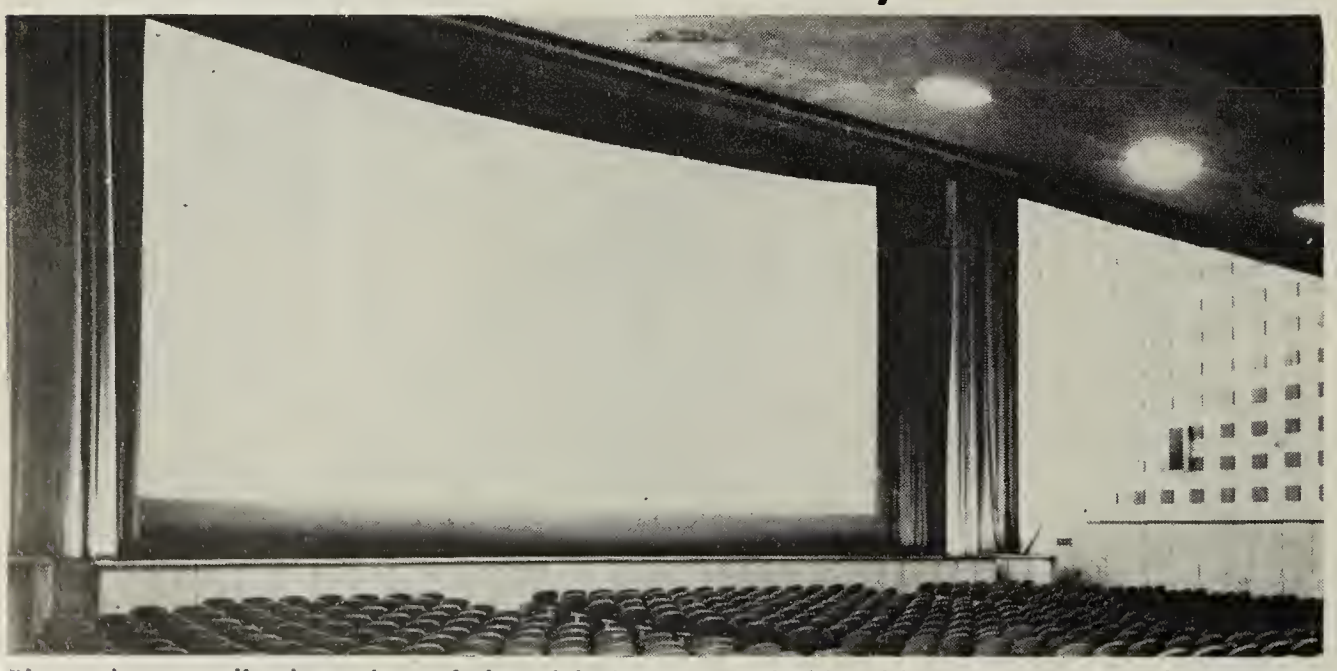


Photo shows auditorium view of the 20th Century, Nairobi, Africa. Theatre recently installed Cinemeccanica 70/35mm Multi-Purpose projection equipment. G. B. Kalee Division of Rank Precision Industries, Ltd., made the installation.



Karen Stefanee, film star, cuts the 70mm ribbon to open the exhibit area of the 87th Convention of the Society of Motion Picture and Television Engineers in Los Angeles. President Norwood Simmons, local arrangements chairman Robert Hufford, convention vice-president Reid H. Ray, and exhibits chairman Harry Teitlebaum stand by to view the new equipment exhibit

Seven Companies Participate In SMPTE West Coast Confab

Seven companies took part in an Equipment Papers and Demonstrations session on May 4 at the 87th Convention of the Society of Motion Picture and Television Engineers.

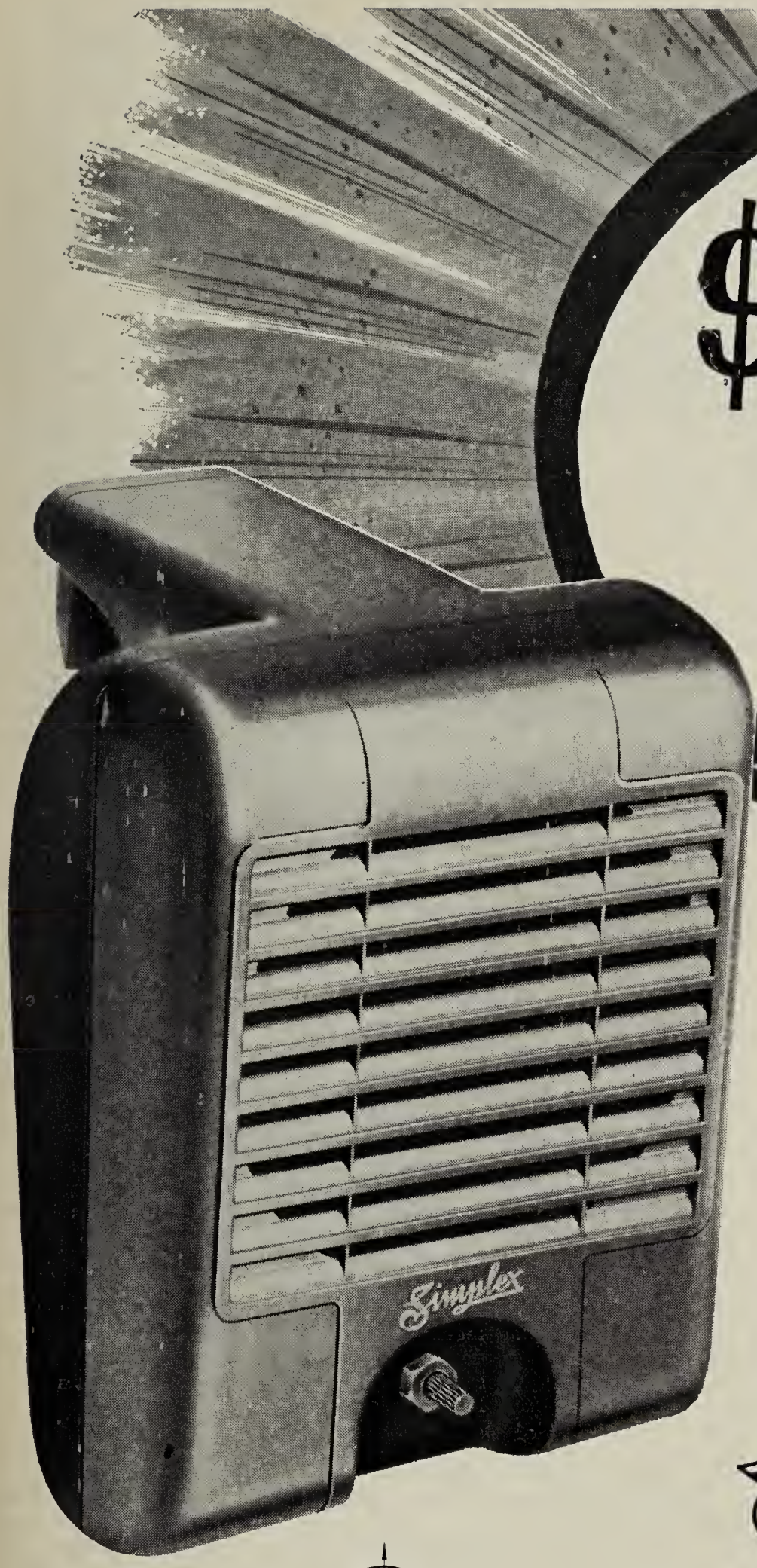
The session, at which exhibitors presented descriptions and demonstrations of their newest pieces of equipment, included the following companies: Bell & Howell Co., showing the new JM Printer; Florman & Babb, Inc., the F. & B. Mite Nickel Cadmium Batteries and Power Supplies With Transistorized Inverters; Hollywood Film Co., HFC 16mm Hot Splicer; Mole-Richardson Co., Special Effect Equipment — Cobweb Spinner, Fogmakers, 18-in. Windmaker; Ryder Sound Services, Inc., The New Perfectone and Accessories, the Ryder Sync Camera Drive, and the Ryder Transistorized Inverters; S. O. S. Cinema Supply Corp., Time-Delay Unit for Motion-Picture Printers, and Traid Corp., AUTOMAX — 35mm Data Recording Camera.

New Projection Process Purchased By Allied TV Films

Purchase from C. V. Whitney of a revolutionary process, known as Project X, that photographs and projects motion pictures over a full 360-degree viewing angle was announced by Philip Nasser, vice-president and head of production, Allied Television Film Corp.

Originally conceived by Merian C. Cooper and Whitney, the new process has been under development for several years. While hemispheric projection systems have been developed in the past, the unique exclusive feature of the Whitney system is that the lens complex attaches to any standard camera and a single standard projector. The system requires a hemispheric screen in the shape of an inverted dome. Whitney has negotiated with Henry Kaiser interests regarding a variation of Kaiser's aluminum portable dome.

"It is our intention," Nasser said, "not only to issue franchises for the process to top film makers, but to produce pictures ourselves specifically designed for hemispheric projection. We feel that specialty presentation of motion pictures is the most effective way in which the theatrical film medium can compete with other forms of entertainment."



$5.98*

Now buys the finest Drive-In Speaker ever made...

Simplex

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SPEAKER

Advanced features make Simplex in-a-car speakers your best buy! Superb sound . . . weather-proof . . . tamper-proof . . . long lasting. Order from your nearest National Theatre Supply branch for *fast delivery!*

N.T.S

NATIONAL THEATRE SUPPLY COMPANY

BRANCHES COAST TO COAST

GP

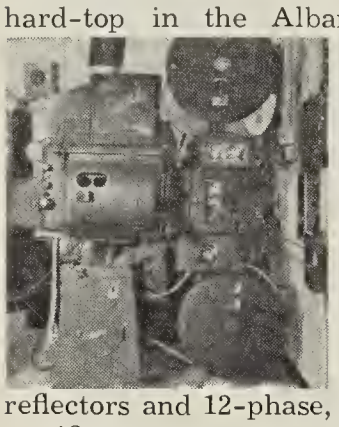
* Unpointed speoker with straight cord
Painted and koiled kard madels available

Hellman Theatre Opens



Hellman Enterprises recently opened a 1,050-seat house in Albany which includes all the latest equipment for patron convenience and outstanding projection and sound.

The theatre, named for the late Harry Hellman, is a true tribute to the pioneer Albany exhibitor. With a coffee lounge, 500-car capacity parking lot, dual boxoffices, modern concession stand, and private viewing room the Hellman becomes the most outstanding hard-top in the Albany-Schenectady-Troy area.



At a cost of $500,000 Neil Hellman has provided his patrons with outstanding reproduction for all films. Century 70/35-mm projectors with Ashcraft Super Cinex arc lamps are used. Also BalCold reflectors and 12-phase, 165 ampere Selenium rectifiers.

Seven channel Ampex sound equipment for optical and magnetic reproduction was also installed, in conjunction with Century optical and magnetic reproducers. Altec Lansing speakers complement the installation. RCA special effect speakers are also used, with an RCA public address system.

A specially designed 52-feet wall-to-wall Hurley screen was installed. The Hurley screen is a lenticular matte white, perforated for sound.

Bausch & Lomb lenses are used for all film reproduction. Neumade rewind equipment is also used. Capitol Motion Picture Supply Company provided the equipment.

The auditorium is equipped with lounge type relax-reclining seats, with wide spacing. All seats are fully upholstered. Each seat is said to be excellent because of the specially designed wall-to-wall screen and the eight degree angle of projection. Eight stage speakers and 14 wall horns envelope the entire auditorium in stereophonic sound.

The new Hellman has a potential audience of 500,000 from the tri-city area. It is located near $100,000 New York State camp site and two new shopping centers. The Thruway Motel, owned by Hellman Enterprises, is adjacent to the luxurious theatre.

Neil Hellman said that he is so enthused about the theatre that he intends to build two near the $100,000 New York State camp site.

M&R To Complete New Chicago Theatre

Construction of the first movie theatre to be built in the Chicagoland area in the last decade, the $1,500,000 Old Orchard Theatre in suburban Skokie, was announced by Raymond J. Marks and Martin G. Rosenfield, owners of the M & R Amusement Companies.

The theatre, seating 1,700 persons, will be constructed on a vacant seven-acre $450,000 site at 9400 Skokie Boulevard, just south of the Old Orchard Shopping Center in the suburb. Its parking area will accommodate 900 autos. The building itself will cover a total of 25,000 square feet, and will be 223 feet long and 105 feet wide.

Marks and Rosenfield said the unique design of the theatre will permit a 60-foot-wide, 25-foot-tall screen, the largest in the Chicagoland area. The building's sawtooth design will raise the structure's roof from a height of 20 feet at the front to 40 feet at the rear in a series of ten architectural step-ups.

Its architecture, they pointed out, is a new concept in indoor theatres, influenced by the suburban way of life and keyed to automotive transportation. The theatre will be surrounded on three sides by driving lanes and the driveway approaches will be protected by broad canopies.

The theatre was designed by Sidney A. Morris & Associates, architects and engineers. The general contractor is the S. N. Robbins Company. Completion has been scheduled by Labor Day.

The owners said the Skokie location was chosen because of the tremendous demand for motion pictures caused by the mushrooming growth of the north and northwest suburbs. They said the design and decor of the Old Orchard will blend with the nearby shopping center.

The unusual theatre will have white interior and exterior brick, accented by rough-hewn natural wood decoration; a sunken rock garden, and patio coffee lounge highlighting a sixty-foot circular lobby; a free public check-room, and 125 tons of special air-conditioning equipment.

It is believed to be the first building of its kind in the Chicago area designed to use a gas-fired warm air heating system.

Another special feature of the brick and reinforced concrete building will be its clear-span roof built of Crest pre-stressed single-T concrete sections. This is the first time this roof system has been included in a theatre design in the Chicago area, the owners said. The roof provides a high fire resistance quality as well as greater safety factors.

Cooper Foundation To Erect 900-Seat Theatre In Denver

The Cooper Foundation and the Cooper Foundation Theatres in Lincoln, Neb., announced plans for construction of a $1-million theatre in Denver for exclusive showing of Cinerama films.

The theatre, which is to be circular, will be located adjacent to the site of a new bowling and recreation center planned for the Glendale area. Construction is scheduled to begin this spring.

Plans include a 900-person seating capacity, and a parking space for 350 cars.

Alignment Kit Available From Research Council

From experience gathered in contacting theatres during the theatre liaison program, and due to further efforts in their laboratories, the Research Council has developed a new set of tools for projector alignment which is now available in kit form, directly from the Motion Picture Research Council in Hollywood, California.

This Kit contains two new tools which will aid projectionists in lining up their projectors, and improve the light efficiency and picture quality of motion pictures as presented in theatres. The tools included are:

(1) A film path gauge to mechanically line up the fixed guide roller, the guide rails, and the narrow-tooth intermittent sprocket.

(2) An optical alignmnent tool to position the carbon arc and the mirror on the optical axis of the projection lens.

(3) Sufficient footage of 35mm all purpose projector alignment film to make from two to three loops depending on the type of projector. The film is used in conjunction with the alignment tool to center the image on the film on the optical axis.

Instructions for the proper use of these tools in the alignment kit are enclosed with each order. The tool kit and its shipping container are shown in the photo. In brief, the above listed items serve the following purpose.

The film path gauge (see foreground of the photo) is a precision tool to mechanically align the fixed guide roller, the guide rails, and the teeth of the intermittent sprocket, and can be inserted in the aperture of any projector having narrow teeth intermittent sprockets. If the tool has been properly used, the entire film path is perfectly aligned



mechanically and no cupping of film or damage to perforations will result. This results in better focus, steadier pictures and longer release print life.

The optical alignment tool, (also shown in the photo) is used to align the illumination system with the optical axis of the lens, and together with the projector alignment film allows the proper orientation of the projector with the center of the screen. One of the outstanding features of this tool is that it can be used with the projector in full operation, that is, the arc burning, the dowser open, and the projector running. As outlined in more detail in the illustrated instructions, this tool is inserted in the projector in place of the lens. Since an adjustable observation mirror is provided with the alignment tool, all alignment operations can be made from the projectionists usual working position.

When the checking of the projector with the optical alignment tool has been completed and the projector threaded with the alignment film, as also supplied in the kit, the tool can be removed from the projector and the lens inserted. Since the line up film has vernier scales on the top and bottom as well as both sides of its target, it is now possible to center both the film and projector accurately within the screen masking.

Announcing

The New 1960

CONSTELLATION "170" PROJECTION ARC LAMP

for both 35 mm and 70 mm film widths!



Ventilating system utilizes 70% more air—a complete change 12 times a minute. Keeps entire lamphouse 30 degrees cooler than other high powered lamps. Instantly withdraws any smoke or soot which heretofore settled on the mirror. Cold type reflector is cooled by twice as much air as used in other lamps. Both front and rear surfaces kept at a uniform temperature to reduce thermal stresses that might cause reflector failure.

Heavy duty pure silver carbon contacts are standard. Simplified trouble-free Flow-Tite water cooling system employs fully enclosed single-piece water conducting tube for each contact. No water connections at the contact, no flexible conduit, no welded or clamped joints to break or leak.

25% less height makes installation easy in low-ceilinged projection rooms, no need to revamp existing exhaust systems which have worked efficiently with arcs operating at 90 amperes or above.

Light expander lens shapes the spot to the exact dimensions of the aperture being used, thereby eliminating the light waste of a round spot of adequate size.

Accommodates a full 20-inch trim of 13.6 mm positive carbon. Projects one double reel more than lamps which cannot burn this length trim. The feed control can be set to burn the desired number of inches of carbon per hour from 7 to 22. Both carbons are advanced as consumed by means of separate geared head motors controlled by a single adjustment.

Integrated automatic arc position control system maintains a uniform arc gap length with the crater accurately held at the focal point of the reflector. A screen light of constant intensity and color is automatically maintained without constant attention from the projectionist and the system need not be reset even when the range of the lamp operation is changed, or when changing from 35 mm to 70 mm projection. The arc can be shifted for the quality of screen light desired without disturbing the relative carbon positions or the equilibrium of the arc, inasmuch as the entire burner assembly is movable in relation to the reflector.

The rear door swings out of the way to facilitate retrimming and permits easy cleaning of the lamphouse and integrated reflector.

National also offers six other models in projection lamps for meeting the needs of all size theatres.

SEE NATIONAL TODAY!

NATIONAL THEATRE SUPPLY

A GENERAL PRECISION COMPANY

NATIONAL THEATRE SUPPLY COMPANY

Branches Coast to Coast

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

LEE LAPENSOHN, *Editor*

May 18, 1960

Coca-Cola Dispenser, Promotion

The 1960 Director



Buttoning up its successes with the Dole Citation, the Selmix Regent, and every other dispenser it has ever introduced in its usual giant step forward, the Fountain Sales Department of The Coca-Cola Company recently launched the new Dole Director Dispenser at The Lotos Club in New York.

The Dole Director is a triple drink dispenser in one package. Its multi-drink faculties allows it to dispense Coca-Cola and two other beverages which can be carbonated or non-carbonated as needed.

An articulate salesman, it serves as a striking point-of-purchase advertising display. Both ends are illuminated and provide space to merchandise Coke and food, Coke and popcorn, and other food items in accordance with the type of outlet. The full-color transparency inserts, located at each end of the dispenser, are planned to depict appetizing arrangements of Coke and related items to attract customers and increase sales. A sheet of transparent Plexiglas in front of the color transparency protects it. The changeable end panels can be removed to tie in with changes in advertising or promotion themes. The illumination is supplied by standard size fluorescent tubes.

A three drink, self-contained, mechanically refrigerated dispenser, The Dole Director takes up no more space than a cash register. Its mechanical refrigeration utilizes a ⅓ hp compressor with a hermetically sealed refrigeration system, eliminating the need for ice in the dispenser

The quality control of The Coca-Cola Company is insured through an accurate system of built-in Dole valves which control just the right amount of syrup and carbonation to give a uniformly mixed drink time after time, assuring full profit on every gallon of syrup the dealer sells

Its compactness is unique. Each of the three syrup tanks holds 1⅛ gallons . . . additional capacity can be obtained during extra peak periods with optional reserve tanks that cut in when needed.

Design of the Director represented a challenge to the industrial design firm of Hodgman-Bourke, Inc. who created it. This dispenser had to be mechanically refrigerated and electrically lighted as well as provide storage and mixing facilities for three syrups.

The compressor and blower for the refrigeration unit in the dispenser is similar to the units found in a home refrigerator, but "Miniaturized." The dispenser is only 26 inches high, 19 inches wide, and 24 inches deep. Air is drawn in through a grill work of perforated, stainless steel around the base and blown out through the top, cooling the condenser in the top of the unit as it is blown out.



Photo shows Charlie Okun and Charlie Bourdelais, Coca-Cola national theatre representatives, inspecting the new Director drink dispenser.

The initial development of this dispenser began in 1952. In 1956 the first unit was built, utilizing a cast aluminum heat exchange. In 1957, the first working model was built and in August of 1957 a half dozen dispensers were placed in outlets around the country.

The dispenser was designed at the same time as the Dole Citation by Clare Hodgman, hence, the family resemblance to the rest of the Pacemaker series. The dispenser was engineered and developed by the engineering department of The Coca-Cola Company in conjunction with the Dole Valve Company, who have manufactured dispensers for The Coca-Cola Company since 1936.

As Coca-Cola continues to set the pace, one of the company's most recent successes has been merchandising Coca-Cola with ice-cream. In 1959 this was tested with a point of sale promotion. Now, in 1960, a hard hitting campaign is planned with this warm weather profit maker—"Float with Coke."

"Float with Coke" is a natural for dealers, one of the biggest reasons why it is receiving so much play this year. Although it has been pointed out that the ice-cream soda has nearly priced itself out of the market—yet—there is an enormous market for consumers with a taste for ice-cream sodas. Because Coke with ice-cream produces a similar taste sensation and is usually priced less than a quality ice-cream soda, it is important to The Coca-Cola Company and to its dealers who are seeking a low food cost replacement for the ice-cream soda.

Sales figures from last year's promotion indicate advertising floats with Coca-Cola is a real sales winner . . . so the accelerated promotion activities this year should see an active cash register for any dealer who participates in the promotion.

The campaign in 1960 will be supported through spectacular painted bulletins with over 300,000,000 consumer impressions. Also, illuminated photo murals in key transportation terminals will be used. Strong consumer and trade advertising is scheduled to support this campaign.

Point of sale material will also be made available to retailers to fully capitalize on this popular related item promotion—the 1960 campaign of floats with Coke.

Floating ice-cream in Coca-Cola offers many lures to the dealer because it is easy to prepare, easy to promote and created to increase sales of both Coke and ice-cream for bigger dealer profits. This is a promotion that is test-true and likely to be a phenomenal depth success in 1960 as well as thereafter.



NATIONAL REJECTORS –
THE RECOGNIZED LEADER
IN COIN HANDLING
EQUIPMENT FOR OVER
25 YEARS



Our Speciality: Quality Products Backed by Service

FOR 25 YEARS, since the very start of the vending industry, manufacturers and operators have learned to rely on National's vast experience and nationwide coverage for help with their coin handling problems. They know that when they ask the man from National, service and assistance are prompt, capable and courteous. You can count on this same service anytime . . . anywhere.

CALL THE MAN FROM NATIONAL

NRI
NATIONAL REJECTORS, INC.

FACTORIES: ST. LOUIS, MO. – HAMBURG, GERMANY

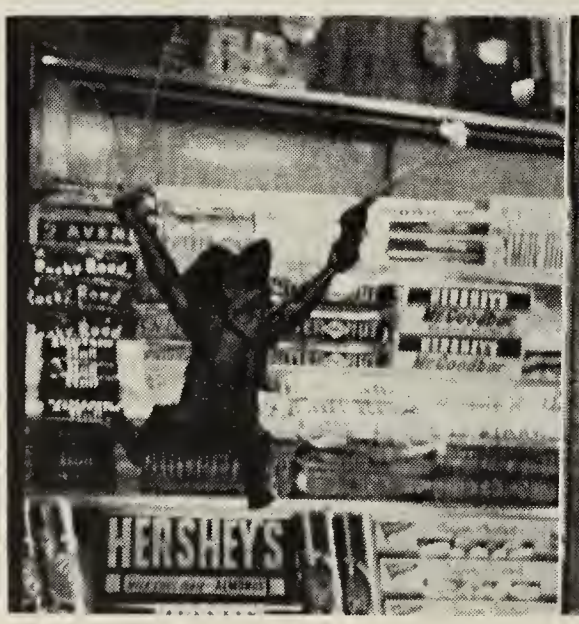
BRANCH OFFICES: NEW YORK, CHICAGO, LOS ANGELES, DALLAS, ATLANTA, DETROIT, TORONTO, CANADA AND HAMBURG, GERMANY

PROMOTION-OF-THE-MONTH

Dick Mears Wins With Circus Campaign



Photo shows prize-winning decorations of the concession stand at the Alhambra, Sacramento, California. Balloons, hung from ceiling, add festive color to the lobby. The three concession attendants are dressed in clown costumes, to the delight of both children and adult patrons. The back-of-counter display features toy animals. Notice that concessions are stacked on top of the counter, adding greater appeal for the patron. Stacking is neat and serves only for display purposes. The actual product sold was stacked behind the counter. This display broke all sales records for the theatre in the sale of concessions.





Top photo (left) shows a toy monkey, holding balloons, in the lower corner of the concession counter. This eye-catching device was extremely effective in the sale of candy. The patrons' eyes are drawn to the candy displayed within the case, and the sight of the wrappers suggests a purchase. Top right photo shows the elaborate display of animals in back of the counter. Although this display required careful preparation, the cost was relatively negligible in comparison to the profits reaped by the theatre.

DICK MEARS is the winner of the May Extra Profits Promotion-of-the-Month Contest. Mears, who is manager of the Alhambra in Sacramento, California, wins the contest for his outstanding 1960 "Special Two Week Confection Sales Drive."

Each year Mears and his staff put forth a special effort in the form of a drive to sell more confections. This idea has paid off handsomely for Mears and his co-workers. This year's drive broke all previous records for the sale of confections.

Added to the extra profits from the very clever promotion will be a $25 check from Motion Picture Exhibitor, recognizing Mears as another theatreman who provides the maximum pleasure for his patrons while building better business.

Mears explained that the two-week effort entailed the cooperation of his entire staff. Each member of the staff contributed ideas, decorations, stuffed animals, costumes, "and above all, a spirit of circus." The tie-up for the sales program was made with the showing of the Disney-Buena Vista feature, "Toby Tyler."

Mears and staff first placed stuffed animals on mounted platforms on the back-bar wall. Each of the animals was named after a popular confection. The central figure, a life-like chimpanzee, was animated by a simple mechanism.

The circus theme, which centered mainly around the concession counter, was given full support by all staff members. From the cashier to the doorman to all the usherettes, colorful clown costumes were worn. The costumes were decorated with candy bars to attract the patrons' interest. Mears also had candy bars hanging from the ceiling with paper-mache monkeys holding them. Another way of suggesting to patrons that they should buy more confections.

This clever promotion served to delight both adults and children, greatly increased the sale of confections. Similar promotions can be made by vigorous theatremen who wish to greatly increase confection sales. Costumes may be rented quite cheaply, and the idea of dressing up your staff will surely appeal to all your patrons. Create an interest in your confections by using some type of "extra display," such as the stuffed animals which Mears put on his back-bar wall. You will find that such concession promotions will greatly increase sales, and might make you $25 richer.



the ~~way~~ it looks,
tastes and sells makes
Royal Crown Cola...

THE FRESHEST SUCCESS ON THE MARKET

Royal Crown Cola syrup is now the lowest priced, nationally advertised cola syrup on the market. This price is designed to help you exploit the tremendous consumer potential of the 60's.

It's all part of an exciting *Program of Profit* that's as close to you as your local Royal Crown Cola bottler. He can deliver to you a program that for convenience, service and profit, can't be touched by any other national brand in the industry.

Program of Profit—With the new price on syrup you also get a liberal allowance on jug returns. There are handsome concession and gate profits when you tie in your Kiddie Show with the RC bottler. Check with him.

Dealing with a single, local source (your Royal Crown Cola bottler) gives you tremendous advantages. Your Royal Crown Cola dispenser can be rented or bought outright. With Royal Crown Cola and the complete line of Nehi flavors, you can sell any combination of beverages you choose.

It all adds up to less bookkeeping, no delivery delays, and instant service. It all adds up to a *Program of Profit*—profit for you.

Only depth of experience could make this program possible. Only a company which understands and concerns itself with every aspect of this tricky soft drink business could offer it. Only a company going up.

Going up...in depth

Royal Crown Cola Co.

COLUMBUS, GEORGIA

ROYAL CROWN COLA NEHI PAR-T-PAK UPPER 10

EXTRA PROFIT TIPS

This is the fourth installment of a series featuring noteworthy comments made by Industry leaders during the 1959 TOA-NAC Convention in Chicago, and at other important meetings throughout the country. Although the following comments do not necessarily reflect the views of this department, it is hoped that these provocative ideas will give theatremen new insight for more EXTRA PROFITS.

WHY WE MUST INCREASE CENTS PER PERSON EACH SEASON

By Lee Joelnick
Of Commonwealth Theatres, Inc.

My subject matter is putting the 'plus' in refreshment sales. There are several ways to attain this, and looking closely at the concession market today and tomorrow, we may reach two conclusions: It's BIG and GENTLEMEN, it's getting BIGGER, and it offers a great potential for the concessionaire who uses suggestive selling and thinks BIG. Concessions are becoming one of the greatest growth markets in the food and beverage field today.

With the continuing trend toward a shorter work-week and more leisure time, these factors add more strength to our chances for increased sales and profits. There appears to be a great opportunity for the concessionaire to satisfy the consumer needs of this great market with better products and improved consumer values. The consumer value that we speak of necessarily includes such things as (1) Awareness of our product and (2) Promotion in our concession stands, displays, customer service, which is very important and the people whom we serve are the people who keep our theatres and our concession business at a profitable basis. We must have high quality merchandise at fair price, and above all—clean concession stands.

We must sell quality products at a fair price so that we do not price ourselves out of the full potential of this growth market, and yet we must watch our profit. We should all set goals to reach in our efforts to increase our sales and profits. Each of us should set goals for percentage of profit which we want to achieve. If you set a goal to work toward, then you know where you are going. Sales per person: We want to increase that, so we set a goal, say 15 cents in an indoor theatre, maybe it is 50 cents in a drive-in. But set a goal so you know what you are working toward, and what percent are concession sales in relation to admissions. This is very important.

Last year in our company we tried to attain certain goals. For our sales per person in our 'hard-top' theatres, we set a goal of 15 cents and we attained 15.2 cents per person. For sales per person at a drive-in, we set a goal of 35 cents—we attained 33.6 cents per person. For the concession sales percent of the admission, we set a goal of 30 percent, and we attained 25.1. We set a goal in our drive-in theatres of 50 percent of the admission, and we attained 48.2 percent. Without a goal you don't know where you are going. We should never lose sight of the fact that we must retain a good portion of the selling price of each item as profit.

Cleanliness: Don't we know that we must have clean, sanitary, and attractive concessions stands? When you go out to dinner in the evening with your family you look over the place in which you are eating. You look at the attendants serving you, the food which you eat, and you determine whether it is a clean, attractive place and if you actually want your family to go there to eat. So, necessarily, we must have clean concession stands.

Point Of Sale Material: Don't we know that we must have clean, attractive point-of-sale material? There is no substitute for visual appeal. In many other lines of endeavor we pay for advertising material, good advertising material. In our line of business it is possible to get really attractive advertising materials from suppliers of syrups you use in your concession stands.

Suggestive Selling: Don't we know that

(*Continued on page 40*)

5 Bausch & Lomb Scientists Share Tech. Academy Award

Five scientists of Bausch & Lomb Optical Company received an Academy Class II Scientific and Technical Award for achievements in the motion picture field.

The Academy Plaque, voted by the Academy of Motion Picture Arts and Sciences, was given for the design and development of the B&L BalCOLD projection mirror. Sharing the prize, were Dr. Harold S. Coleman, vice-president for research and engineering; Dr. A. Francis Turner, director of research, vacuum coating department; Harold H. Schroeder, in charge of process development; James R. Benford, director of visual instruments research and development; and Harold E. Rosenberger, in charge of optical design, motion picture projection equipment.



William W. McQuilkin, president, Bausch & Lomb Optical Co., accepts Academy Plaque from B. B. Kahane (right), president, Academy of Motion Picture Arts and Sciences. Award was won by 5 B. & L. scientists for development of the BalCOLD projection mirror.

The citation described the BalCOLD projector mirror as a special arc lamp reflector which allows only necessary light to reach the film, rejecting destructive heat rays which often burn or buckle film. In addition to providing "cooler" operation of theater projectors, the BalCOLD mirror has permitted outdoor theatres to start projection with less darkness than was formerly necessary.

In 1955, Bausch & Lomb won an "Oscar" for previous service to the motion picture industry.

NAC Schedules May 31 Southeast Regional Meet

The National Association of Concessionaires announced that a Southeast Regional meeting is scheduled for May 31 at the Hotel Dinkler Plaza in Atlanta, Georgia. The meeting will take place in connection with the combined annual meeting of the Alabama Theatres Association and the Motion Picture Theatre Owners and Operators of Georgia and Tennessee.

James O. Hoover, Martin Theatres, Columbus, Ga., will act as chairman of the concession clinic. The clinic is scheduled to take place between 10 a.m. and 12:30 p.m. at the Hotel Dinkler Plaza.

Clinic panelists are: Rufus Harris, Blevins Popcorn Co.; Jake Cooper, Royal Crown Cola Co.; J. W. Gaylard, Troy Drive-In Theatres, Inc., and Harold F. Chesler, Theatre Candy Distributing Company.

YOU JUST CAN'T BEAT

A BOX OFFICE FAVORITE!

JAMES RIVER GENUINE *Smithfield* BARBEQUES

HIGHER CHECK AVERAGES! The world-famous "Smithfield" sells the first sondwich—good eating thot can't be beat does the rest!

FASTER SERVICE—Just heot ond serve! No cooking to order . . . no messy grills! Exoct portion control ladle makes it even foster.

BIGGER PROFITS—More repeat customers—for top-price sondwich soles. More profit for you per sandwich!

Put these fomous borbeques on your billing todoy! They've proved they build box-office—and profits—for others. They'll do it for YOU!

HERE'S HOW: Mix 29 oz. con Smithfield Turkey Borbeque with 17 ozs. moyonnoise. Yield: 30 delicious sondwiches. $2.30—Smithfield borbeque, 27¢—moyonnoise, 60¢ breod=$3.17. Sell 30 sondwiches @ 30¢ eoch (or more)=$9.00. Profit: $5.83 (64+%).

JAMES RIVER GENUINE SMITHFIELD
• PORK • BEEF • AND NEW TURKEY BARBEQUE WITH SMITHFIELD HAM



THE SMITHFIELD HAM AND PRODUCTS COMPANY, INC.
* SMITHFIELD 4-A, VIRGINIA
* "Famous For Fine Foods — For 300 Years!"



Photo shows architect's drawing of the 40,000,000-square-feet Royal Crown Cola canning plant and flavor ingredient manufacturing center to be built in Granite City, Illinois. The plant, to be erected on a 48-acre site, east of St. Louis, "will greatly expand the company's production facilities to better serve Mid-western and West Coast RC-Nehi bottlers," W. H. Glenn, president of the international soft drink company, said.

NAC Adds 11 Members To Membership Roster

According to NAC vice-president and membership chairman Harold F. Chesler, the following equipment manufacturers and supplier members have been added to the NAC membership roster: James W. Stitt, supplier, Dixie Cup Division of American Can Company and Woodson W. Latimer, equipment manufacturer, Hollywood Servemaster Corporation.

Broker and consultant firms that have joined NAC are: Jack H. Levin, consultant, Jack H. Levin Enterprises and Joe F. Johnson, broker.

The following firms have been added to the concessionaire and automatic merchandiser segment of the NAC: Wesley Bloomer, Bloomer Theatres; J. D. Braunagel, Jay D. Bee Amusement Company; Gladys Gerstein, Candy Department, Inc.; Don Cambell, Judith and Westernaire; Melvin Wintman, Smith Management Company; Herman S. Gould, Center Drive-In; and Beverly Miller, Miller Theatres.

Poll, Schwartz Sign Contract For Animated Film Production

Martin H. Poll, president, Gold Medal Studios, and Stanley L. Schwartz, president, Technical Animations, Inc., visual communications specialists, have signed a long term contract giving Poll exclusive rights to produce entertainment motion picture films, television film commercials, and television programs using a new patented process called Technamation.

Annual Golf Tournament For Drive-In Participation

Reflecting the current boom in miniature golf is the "record advance interest" in the 3rd Annual International Miniature Golf Tournament promotion now being offered to miniature course operators for the 1960 season.

Known as the "World's Series of Miniature Golf," the promotion, which gets underway at Easter and runs through the entire summer season, will be climaxed Sept. 10 and 11, the weekend following Labor Day.

George Zuckerman, promotional director of the event, announced that a record number of miniature course operators throughout the U.S. and Canada are applying for franchises to tie-in with the promotion in their own localities this year.

"Even though most operators do not get going until Easter, we have had scores of inquiries and many sign-ups during December and January, which are normally dormant," said Zuckerman. Many of last year's franchise holders are renewing, he added.

With new courses springing up at a rapid pace across the nation, and, "operators seeking ways to increase business," the International Miniature Golf Tournament franchises are being obtained by operators with courses at movie drive-ins as well as those located in amusement parks, driving ranges, recreation areas, and boardwalks, he said.

The miniature golf promotion which has had "very successful acceptance" in the three years since it was initiated features the Grand Finals in which regional champions from all parts of the U.S. compete.

The participants who play in the Grand Finals Sept. 10 and 11 receive a "millionaire's vacation visit" and an all-expense trip and accommodations at one of the nation's foremost resort hotels, with a foreign car going to the Grand Winner.

The exclusive franchise, available in areas where no franchise has yet been issued, is offered on a "first-come, first-served," basis to all reputable operators and offers an excellent opportunity for greater profits as well as, "an excellent device for individual operators to obtain local and regional publicity for their courses via radio and newspapers in the area from which they draw."



Strong RED ARROW
Fully Guaranteed
SELENIUM RECTIFIERS

For use with angle or coaxial trim lamps. Glass insulated transformers. Withstand 150° F. higher temperatures than cotton. Permit emergency operation of two lamps on one rectifier.

Full size damp-proofed selenium stacks.

8-point dial switches for adjusting amperage during operation and compensating for line phase unbalance.

Heavy-duty fan. Line control relay.

3-PHASE—
60 to 100 Ampere
90 to 135 Ampere
120 to 180 Ampere

SINGLE PHASE—
70 to 90 Ampere
90 to 135 Ampere

THE STRONG ELECTRIC CORP.
21 City Park Avenue • Toledo 1, Ohio
Please send literature on Strong Rectifiers.

NAME _____
THEATRE _____
CITY & STATE _____
NAME OF SUPPLIER _____

SHOW-A-RAMA BUSINESS-BUILDING IDEA

A NEW KIND OF A SPONSORED KIDDIE SHOW



Unable to find a traditional merchant sponsor for a kiddie show series, manager Hugh Borland of Forest Park, Illinois, contacted a candidate for State Representative and sold it to him. This politician used it as a public relations campaign and kept it alive for nine months.

The candidate printed tabloid size newspaper throwaways and distributed them to every employee working in plants, factories, etc. In addition he sent letters to every resident of the town. The general tone of the letter is as follows:

"Enclosed are two tickets to the big 20 Cartoon Show I am sponsoring each Saturday morning for all the children of our community. As a candidate for State Representative I could spend a lot of money on advertising in the newspapers, billboards, etc., but I decided I would rather put something on for the kids. Therefore, in cooperation with the Forest Theatre, the free show will be on from 10:00 a.m. to 12:45 p.m. There will be no admission charge of any kind. I realize that it isn't much, but because of so many parents being out of work these days, I am happy to make my small contribution in this manner."

As a result of this sponsorship members of citizen's clubs, a savings and loan association, union locals and even some of the merchants who first turned it down got on the bandwagon for subsequent promotions. The first two shows gathered 1,800 children in the theatre . . . and . . . every one of them hungry.

The enclosed profit building ideas are published with the permission of the United Theatre Owners of the Heart Of America. Special thanks are given to M. B. Smith for the Show-A-Rama III Convention manual.

TIME TO START THINKING ABOUT "SCHOOL'S OUT" SHOWS



This will give you an idea about how to take advantage of the seasonal school closing—in a little different manner—and during hours not occupied with regular operation.

Simply contact principals, teachers, room mothers or class presidents by mail and ask them, "could we help you plan your end-of-school activities?" Offer the facilities of the theatre for morning or afternoon hours for the exclusive use of schools or classes.

The theatre would furnish a feature picture, stage and public address system—and—would admit the group for 50 cents a child. This price would include a hot dog, cold drink and popcorn. Or, if the school organization wanted the children to bring a sack lunch the admission price would be reduced accordingly.

One large group or several smaller groups could be accommodated at the same time.

The plan works better for grade or junior high school ages. But with an appropriate picture for a late show it could work equally well with high school students.

Any teachers, chaperones or parents who provide transportation for the children would be admitted free.

(*Continued from page 38*)

we should use suggestive selling? How many times have you gentlemen gone into a theatre and walked right past the concession stand, and there hasn't been any attempt made to induce you to purchase something from that stand? And with a goal of 15 cents per person, you have to get each and every person. Don't we know that we should think big and sell big? Suggest to the patron the high-profit items, such as your large drinks and your buttered popcorn.

During one promotion I suggested to our theatre managers that we take the 10 cent cold cup and put it on the back bar, or put it down below. When the patron came in we suggested 20 cent or 30 cent drinks—then if they asked for 10 cent drinks—yes, we had them, and you will be surprised the increase that we had in our large drink sales. We pushed those items. Don't we know that we should use concession trailers to sell our concession stands and the items we merchandise? Let the people know what we have to sell!

Personnel: Don't we know the type of concession personnel we want to sell to our patrons? We want persons who have a nice appearance, and hair tidy and clean and fixed up real attractive, clean hands, proper finger nail care, clean clothes—uniforms, if possible. Personality is very important too. We want concession attendants with the courteous smile, and those who can meet the public. And a natural smile, believe it or not, can break down many barriers between your patrons and yourself, and in our business that is very important. Salutations: 'Good Afternoon,' or 'Evening,' 'May I help you?' — 'Thank you' or call them by name. Many times you serve them, and if you know their names call them by name. It makes you feel wonderful to hear your name.

Promotion: Don't we know that we should continualy promote? Have contests—promote the sale of items. Don't we know that the method used in ordering our stock is most important? Watch the inventory. We should continually check our unit costs, because if you don't, — your unit cost can climb and first thing you know you will be selling an item and not making a profit. It is very important that those items be frequently checked.

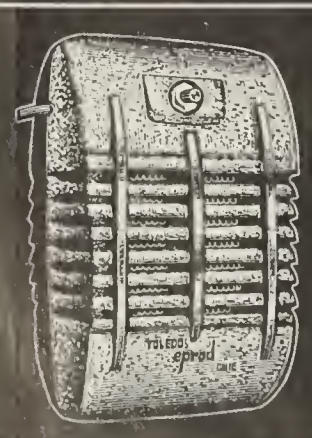
We set certain goals at the beginning of the year and feel that because of these goals we were able to cut our merchandise cost by nearly 3 percent, and increase our sales per person by 3 cents over last year. Let us increase our gross sales and profits by thinking big, selling big. To do this we must all become salesmen. We are showmen first. Let's each one of us become salesmen, and sell the idea of suggestive selling, — thinking big and selling big to the concession personnel in our concession stands. Let each of us put the 'plus' in refreshment sales by setting goals which we shall try to attain in the coming year.

PROMOTIONS THAT CLICK

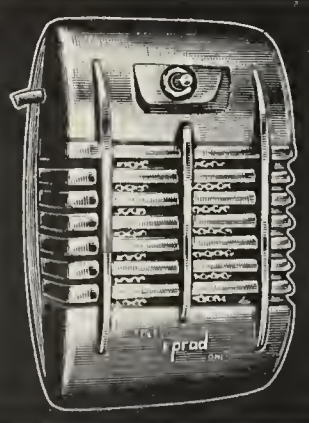
By J. J. Fitzgibbons, Jr.
Of Theatre Confections, Ltd.

"Skating is one of the top outdoor sports in Canada for both boys and girls. Manager arranged with a local merchant to display in his window (also in the theatre lobby) a pair of skates, with a sign that a pair is to be given away each week during a specified period. A coupon is given with the purchase of every 10 cent box of popcorn. Each

NEW EPRAD SPEAKERS GIVE YOU BETTER SOUND . . .



NEW HI-FI
Speaker of incomparable excellence. New 2.15 oz. "Alnico 5" magnet. Die-cast aluminum case with two-tone epoxy enamel finish. 4 in. driver. TWO YEAR GUARANTEE. $7.25
Suggested List Price



NEW MERIT
Value-packed speaker. Passivated die-cast aluminum case. 1.47 oz. "Alnico 5" magnet. 4 in. driver. $5.40
Suggested List Price



NEW HUMDINGER
A low-priced speaker of quality. Two-tone Fiberglas case (not plastic). "Alnico 5" magnet. 3½ in. driver. $3.95
Suggested List Price

EPRAD MANUFACTURES: SPEAKERS • HOT-SHOT ELECTRIC HEATERS • JUNCTION BOXES

Cold Dill Pickles Make New Extra Profit Items

Cold dill pickles, dubbed "Chilly-Dilly," have been selling in great numbers for the past eight months at the Genesee and Academy, Waukegan, Don Buhrmester, manager of both houses, claims.

"Thousands have been sold," said Buhrmester, "and we don't know why, but the idea caught on when we tried some at our confection stands earlier in the year."

The pickles, which are most popular with teen-agers, sell for 10-cents each and are wrapped in a paper container. Inventory is kept by count of the bags on hand, as pickles are stored in large crocks, placed on view and within easy reach of patrons in the foyer.

A billboard type promotion piece in the form of a four-foot high cardboard figure, showing the "Chilly-Dilly" arm-in-arm with a hot dog, calls attention to the pickles.

Bob Receveur Wins Crush Man Of Month

EVANSTON, ILL.—Bob Receveur, fountain division representative for CRUSH International Inc., has been named March Orange-CRUSH "Man-of-the-Month." Receveur is the district representative for Kentucky, Southern Indiana and Southern Ohio.

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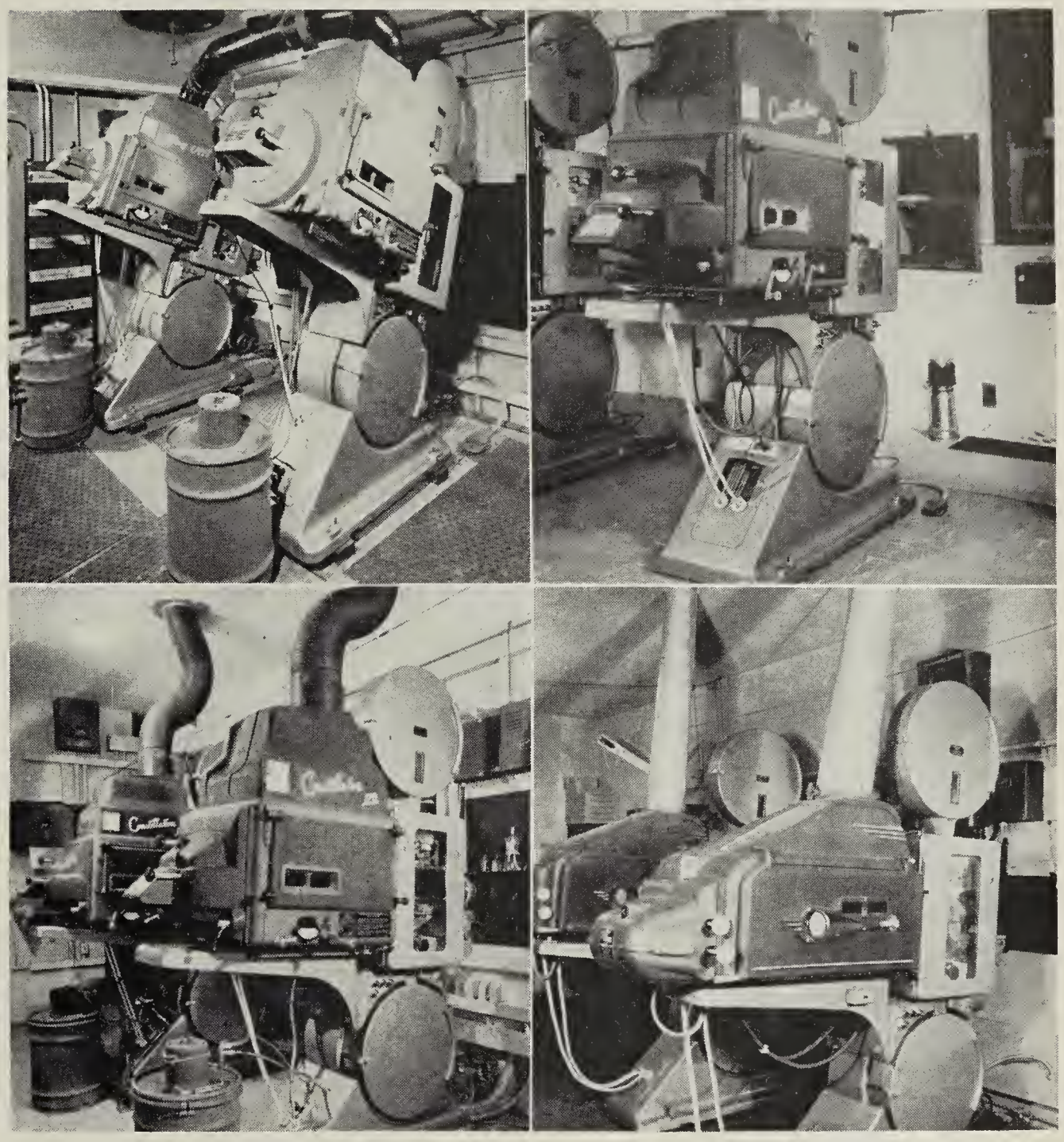
coupon is numbered, and on the last Saturday of the specified period they 'pull' the seal from the number on the skates. The winner gets a certificate to go to the store and get the right size skates. It is a real promotion—sales have greatly increased even in the first week.

This is an old gag. We dressed up a 45 gallon oil drum with numbers marked on the side. Kids retain one number from their box of popcorn and just before the end of the show we call out the lucky numbers for prizes. About eight per cent of the popcorn boxes contain lucky numbers.

Develop a good back-bar display. Emphasize a popcorn box (Butter-Cup itself) and two large sized drinks, perhaps Orange-Crush and a Pepsi-Cola. People have developed a habit of getting into the show early. The manager should keep his bar open after the show ends and remind parents to take some popcorn or candy home to the kiddies. We change this back-bar theme from time to time and it has been effective.

Here is an idea on public relations. The picture shows two key people: this little girl as your future customer, and the second one is a policeman. This whole thing is involved around a safety or kiddies' party to be held on a Saturday morning or afternoon. We have been doing this quite successfully for five years. We tie-in with the police department, the newspaper, the school board, and the service clubs of a particular community. They promote and donate. It costs the theatre anywhere from $25 to $30 for the program. The children are given prizes if they remember the safety rules. At the end of the 10-week promotion on safety, our company buys a bicycle for a free giveaway. It has been very, very successful. Last year there were over a hundred parties held across the country and the number of letters from the newspapers and police departments show the public relations value to be excellent."

70mm Installations



PHOTOS SHOW RECENT 70MM INSTALLATIONS. Top left shows Strong U-H-I lamps on Philips-Norelco projectors at New Theatre, Baltimore, Maryland. Top right shows Constellation lamps on Philips-Norelco 70/35mm projectors at Shoppingtown, DeWitt, New York. Installation was made by National Theatre Supply. Bottom left shows NTS installation at Monroe, Rochester, New York. Constellation arc lamps on Philips-Norelco. Bottom right shows Hycandescent lamps on Philips-Norelco 70/35mm projectors at the Alouette, Montreal, Ontario, Canada.

L-O-N-G-E-R LIFE . . . FOR LESS!



NEW MELLOTONE

A quality speaker with long-lasting two-tone Fiberglas case (not plastic). 1.47 oz. "Alnico 5" magnet. 4 in. driver. $4.95

Suggested List Price

DOLLAR FOR DOLLAR EPRAD OFFERS MORE SPEAKER FOR YOUR MONEY!

Designed with you in mind, (EPRAD management operates drive-ins, too), EPRAD speakers give you what you want . . . better sound, longer life at a reasonable price.

All new speaker models include these quality features at no extra charge.

- Glass fiber tone pad
- Full cork gasket
- Aluminum grill guard
- Quick disconnect terminals
- Double weatherproofed "kapoc" cones (not paper).

SPEAKERS PRICED WITH STRAIGHT CORD (WHITE NEOPRENE)

BEST SOUND AROUND

ELECTRICAL PRODUCTS RESEARCH AND DEVELOPMENT COMPANY eprad

EPRAD, INC.

1206 Cherry Street

Toledo, Ohio

• CAR COUNTERS • RAMP SIGNS...SOLD NATIONALLY THRU THEATRE SUPPLY DEALERS

3 Enjoined In Colorado

DENVER, COLORADO—U. S. District Judge Alfred A. Arraj for U. S. District Court for the District of Colorado today entered judgment against the following:

Civil Action Number 6700 against Bert Bergstrom, an individual trading variously as Ute Inn and Ute Bar in Woodland Park;

Civil Action Number 6699 against Josephine T. Markell, an individual trading as Donahue's Cosmopolitan Club, Pueblo;

Civil Action Number 6698 against Harry F. Bodney, an individual trading variously as White Mule Tavern and White Mule, Denver.

The foregoing individuals were enjoined by Judge Alfred J. Arraj from selling, in response to calls or orders for Coca-Cola or Coke, any product other than that of the Coca-Cola Company.

Five Appointed At Bunte

W. H. Kelly, vice-president and director of sales annonunces the appointment of two new divisional sales managers and three new sales representatives of Bunte Brothers Chase Candy Company.

J. J. Estwanik has been appointed district sales manager of division No. 3, comprising the states of Michigan, Ohio, Indiana, and Kentucky. Daniel Fenning has been appointed district sales manager of division No. 4, comprising the states of Kansas, Missouri, Eastern Nebraska, Eastern Arkansas, and Southern Illinois.

Michael Mele and Larry Bolton have been appointed sales representatives in Chicago, and John Peck has been appointed sales representative for the state of Kentucky.

Here is what the doctor prescribes

FOR YOUR AILING BOXOFFICE

Increase your receipts by featuring Local Events on your screen in 16mm Sound Motion Pictures!

BELL & HOWELL'S 16mm FILMOSOUND ARC PROJECTORS Model 140M Complete with BELL & HOWELL'S 30-amp Hi-Intensity Arclamp and Rectifier, coated projection lens (focus as required) BELL & HOWELL 50-watt amplifier, 2-12" speakers in carrying cases, rolling pedestal.

$2,000 VALUE—All in Excel. Cond. **$975**
Less Amplifier & Speakers **$850**

You can shoot your own 16mm sound pictures with **AURICON CINE VOICE SOUND CAMERA**, NEW **$998.50**

→ *Time Payment Plan Available*

"The Dept. Store of the Motion Picture Industry"

S.O.S. CINEMA SUPPLY CORP.

EST. 1926

Dept. B, 602 WEST 52 ST., NEW YORK 19 • Phone: PL 7-0440

NEWS NOTICES

EVANSTON, ILLINOIS—Crush International Inc. is the new name of the former Orange-CRUSH Co., it was announced by American board chairman J. W. Horsey. The change of corporate name will in no way effect product or franchise agreements.

ROCHESTER, N.Y.—Kodak officials named three new appointments. Dr. Lester C. Faulkenberry was named an assistant general manager of the Kodak Park Works. Albert Foodhue was elected vice-president of Eastman Gelatine Corp. and Wylie S. Robson was named assistant director of sales administration for Eastman Kodak.

CHICAGO—Effective April 28, the offices of the Popcorn Institute, national industry trade group, will be located at 333 North Michigan Ave., Chicago 1, according to Smith, Bucklin & Associates, Inc., Institute management firm.

REDWOOD CITY, CALIF.—The Audion Products Division, Ampex Professional Products Company, recently announced publication of a Theatre Sound Equipment brochure. This four page brochure describes four and six channel magnetic theatre sound systems and associated equipment with emphasis on 70mm wide-film production's use of six-channel stereophonic sound. Copies are available.

ROCHESTER, N.Y.—John K. Boeing was elected chairman of the board of Recordak Corporation's directors. Also elected was James M. Arnold to the positions of president and director.

CLEVELAND—A Roofing Guide has recently been published by The Monroe Company, Inc. The manual describes and illustrates 14 common roof problems, and recommends repairs and maintenance to overcome each. Copies are available.

ROCHESTER, NEW YORK—A new multi-million dollar building for the production of super-tough polyester film base has been put into operation by the Eastman Kodak Company. The new building contains high-heat process equipment to perform the necessary chemical reactions for making polyester resin. It also houses equipment for continuous forming of polyester film base.

COLUMBUS, GA.—Duwayne Fox, formerly assistant division manager, mid-western division, Royal Crown Cola Co., was named division manager, western division. Fox has had more than 20 years experience in the carbonated beverage business.

LOS ANGELES—Houston Fearless Corporation named James Hannum, formerly of Hughes Aircraft Company's communications division, to the newly created post of manager, communications research. Thomas C. Clark, general manager, Houston Fearless division here, said that Hannum would join the company immediately.

Clark also said that Howard Speer, of Hughes communication division, joined the company's communications research group as senior staff engineer. Both men will be located in the division's West Los Angeles facility.

NEW YORK—Andrew H. Heide, president, Henry Heide, Inc., announced the election of Vincent H. Heide, formerly vice-president and general sales manager, to the position of executive vice-president.

At the same time, Eugene E. Sullivan was appointed general sales manager.

LOS ANGELES — Charles F. Andrews, former production manager of all plants for Consolidated Photographic Industries, Inc., has joined Houston Fearless Corporation's West Los Angeles division as manager, photo finishing equipment. He will work directly with H. W. Houston, vice-president in charge of new product development, on the design and engineering of color photo finishing machines.

WOOSTER, OHIO—A new bulletin illustrating the new Super Stairmaster tread with complete information on the method of installation is available from the manufacturer, Wooster Products, Inc.

ROCHESTER, N.Y.—E. F. ABerto Day, has been appointed manager of the new Photographic and Industrial Optics Sales Department of Bausch & Lomb. Day, who has previously been head of the Photographic and Special Products section, will now assume the added responsibility of the company's entire line of motion picture products.

SAN ANTONIO, TEXAS—The Gulf Sash & Door Company, Inc. of Louisiana was appointed a distributor for Azrock Floor Products, a division of Uvalde Rock Asphalt Company.

PHILA., PENNA.—International Resistance Co. announced expansion of its distributor division, according to Robert D. Ferree, division manager. Tom Davis and Vincent Foley have been named to the newly created positions of marketing managers. Robert Butler was named to the newly created post of field sales manager.

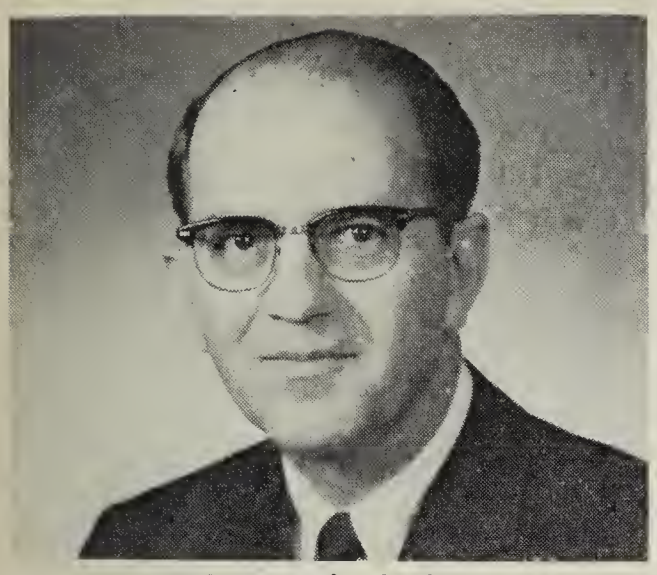
LOS ANGELES—Houston Fearless Corp. announced the appointment of John N. MacDonald as manager of its contracts department. MacDonald joins Houston Fearless from Litton Industries, where he was manager of contract negotiations in its Beverly Hills division.

ROCHESTER, N.Y.—James E. Baxter has been named manager of the Editorial service bureau of the Eastman Kodak Company's advertising department, it was announced today by W. B. Potter, vice president and director of advertising, and A. D. Johnson, advertising manager.

KENILWORTH, NEW JERSEY — Stonco Electric Products Co. announced availability of their B-109 bulletin on the new Stonco Vaportight Bell Holder.

NEW YORK—Fred B. O'Mara has been named director of manufacturing for National Carbon Company, a Division of the Union Carbide Corporation, it was announced by William H. Feathers, president.

Reporting directly to Feathers, O'Mara will be located at the company's production headquarters in Cleveland, and will be responsible for all manufacturing operations at eight company plants.



Leo A. Altenbach

Toledo, Ohio — Arthur Hatch, president, Strong Electric Corporation, announced the appointment of Leo A. Altenbach as a vice-president in charge of production.

Altenbach has been with Strong Electric since 1927, starting as a mechanic. He was the eighth person to be employed by the Strong Company. He has been plant superintendent in recent years.

Theatre To Be Built In Northeast Chicago First Since 1934

Morton Fink, Chicago land developer, recently announced plans for a $25-million development on 70 acres of land. The development will include a shopping center, multi-unit garden apartment buildings, and a conventional theatre.

The theatre, which will seat 1,800 patrons and have parking facilities for 750 cars, will be named the Northgate. It will be the first conventional house to be built in the northeast suburban area since 1934. All of the most modern developments in projection, sound reproduction, and seating comfort are planned for installation. The design will be unique and will conform to ultra-modern design presently being employed on the West Coast, it is said.

There will be specially designed accommodations to appeal to the entire suburban family, Fink claims. The operating policy will be first run with emphasis on special attractions and block-busters.

Koven, Koven, Salzman & Homer are general counsel for the developer, and theatre attorney Sheldon O. Collen has been retained to assist in planning and construction of the hard-top.

Pepsi-Cola Co. Breaks '59 Sales, Earning Mark

Pepsi-Cola Company in 1959 had the highest sales and earnings in its history, Herbert L. Barnet, president, disclosed in the annual stockholders' report.

Earnings, after provision for taxes and foreign activities in 1959 were $13,873,843, a 20 per cent increase above $11,547,954 after taxes, as reported in 1958.

The 1959 net income is equal to $2.17 per share on 6,384,415 shares outstanding compared with $1.88 per share on 6,138,755 shares in 1958.

Net sales rose 15 per cent to a record $157,769,109 compared with the previous company high of $136,819,847, as reported in 1958.

Barnet stated that 1959 marked the tenth consecutive year of Pepsi's uninterrupted growth. In those ten years beginning with 1950, both at home and overseas reported case sales were the highest in history, growing at a rate which exceeded that of the industry as a whole. They were 182 per cent ahead of 1950 when present management was instituted and 188 per cent ahead of 1949.

Todd-AO Corp. Supplies Complete Equipment Unit

Martin Sweeny, vice-president of Todd-AO, announced today the installation of the Norelco 70/35mm projectors at the following theatres: Palace, Chicago, Ill.; Westhampton, Richmond, Va.; and the Bronxville, Bronxville, N.Y.

At the Palace, Chicago, the Todd-AO Corp. for the first time supplied a complete 70mm installation. In addition to 70mm projectors, the package included a sound unit, screen, lamphouse, speakers, and other equipment.

V-Ps Hultman, Green Retire From Kodak

Two Kodak manufacturing division vice-presidents recently retired, both having served with Kodak for more than 40 years.

Ivar N. Hultman, vice-president and general manager, Kodak Park Works, Rochester, retired. Clarence L. A. Wynd, vice-president and previous assistant general manager, Kodak Park, succeeds Hultman.

Also retired is Newton B. Green, vice-president and general manager, Apparatus and Optical Division, also in Rochester. Herman H. Waggershauser, assistant general manager, A&O Division, is Green's successor. Waggershauser was also elected a company vice-president.

TONE Quality

Unsurpassed

TOUGHEST CONSTRUCTION EVER!



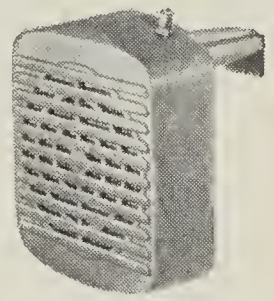
Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

"Z" Series

New BALLANTYNE "Z" Series DUB'L-CONE

Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.



Ballantyne Company

1712 JACKSON ST. OMAHA, NEBRASKA

IMPORTANT NEWS FOR DRIVE-IN THEATRE OPERATORS!



PiC

• Non Toxic • Harmless • Pleasant to Use

guarantees to eliminate the mosquito as your NO. 1 box office enemy and the most serious threat to your business! Write for a box of free sample today!

PIC Corporation • 837 Broad Street • Newark 2, N. J.

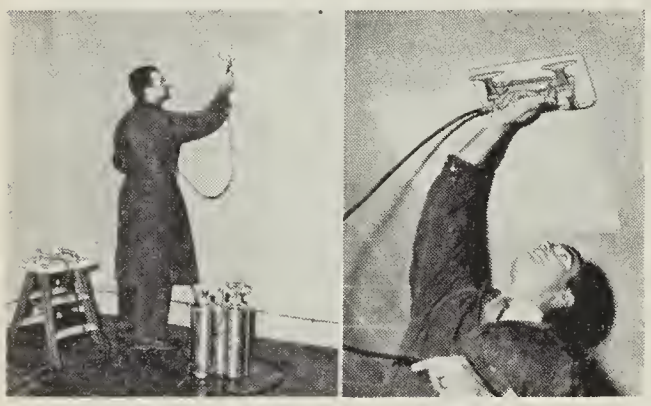
NEW PRODUCTS

. . . that have Theatre interest

Cleaning Machine Is Powered By Air

A newly designed air powered wall cleaning machine, that operates more efficiently and in a fraction of the time of ordinary wall cleaning methods, has been announced by the Central States Maintenance Co.

Called Wall-O-Matic, the new noiseless model is non-electric, utilizing compressed air for continuous eight hour operation. Walls



Wall-O-Matic is easy to use on any type wall. Photo shows machine cleaning an acoustical ceiling and a painted wall. Quiet operation makes Wall-O-Matic usable during normal business hours.

are thoroughly cleaned and painted surfaces revitalized without mess, drip or streaking.

Cumbersome drop cloths to protect rugs, furniture, etc., are not required. Due to its clean, quiet operation, the Wall-O-Matic may be used in busy rooms without disturbing normal routine and activity.

Using a special cleaning solution, the machine may be used on all types of walls, including plaster, painted, brick, strippled, etc. It may also be used to clean many types of accoustical ceilings. The portable unit does not require special operator training. A spray nozzle attachment cleans hard-to-get-at places and irregular shaped objects such as pipes and woodwork.

New Cold Drink Machine Manufactured By Rowe

A new cold-drink vending machine by Rowe Manufacturing Company features optional ice-making attachment that eliminates "melt-down" problems and swivels on special hinge for easy servicing.

The new unit has a cup capacity of 1000, and vends four to six types of beverages with absolute quality control over every cup.

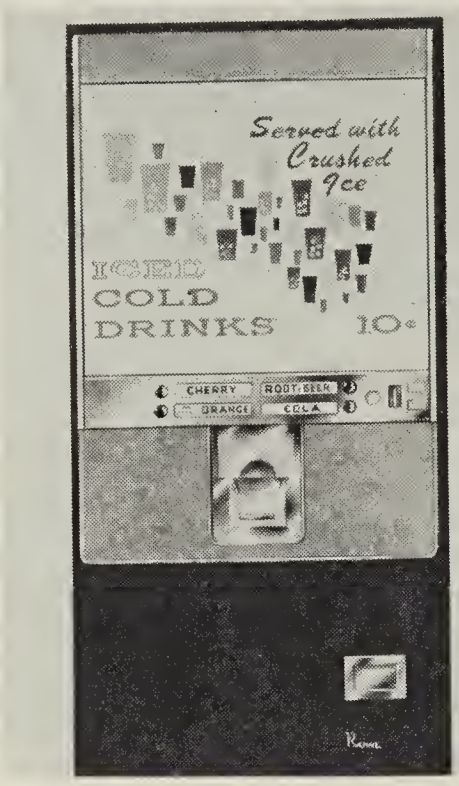


Photo shows new cold-drink vending machine manufactured by Rowe. The unit has a 100-cup capacity.

Drinks may be vended at 5, 6, 7 and 10 cents, with 5, 10 and 25-cent changemaker.

New cabinet design is compatible with other "Roweboteria" equipment, measures 68 inches high, 29 inches wide, 25 inches deep, and is available in hammertone green or hammertone charcoal.

Van Brode Introduces New Plastic Dishes

A new and specially attractive design in Plastic Banana Boats and Sundae Dishes is now in distribution by the Van Brode Milling Company, Inc.

The new "Tropical" plastic dishes for ice cream service are Van Brode's answer to



the growing demand for boat-shaped Banana Boats, and for a new shape in Sundae Dishes. These "Tropical" Banana Boats are perfect for drive-in service where they can be used as holders for french fries or salads, or as fried clam, burger or shrimp boats.

Banana Boats in the new line are actually boat-shaped, making them an irresistible re-use attraction for children who collect them for bathtub or pool fleets. They are also full of possibilities for adult home use as individual salads or snack-servers dishes. The Sundae Dishes, are also collector's items that reappear in the home as popular gelatin molds and flower pots or indoor planters.

With these features, Van Brode cleverly combines consumer appeal with the necessary requirements to assist the distributor in obtaining maximum store and drive-in distribution and volume sales. The new Tropical Line is excitingly colored with the warmth of sunshine and inspires consumers to purchase Banana splits and Sundae Dishes.

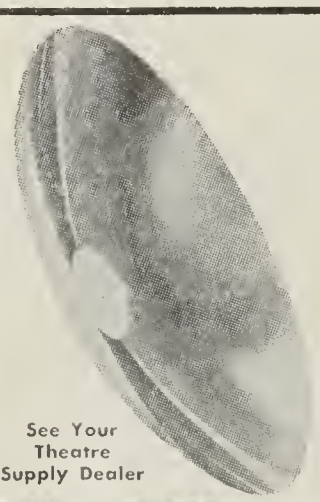
Hollywood Changes Wrapper On 10-Cent Milk Shake Bar

New visual strength and a more apparent family resemblance have been added to the new wrapper of its Milk Shake bars, according to an announcement by Hollywood Brands, Inc.

The new wrapper, as described by F. A. Martoccio, Hollywood president, features a



large gold star on which is centered the words "By Hollywood." Other changes include use of a deeper green color in the name Milk Shake, with the letters surrounded by a heavier white outline to promote faster consumer identification.



HEYER-SHULTZ
UNBREAKABLE
METAL REFLECTORS

WILL NOT PIT OR TARNISH
FACTORY REFINISHING SERVICE
5 YEAR GUARANTEE
TOP SCREEN ILLUMINATION
ECONOMICAL AND DEPENDABLE

See Your Theatre Supply Dealer

Manufactured by HEYER-SHULTZ CORP. Cedar Grove, N. J.

• BRIGHTER LIGHT
• LONGER BURNING
• SHARPER PICTURE
Free Test Samples

Lorraine ORLUX Carbons
CARBONS INC., BOONTON, N. J.

• STEADIER LIGHT
• LESS ATTENTION
• PERFECT COLOR BALANCE
Free Carbon Chart

Neoprene Coated Curtains Reduce Maintenance Costs

By switching to neoprene coated nylon for outdoor curtains, the Hastings Drive-In, Pasadena, California, has been able to prolong the life of these curtains while also reducing maintenance costs.

The curtains are used on top of a 940-foot long wall to eliminate glare of automobile headlights and street lamps from the nearby highway.

After first trying other materials that did not stand up so well to the California climate, the theater installed a few curtains of Coverlight-N neoprene coated nylon, suggested by fabricator G. W. Cox & Son.

In a recent windstorm, which uprooted trees and bent the steel supports of the curtains, the neoprene coated material remained undamaged, while other curtains were shredded to pieces. Now all curtains are made from Coverlight-N, which is supplied by the Vulcan Rubber Products Division of Reeves Brothers, Inc.

Sizes of curtains, 75 of them in all, range from 4 feet by 12 feet to 12 feet by 15 feet. Total yardage used for the installation was 944 square yards. The curtains are laced with polyethylene rope to the welded steel framework.

WANT FURTHER INFORMATION ON PRODUCTS ADVERTISED IN THIS ISSUE?

Please Check:

- ☐ **AMERICAN PLAYGROUND DEVICE CO.,** Playground and Swiming Pool Equipment
- ☐ **C. S. ASHCRAFT MFG. CO., INC.,** Super Cinex 35 and 70 mm projectors
- ☐ **BALLANTYNE CO., THE** Dub'l-Cone In-Car Speakers, Attraction Boards, Changeable Letters
- ☐ **CARBONS, INC.,** Lorraine Carbons
- ☐ **COCA-COLA CO., THE,** Coca-Cola, Free Sales Aids
- ☐ **EPRAD, INC.,** Eprad In-A-Car Speakers
- ☐ **HEYER-SHULTZ CORP.,** Metal Reflectors
- ☐ **MASSEY SEATING CO.,** Theatre Seat Rehabilitation
- ☐ **NATIONAL REJECTORS, INC.,** Coin Handling Equipment and Service
- ☐ **NATIONAL THEATRE SUPPLY,** Simplex Projection and Sound, In-A-Car Speakers
- ☐ **PIC-CORP.,** Mosquito Eliminator
- ☐ **ROYAL CROWN COLA CO.,** Royal Crown Cola, Program of Profit
- ☐ **SMITHFIELD HAM & PRODUCTS CO., INC., THE,** James River Smithfield Barbeques
- ☐ **S.O.S. CINEMA SUPPLY CORP.,** New and Rebuilt Theatre Equipment
- ☐ **STRONG ELECTRIC CORP., THE,** Selenium Rectifiers, Projection Lamps for 70mm and 35mm.
- ☐ **WAGNER SIGN SERVICE, INC.** Wagner Frames, Letters and Panels

WANT FURTHER INFORMATION ON **NEW PRODUCTS** SHOWN IN THIS ISSUE?

LIST ITEMS_____

ISSUE OF MAY 18, 1960

NAME .....

THEATRE .....

ADDRESS .....

CITY, STATE .....

MOTION PICTURE EXHIBITOR

246-48 N. Clarion St., Philadelphia 7, Pa.

Hollywood Announces New All Star Trio Tray Pack

In keeping with company practice of constantly improving on merchandising methods and point-of-purchase display, Hollywood Brands, Inc. has announced a new assortment of 10 cent bars, the Marty's All Star Trio, packaged in the popular Hollywood "Tray Pack."

The new Trio was promoted, according to F. A. Martoccio, president, by the immediate success of the recently introduced 10 cent



New Tray Pack, featuring All Star, Almond, and Pecan bars, is available from Hollywood Brands. The Tray Pack has 36 separate bars, twelve of each brand.

All Star Bar. In it are the Marty's Almond, with a center of special white nougat and almonds in a light milk coating; the Marty's Pecan, with a chocolate-flavored nougat and pecan center with light milk coating, and the new All Star, with a center of Hollywood's improved creamy caramel and almonds in light milk coating.

All three bars have striking foil wrappers, designed to attract immediate attention and reflect the high quality of the candy bars within. To complete the powerful point-of-purchase assembly, the three bars are packed 12 each in Hollywood's rich-looking "Tray Pack" with its gleaming printed foil card which converts the tray into a distinctive self-display. Not only does the "Tray Pack" stimulate impulse buying but it speeds up restocking of candy displays by supplying a 3-bar assortment with one easy replacement.

Armstrong Introduces New Acoustical Units

A new design in lay-in acoustical ceiling units that provides an attractive, free-flowing effect in an installed ceiling, has been introduced by the Armstrong Cork Company. Called Armstrong Classic Minaboard, the panels are incombustible and designed for use in exposed grid ceiling installations.

A lace-like network of tiny, sound absorbent perforations scattered over the face of the material gives Classic Minaboard a distinctive monolithic appearance. The new product, made of mineral fiber, is factory finished with a washable white paint.

Minaboard is rated Class A (Incombustible) under Federal Specifications and carries the Underwriters' Label.

The special density and composition of Classic Minaboard provides it with excellent resistance to sound transmission, a particularly advantageous factor in construction utilizing movable ceiling-height partitions. Since the material eliminates "breathing," dust and dirt cannot readily build up on its surface, it is claimed.

The large 24″ x 48″ Minaboard units can be installed quickly in an exposed grid system which supports the panels on all four sides, it is said. Each unit is removable for easy access to pipes, ducts, and other utilities above the ceiling.

Classic Minaboard can be cleaned with a vacuum cleaner or damp cloth. When necessary, the material can also be repainted without sacrificing acoustical efficiency, the company states.





MAY WE BE OF HELP?

√ **Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.**

ADVERTISING ACCESSORIES
....Attraction Board
....Banners, Flags
....Display Cases, Easels
....Letters, Silhouette
....Marquees
....Marquee Letters
....Poster Frames
....Posters, Heralds
....Signs
....Trailers

AIR CONDITIONING
....Air Conditioning Systems
....Air Filters
....Blowers
....Diffusers
....Fans

CONCESSIONS
....Bags
....Barbecue Products
....Beverages
....Beverage Dispenser, Fountain
....Boxes
....Bun Warmers
....Butter Dispenser
....Candy
....Coffee
....Coffeemaker
....Chocolate Drink
....Chocolate Drink Dispenser
....Concession Stand
....Concessionaire
....Canned, Prepared Foods
....Cups
....Cup Dispenser
....Food, Frozen
....Food Preparation Equipment
....Fountains
....Gum
....Hamburger Grills
....Hot Dog Machines
....Ice Cream
....Ice Cream Cabinets
....Ice Cream Dispensers
....Ice Machines
....Malt, Shake Machines
....Nuts
....Pizza Equipment & Supplies
....Popcorn
....Popcorn Seasoning
....Popcorn Warmers
....Popcorn Machines
....Refrigeration Units
....Soft Drinks
....Snow Cones

COIN VENDING MACHINES
....Candy Vender
....Cigarette Vender
....Coffee Vender
....Coin Changers
....Drink Vender, Cup
....Gum Vender
....Hot-Cold Cup Venders
....Ice Cream Vender
....Juice Vender
....Milk Vender
....Nut Vender
....Popcorn Vender
....Sandwich Vender

DECORATION • FURNISHING
....Carpets
....Carpet Cushion
....Curtains, Stage
....Curtain Controls & Track
....Decorators, Designers
....Draperies
....Drink Fountain
....Fabrics, Wall
....Flooring
....Lounge Furniture
....Mats, Rubber
....Paint
....Sand Urns
....Stage Rigging
....Tile
....Traffic Control

HEATING
....Fans
....Furnaces
....Heat Pumps
....Humidifiers
....Insulation, Thermal, Acoustic

LIGHTING
....Aisle Lights
....Batteries
....Color Wheels
....Dimmers, Controls
....Directional Signs
....Emergency Light
....Spot & Flood Lights
....Switchboards
....Transformers

MANAGEMENT
....Theatre Forms and Systems, Personnel Training
....Uniforms

PROJECTION
....Aperture Plates
....Blowers, Lamphouse, Porthole
....Carbons
....Carbon Saver
....Changeover
....Dowsers
....Film Cabinets
....Film Cement
....Film Coolers
....Film Magazines
....Film Reels
....Film Rewinders
....Film Splicers
....Lenses
....Motor Generator
....Projectors
....Projection Arc Lamp
....Projector Parts
....Pedestals
....Rectifiers
....Reel End Signals
....Reflectors
....Rewinds
....Rheostats
....Screens
....Sound Equipment
....Sprockets
....Television, Theatre
....Transformers

SAFETY SUPPLIES
....Door Hardware
....Exit Devices
....Fire Alarms
....Fire Extinguisher
....Fire Hose
....Kick-Push Plates
....Ladders

SANITARY SUPPLIES
....Carpet Cleaners
....Deodorants-Disinfectants
....Floor Cleaners
....Hand Dryers
....Mops—Brushes
....Soap Dispenser
....Upholstery Cleaner
....Vacuum Cleaners

SEATING
....Auditorium Seats
....Drive-In Seating
....Seat Covers
....Seat Cushion
....Seat Reconditioning
....Upholstery Material

SOUND EQUIPMENT
....Amplifiers
....Inter-Coms
....Exciter Lamps
....Microphones
....Pre-Amplifier Cabinet
....Public Address System
....Sound Equipment, Theatre
....Sound Heads
....Sound Service Companies

TICKET OFFICE
....Admission Signs
....Boxoffices
....Cash Control Systems
....Change Making Machines
....Coin Sorters
....Tickets
....Ticket Boxes
....Ticket Machines
....Ticket Registers
....Turnstiles

DRIVE-INS
....Admission Control Systems
....Attraction Lights
....Benches
....Directional Lights
....Dust Control Systems
....Fences
....Fireworks
....Floodlights
....Insect Controls
....Flares, Light
....Heater, In-Car
....Miniature Trains
....Paint
....Picnic Table
....Playground Equipment, Rides
....Pools, Swimming
....Post Lights
....Quarter Midget Racers
....Ramp Lights
....Screen Facing
....Screen Paint
....Screen Towers
....Seats, Walk-In Patron
....Speakers, In-Car
....Speaker Cords
....Speaker Cover
....Speaker Posts
....Speaker Repair
....Sweepers
....Underground Cable

Without charge or obligation, please send me additional information on above items that are checked:

Name ..... **City, State** .....

Address ..... **Theatre** .....

Check items, fill in coupons, tear off on dotted line and mail to

MOTION PICTURE EXHIBITOR

246 N. CLARION ST., PHILADELPHIA 7, PENNA.

Monroe Develops New Plastic Filler

The Monroe Company, Inc., has produced and is now marketing a new plastic material for filling cracks, expansion joints or shallow holes in concrete or plank floors. Called Jiffy Floor, it contains no asphalt,



Clean Prime Fill Compact Use

gravel or concrete, it's ready to use indoors or out because it is not affected by temperature changes.

Illustrated are the four quick, easy steps for using Jiffy Floor—clean the crack or expansion joint . . . prime . . . fill . . . and compact. The floor is ready to use. Any ordinary workman can apply it in a few minutes, and the repaired area will last for years. No mixing is required. Jiffy Floor is waterproof, dustless, skid-resistant and noiseless. It will not crack, crumble or peel.

Sanitary Napkin Receptacle Available From Alexander

Superior principle and design distinguished the D. J. Alexander wall-hung napkin disposal units. Made of gleaming stainless steel that won't rust or corrode and never needs painting, the units attach to wall or door of booth with screws or adhesive, keep floor clear for easier and more thorough maintenance. Keyhole-slotted back slips off mounting brackets when necessary; removable moisture-proof paper liners, supplied with unit, facilitate disposal.

Bunte Bros. Expands Line



Bunte Brothers Chase Candy Company's new addition to its famous line of candies, decorated Coconut Bon Bons, are packed in all ney Poly Vinyl Tray Fifteen delicate Bon Bons are packed in an attractive cupped vinyl tray designed to protect each piece from marring or scuffing. "K" film is used as an overwrap to retain freshness and permit maximum visibility.

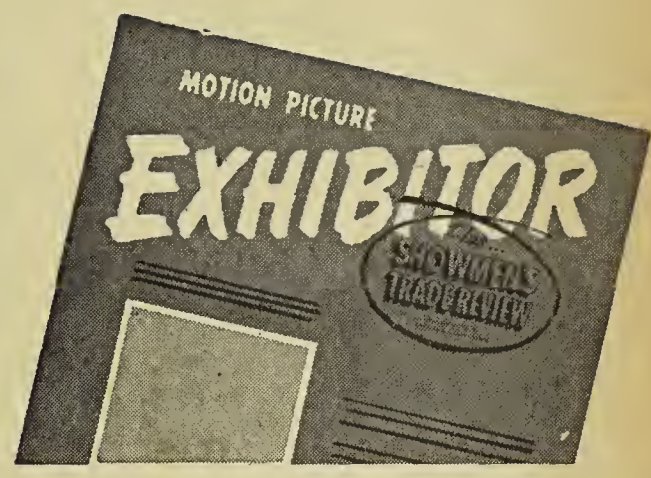
SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



MAY 18, 1960 SECTION TWO VOL. 63 NO. 26

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5919 **ATOMIC SUBMARINE, THE**—MD-72m.—Arthur Franz, Dick Foran, Jol Lansing—4685 (3-16-60)—Okay programmer
5917 **BAT, THE**—MD-80m.—Vincent Price, Agnes Moorehead—4617 (8-26-59)—Mystery for duallers
5907 **BATTLE FLAME**—MD-78m.—Scott Brady, Elaine Edwards—4593 (6-3-59)—Okay war programmer
5914 **BIG CIRCUS, THE**—108½m.—(CS; TC)—Victor Mature, Red Buttons, Rhonda Fleming—4601 (7-1-59)—Colorful, entertaining circus yarn has names
5915 **CRIME AND PUNISHMENT, U.S.A.**—D-78m.—George Hamilton, Mary Murphy—4605 (7-15-59)—For the art and specialty spots
5916 **FACE OF FIRE**—MD-83m.—Cameron Mitchell, Bettye Ackerman—4605 (7-15-59)—Interesting programmer
5918 **HOUSE OF INTRIGUE, THE**—MD-94m.—(CS; TC)—Dawn Addams, Curt Jurgens—4657 (12-2-59)—Counter espionage meller has Jurgens name
6001 **HYPNOTIC EYE, THE**—MD-77m.—Jacques Bergerac, Marcia Henderson—4673 (2-3-60)—Okay exploitation horror entry
6005 **I PASSED FOR WHITE**—D-93m.—Sonya Wilde, James Franciscus—4685 (3-16-60)—Satisfactory programmer lacks names
5911 **KING OF THE WILD STALLIONS**—75m.—(CS; DC)—George Montgomery, Diane Brewster—4609 (7-29-59)—Okay horse opus
5906 **LITTLE RASCALS VARIETIES**—C-66m.—Little Rascals—4617 (8-26-59)—Cute compilation for kiddie shows
PAY OR DIE—D-111m.—Ernest Borgnine, Zohra Lampert—4701 (5-11-60)—High rating, engrossing drama
5919 **PURPLE GANG, THE**—MD-83m.—Barry Sullivan, Elaine Edwards—4669 (1-20-60)—Crime meller has strong possibilities
5909 **REBEL SET, THE**—MD-72m.—Gregg Palmer, Kathleen Crowley—4633 (9-2-59)—For the lower half
5910 **SPEED CRAZY**—MD-75m.—Brett Halsey, Yvonne Lime—4593 (6-3-59)—For the lower half
5908 **SURRENDER, HELL**—MD-85m.—Keith Andes, Susan Cabot—4613 (8-12-59)—Good action yarn for program
5913 **WEB OF EVIDENCE**—MD-88m.—Van Johnson, Vera Miles—4637 (9-23-59)—Interesting suspense entry

COMING FEATURES IN ORDER OF RELEASE

May **RAYMIE**—David Ladd, Julie Adams

COMING

BRIDGE, THE—German-Made
HELL TO ETERNITY—Jeffrey Hunter, Patricia Owens
SERENGETI—(EC)—African Documentary
SEXPOT GOES TO COLLEGE—Mamie Van Doren, Mickey Shaughnessy

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ANGRY RED PLANET, THE—SFD-83m.—(C; Cinemagic)—Gerlad Mohr, Nora Hayden—4685 (3-16-60)—Fair science fiction entry for program
BUCKET OF BLOOD, A—CMD-65m.—Dick Miller, Barboura Morris—4657 (12-2-59)—Novel "horror" romp for teen-agers
DADDY-'O'—MD-74m—Dick Contino, Sandra Giles—4609 (7-29-59)—Dualler for teen-age trade
DIARY OF A HIGH SCHOOL BRIDE—MD-72m.—Anita Sands, Ronald Foster—4633 (9-2-59)—Has 'teen exploitation possibilities
GHOST OF DRAGSTRIP HOLLOW—C-65m.—Jody Fair, 'Hot Rod Gang'—4633 (9-2-59)—Teenage dualler
GIANT GILA MONSTER, THE—MD-73m.—Don Sullivan, Lisa Simone—4644 (10-7-59)—Okay horror meller
GIANT LEECHES, THE—MD-62m.—Ken Clark, Yvette Vickers—4657 (12-2-59)—Program horror entry
GOLIATH AND THE BARBARIANS—MD-88m.—(EC: Colorscope)—Steve Reeves, Chelo Alonso—4665 (1-6-60)—Good action and exploitation entry—Italian-made; dubbed in English
HEADLESS GHOST, THE—MD-63m.—Richard Lyon, Liliane Scottane—4609 (7-29-59)—Mild horror for teen-agers
KILLER SHREWS, THE—MD-72m.—James Best, Ingrid Goude—4644 (10-7-59)—Fair horror meller for duallers
OPERATION DAMES—MD-74m.—Eve Meyer, Chuck Henderson—4593 (6-3-59)—For the duallers
ROAD RACERS—MD-78m.—Joel Lawrence, Marian Collier—4609 (7-29-59)—Auto racing meller for teen-ager market
SIGN OF THE GLADIATOR—D-85m.—(Colorscope)—Anita Ekberg, George Marshal—4645 (10-21-59)—Spectacle can be exploited to better returns—Italian-made—Dubbed in English
TANK COMMANDOS—MD-81m.—Robert Barron, Maggie Lawrence—4593 (6-3-59)—Program war meller

TO BE REVIEWED

CIRCUS OF HORRORS—(C)—Anton Diffring, Erika Remburg
FALL OF THE HOUSE OF USHER—(CS;'C)—Vincent Price, Mark Damon, Myrna Fahey
JAILBREAKERS. THE—Robert Hutton, Mary Castle
KONGA—(EC)—Michael Gough, Jess Conrad, Margo Johns
ROUGH AND THE SMOOTH, THE—Nadja Tiller, Robert Britton—England
WHY MUST I DIE?—Terry Moore, Debra Paget

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Adventures of Huckleberry Finn..	A1	MGM
•Alamo.....		UA
•All In A Night's Work.....		Par.
•All The Fine Young Cannibals....	A3	MGM
•All the Young Men.....		Col.
Alligator People, The.....	A2	Fox
Anatomy of Love, The.....		For.
Anatomy of a Murder.....	SC	Col.
Angry Hills, The.....	A3	MGM
Angry Island.....		For.
Angry Red Planet.....	A2	A-I
•Anna of Brooklyn.....		Col.
Aparajito.....	A1	For.
•Apartment, The.....		UA
Aren't We Wonderful.....		For.
Atomic Submarine.....	A2	AA
Attack of the Jungle Women.....		Misc

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babette Goes To War	A2	Col.
Back to the Wall	A3	For.
Bat, The	A2	AA
Battle Flame	A1	AA
•Battle In Outer Space		Col.
Battle Of Blood Island		Misc.
Battle of the Coral Sea	A1	Col.
Battle Of The Sexes, The		For.
Beast From Haunted Cave		Misc.
Beat Generation, The	B	MGM
Beatniks, The		Misc.
Because They're Young	A2	Col.
Behind The Great Wall	A1	Misc.
•Bellboy, The		Par.
•Bells Are Ringing		MGM
Beloved Infidel	B	Fox
Ben Hur	A1	MGM
Best of Everything, The	A3	Fox
Bewildered Youth—See The Third Sex		For.
Big Chief, The		For.
Big Circus, The	A1	AA
Big Fisherman, The	A1	Misc.
Big Night, The	A1	Par.
Big Operator, The	A3	MGM
Black Orpheus	A3	For.
Blitzkrieg		For.
•Blood and Roses		Par.
Blood and Steel	A1	Fox
Blue Angel, The	B	Fox
Blue Denim	A3	Fox
Bluebeard's Ten Honeymoons		AA
Bobbikins	A1	Fox
Born to Be Loved	A2	U-I
Boy and the Laughing Dog, The—RE	A1	WB
Boy and the Pirates, The	A1	UA
Bramble Bush, The	B	WB
Breakout		For.
•Breath of Scandal, A		Par.
Bridal Path, The—(Mating Time)	A2	For.
•Bridge, The		AA
•Brides Of Dracula, The		U-I
Bridges at Toko-Ri, The—RE	A2	Par.
Brink Of Life		For.
Broth Of A Boy	A1	For.
Bucket of Blood	B	A-I
But Not for Me	A2	Par.
•Butterfield 8		MGM

C

•Cage Of Evil		UA
Call Girls		For.
Can-Can	B	Fox
•Captain's Table		Fox
Career	A3	Par.
Carry On Sergeant		For.
Cash McCall	A3	WB
Cast a Long Shadow	A1	UA
Chance Meeting	A3	Par.
Charley Moon		For.
Chasers, The		For.
•Cimarron		MGM
•Cinderfella		Par.
•Circus of Horrors		A-I
Circus Stars (U. S. S. R.)	A1	Par.
City After Midnight	A2	Misc.
•College Confidential		U-I
Comanche Station	A1	Col.
Come Back Africa		Misc.
Conspiracy Of Hearts	A1	Par.
Cosmic Monsters, The	A2	For.
Cossacks, The	A1	U-I
Counterplot		UA
Country Girl, The—RE	A2	Par.
Cousins, The		For.
Cover Girl Killer		For.
Crack In the Mirror		Fox
Cranes Are Flying, The	A3	WB
Crime and Punishment, U. S. A.	A3	AA
Crimson Kimono, The	A3	Col.
•Crowded Sky, The	A3	WB
Cry Tough	B	UA
Curse of the Undead	A2	U-I

D

Daddy-O	B	A-I
•Dark At The Top Of The Stairs, The		WB
David and Bathsheba—RE		Fox
Day of the Outlaw	A3	UA
•Day They Robbed the Bank of England		MGM
Defend My Love		For.
•Desert Attack		Fox
Desert Desperados		Misc.
Devil's Disciple, The	A2	UA
Diary of a High School Bride	A3	AI
•Dinosaurus		U-I
Dog of Flanders, A	A1	Fox
Dog's Best Friend, A	A1	UA
Don't Give Up the Ship	A3	Par.
Drunken Angel, The		For.

E

Edge of Eternity	A1	Col.
•Electronic Monster, The	B	Col.
Elephant Gun		For.
•Elmer Gantry		UA
Enchanted Mirror, The		For.
•Enemy General, The		Col.
Expresso Bongo	C	For.
•Exodus		UA

F

Face of Fire	A1	AA
FBI Story, The	A1	WB

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

401 **ANATOMY OF A MURDER**—D-160m.—James Stewart, Lee Remick—4633 (9-2-59)—Superior entertainment
BABETTE GOES TO WAR—CD-103m.—(CS; EC)—Brigitte Bardot, Jacques Charrier—4681 (3-2-60)—Comedy adventure yarn loaded with entertainment—Made in France—Dubbed and titled versions
BATTLE OF THE CORAL SEA—MD-80m.—Cliff Robertson, Gia Scala—4645 (10-21-59)—Okay Naval war entry
BECAUSE THEY'RE YOUNG—D-102m.—Dick Clark, Tuesday Weld—4685 (3-16-60)—Good atory of today's youth should hit the school-age target
COMANCHE STATION—W-71m.—(EC; CS)—Randolph Scott, Nancy Gates—4681 (3-2-60)—Good western for program
CRIMSON KIMONO—D-82m.—Victoria Shaw, Glenn Corbett—4637 (9-23-59)—Program tale of crime, racial conflict
EDGE OF ETERNITY—MD-80m.—(CS; EC)—Cornel Wilde, Victoria Shaw—4649 (11-4-59)—Program meller a scenic treat
FLYING FONTAINES, THE—D-84m.—(EC)—Michael Callan, Evy Norlund—4661 (12-16-59)—Colorful circus tale features own faces
GENE KRUPA STORY, THE—D-101m.—Sal Mineo, Susan Kohner—4665 (1-6-60)—Tale of drums and drama has angles
344 **H-MAN, THE**—MD-79m.—(CS; EC)—Japanese cast—4593 (6-3-59)—Good horror entry—Dubbed in English—Japanese made
404 **HAVE ROCKET, WILL TRAVEL**—C-76m.—Three Stooges, Anne Lisa—4633 (9-2-59)—Good bet for kiddies
I'M ALL RIGHT, JACK—C-104m.—Ian Carmichael, Liz Frazer—4682 (3-2-60)—Highly amusing import, mostly for art and specialty spots—England
KILLERS OF KILIMANJARO—MD-91m.—(CS; EC)—Robert Taylor, Anne Aubrey—4693 (4-13-60)—Colorful jungle yarn for program
LAST ANGRY MAN, THE—D-100m.—Paul Muni, David Wayne, Betsy Palmer—4645 (10-21-59)—High rating drama
403 **LEGEND OF TOM DOOLEY**—MD-79m.—Michael Landon, Jo Morrow—4633 (9-2-59)—Program meller based on popular folk song
MAN ON A STRING—MD-92m.—Ernest Borgnine, Colleen Dewhurst—4693 (4-13-60)—Good spy yarn
MOUNTAIN ROAD, THE—MD-102m.—James Stewart, Lisa Lu—4689 (3-30-60)—China war story offers James Stewart and action
MOUSE THAT ROARED, THE—C-83m.—(EC)—Peter Sellers, Jean Seberg—4641 (10-7-59)—Highly amusing mixture of satire and slapstick
MY DOG, BUDDY—D-77m.—London, Ken Curtis—4701 (5-11-60)—For the lower half or kiddie shows
ONCE MORE, WITH FEELING—C-92m.—(TC)—Yul Brynner, Kay Kendall—4677 (2-17-60)—Slick, sophisticated comedy best for metropolitan audiences
OUR MAN IN HAVANA—CD-107m.—(CS)—Alec Guinness, Maureen O'Hara—4673 (2-3-60)—Fine satire for both Guinness fans and others
PORGY AND BESS—OPERA-146m.—(Todd-AO; TC)—Sidney Poitier, Dorothy Dandridge—4602 (7-1-59)—Superior entertainment—Goldwyn
SUDDENLY, LAST SUMMER—D-114m.—Elizabeth Taylor, Katharine Hepburn, Montgomery Clift—4661 (12-16-59)—Unusual, off-beat drama for discriminating viewers
SWAN LAKE—BALLET-81m.—(EC)—Bolshoi Ballet—4673 (2-3-60)—Good entry for art, specialty spots—U. S. S. R.—English narration
THEY CAME TO CORDURA—MD-123m.—(CS; EC)—Gary Cooper, Rita Hayworth—4637 (9-23-59)—Entry has unusual scope and interest
405 **30-FOOT BRIDE OF CANDY ROCK, THE**—C-73m.—Lou Costello, Dorothy Provine—4634 (9-2-59)—Okay entry for the kiddies
1001 ARABIAN NIGHTS—CAR.-76m—(TC)—Mr. Magoo—4661 (12-16-59)—Cartoon entry for both youngsters and adults
TINGLER, THE—MD-80m.—Vincent Price, Judith Evelyn—4613 (8-12-59)—Gimmicks will help horror meller
WARRIOR AND THE SLAVE GIRL, THE—D-89m.—(SC; EC)—Gianna Maria Canale, Georges Marchal—4649 (11-4-59)—Mediocre spectacle for program—Dubbed in English—Italian
WHO WAS THAT LADY?—C-115m.—Tony Curtis, Dean Martin, Janet Leigh—4665 (1-6-60)—Highly amusing comedy
345 **WOMAN EATER, THE**—MD-70m.—George Coulouris, Vera Day—4597 (6-17-59)—Mediocre horror entry for program
YESTERDAY'S ENEMY—D-95m.—Stanley Baker, Guy Rolfe—4637 (9-23-59)—Powerful, realistic war yarn

COMING FEATURES IN ORDER OF RELEASE

May **ELECTRONIC MONSTER, THE**—Rod Cameron, Mary Murphy
May **STRANGLERS OF BOMBAY**—Guy Rolfe
June **BATTLE IN OUTER SPACE**—(Tohoscope; EC)—Japanese
June **TWELVE TO THE MOON**—Ken Clark

COMING

ALL THE YOUNG MEN—Alan Ladd, Sidney Poitier
ANN OF BROOKLYN—(TECH; TC)—Gina Lollobrigida, Vittorio De Sica
ENEMY GENERAL, THE—Van Johnson, Dany Carrel
GUNS OF NAVARONE, THE—(C)—Gregory Peck, Gia Scala
I AIM AT THE STARS—Curt Jurgens, Victoria Shaw
LET NO MAN WRITE MY EPITAPH—Burl Ives, Shelley Winters
PEPE—(CS; C)—Cantinflas, Dan Dailey, Shirley Jones
SAPPHO, VENUS OF LESBOS—(CS; C)—Kerwin Mathews, Tina Louise
SONG WITHOUT END—THE STORY OF FRANZ LISZT—(CS; C)—Dirk Bogarde, Genevieve Page
STRANGERS WHEN WE MEET—(CS; C)—Kirk Douglas, Kim Novak
STOP, LOOK, AND LAUGH—Three Stooges
SURPRISE PACKAGE—Yul Brynner, Mitzi Gaynor
THREE WORLDS OF GULLIVER—(Super Dynamation; C)—Kerwin Mathews, Jo Morrow
WACKIEST SHIP IN THE ARMY, THE—(CS C)—Jack Lemmon Patricia Driscoll

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

ADVENTURES OF HUCKLEBERRY FINN, THE—CD-107m.—(CS; MC)—Tony Randall, Eddie Hodges—4701 (5-11-60)—Entertaining, well-made entry for family audiences.
921 **ANGRY HILLS, THE**—MD-105m.—(CS)—Robert Mitchum, Elisabeth Mueller—4594 (6-3-59)—Program meller of Greek resistance movement during World War II
923 **BEAT GENERATION, THE**—MD-95m.—(CS)—Steve Cochran, Mamie Van Doren—4602 (7-1-59)—Offbeat cops and robbers tale
BEN-HUR—D-212m.—(Camera 65; TC)—Charlton Heston, Haya Harareet—4657 (12-2-59)—Highest rating epic of unusual merit and significance
924 **BIG OPERATOR, THE**—MD-90m.—Mickey Rooney, Mamie Van Doren—4613 (8-12-59)—Expose of union racketeering for program
2 **FOR THE FIRST TIME**—MU-92m.—(TE; TC)—Mario Lanza, Zsa Zsa Gabor—4634 (9-2-59)—Entertaining Mario Lanza entry
10 **GAZEBO, THE**—C-102m.—(CS)—Glenn Ford, Debbie Reynolds—4661 (12-16-59)—Highly amusing entry
GIANT OF MARATHON, THE—MD-92m.—(EC; Dyalscope)—Steve Reeves, Mylene Demongeot—4701 (5-11-60)—Entertaining spectacle should please action fans—Italian-made; dubbed in English
4 **GIRLS TOWN**—MD-90m.—Mamie Van Doren, Paul Anka—4641 (10-7-59)—Mediocre programmer for teenagers
12 **HOME FROM THE HILL**—D-150m.—(CS; MC)—Robert Mitchum, Eleanor Parker—4677 (2-17-60)—High rating drama
6 **HOUSE OF THE SEVEN HAWKS, THE**—MD-92m.—Robert Taylor, Nicole Maurey—4649 (11-4-59)—Taylor name boosts mystery
1 **IT STARTED WITH A KISS**—C-104m.—(CS; MC)—Glenn Ford, Debbie Reynolds—4634 (9-2-59)—Cute comedy has names mass appeal
11 **LAST VOYAGE, THE**—D-91m.—(MC)—Robert Stack, Dorothy Malone—4669 (1-20-60)—Very good suspense entry
5 **LIBEL**—D-100 m.—Olivia de Haviland, Dirk Bogarde—4645 (10-21-59)—Exciting courtroom drama packs dramatic wallop
8 **NEVER SO FEW**—MD-124m.—(CS; MC)—Frank Sinatra, Gina Lollobrigida—4662 (12-16-59)—War meller has star angles
922 **NORTH BY NORTHWEST**—D-137m.—(VV; TC)—Cary Grant, Eva Marie Saint—4602 (7-1-59)—High rating, entertaining Hitchcock entry
PLEASE DON'T EAT THE DAISIES—C-111m.—(CS; MC)—Doris Day, David Niven—4689 (3-30-60)—Highly enjoyable comedy
925 **SCAPEGOAT, THE**—92m.—Alec Guiness, Bette Davis—4610 (7-29-59)—Interesting entry for art spots and some other situations
3 **TARZAN THE APE MAN**—D-82m.—(TC)—Denny Miller, Joanna Barnes—4646 (10-21-59)—New Tarzan should please fans
7 **WRECK OF THE MARY DEARE, THE**—MD-106m.—(CS; MC)—Gary Cooper, Charlton Heston—4649 (11-4-59)—Highly interesting suspense melodrama

COMING FEATURES IN ORDER OF RELEASE

May **PLATINUM HIGH SCHOOL**—Mickey Rooney, Terry Moore
July **BELLS ARE RINGING**—(CS; MC)—Judy Holliday, Dean Martin

COMING

ALL THE FINE YOUNG CANNIBALS—(CS; C)—Robert Wagner, Natalie Wood
BUTTERFIELD 8—(CS; MC)—Elizabeth Taylor, Laurence Harvey
CIMARRON—(CS; MC)—Glenn Ford, Maria Scheil
DAY THEY ROBBED THE BANK OF ENGLAND, THE—Aldo Ray, Hugh Griffith—England
GO NAKED IN THE WORLD—Gina Lollobrigida, Ernest Borgnine
KEY WITNESS—Jeff Hunter, Pat Crowley
SUBTERRANEANS, THE—(CS; C)—Leslie Caron, George Peppard
TEMPTATION—Ava Gardner, Dirk Bogarde, Joseph Cotten
TIME MACHINE, THE—(EC)—Rod Taylor, Yvette Mimieux
VILLAGE OF THE DAMNED, THE—George Sanders, Barbara Shelley—England

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5912 **BIG NIGHT, THE**—D-74m.—Randy Sparks, Venetia Stevenson—4677 (2-17-60)—For the lower half
R5906 **BRIDGES AT TOKO-RI, THE**—D-103m.—(RE) (TC)—William Holden, Grace Kelly—4646 (10-21-59)—Well-made, interesting entry about Navy pilots
5903 **BUT NOT FOR ME**—C-105m.—(VV)—Clark Gable, Carroll Baker—4634 (9-2-59)—Highly amusing
5907 **CAREER**—D-105m.—Dean Martin, Shirley MacLaine—4641 (10-7-59)—Interesting offering exposing the theatre world
5914 **CHANCE MEETING**—D-96m.—Hardy Kruger, Micheline Presle—4674 (2-3-60)—Taut, well-made adult mystery—English
5913 **CIRCUS STARS**—NOV.-61m.—(CS; C)—Oleg Popov—4681 (3-2-60)—Cute novelty offers circus on film—U. S. S. R.—English narration
5919 **CONSPIRACY OF HEARTS**—MD-116m.—Lilli Palmer, Ronald Lewis—4686 (3-16-60)—Potent, fine and heart-wrending drama—English
R5905 **COUNTRY GIRL, THE**—D-104m.—(RE)—Bing Crosby, Grace Kelly—4646 (10-21-59)—High rating drama
5820 **DON'T GIVE UP THE SHIP**—C-89m.—Jerry Lewis, Dina Merrill—4594 (6-3-59)—Amusing Lewis entry
5916 **FIVE BRANDED WOMEN**—MD-106m.—Van Heflin, Silvano Mangano—4693 (4-13-60)—Interesting meller
R5918 **GREATEST SHOW ON EARTH, THE**—151m.—(TC)—Betty Hutton, Cornel Wilde—4697 (4-27-60)—High rating DeMille reissue
5915 **HELLER IN PINK TIGHTS**—CD-100m.—(TC)—Sophia Loren, Anthony Quinn—4686 (3-16-60)—Colorful yarn has "names" to help
5920 **IN THE WAKE OF A STRANGER**—MD-69m.—Tony Wright, Shirley Eaton—4693 (4-13-60)—Satisfactory program fare—England
5910 **JACK THE RIPPER**—MD-85m.—Lee Patterson, Betty McDowall—4677 (2-17-60)—Murder entry backed by tremendous campaign could show healthy grosses—England
5904 **JAYHAWKERS, THE**—MD-100m.—(VV; TC)—Jeff Chandler, Fess Parker, Nicole Maurey—4646 (10-21-59)—Good action entry
R5825 **KING CREOLE**—MUMD-116m.—(RE)—Elvis Presley, Carolyn Jones—4634 (9-2-59)—Exploitable musical meller
5908 **LI'L ABNER**—MUC-114m.—(VV; TC)—Peter Palmer, Leslie Parrish—4650 (11-4-59)—Wacky musical is "stupefyingly" entertaining
R5824 **LOVING YOU**—D-101m.—(VV; TC) (RE)—Elvis Presley, Lizabeth Scott—4634 (9-2-59)—Elvis Presley rides high
5826 **MAN WHO COULD CHEAT DEATH, THE**—MD-83m.—(TC)—Anton Diffring, Hazel Court—(4602 (7-1-59)—Better than average horror meller
RAT RACE, THE—CD-105m.—(TC)—Tony Curtis, Debbie Reymonds—4702 (5-11-60)—Entertaining entry has names to help.
R5902 **SAMSON AND DELILAH**—D-128m.—(TC) (RE)—Hedy Lamarr, Victor Mature—4634 (9-2-59)—Excellent entertainment
5822 **TARZAN'S GREATEST ADVENTURE**—MD-88m.—(EC)—Gordon Scott, Sara Shane—4597 (6-17-59)—Good series entry should please
5901 **THAT KIND OF WOMAN**—D-92m.—Sophia Loren, Tab Hunter—4634 (9-2-59)—Moderately interesting entry
5911 **TOUCH OF LARCENY, A**—C-93m.—James Mason, George Sanders, Vera Miles—4669 (1-20-60)—Amusing farce for art spots and big city situations
R5909 **ULYSSES**—MD-88m.—(RE) (TC)—Kirk Douglas, Sylvana Mangano—4646 (10-21-59)—Filmization of epic work has angles for all spots—Filmed in Italy
5917 **VISIT TO A SMALL PLANET**—C-85m.—Jerry Lewis, Joan Blackman—4674 (2-3-60)—Amusing Jerry Lewis comedy

COMING FEATURES IN ORDER OF RELEASE

June **PRISONER OF THE VOLGA**—(C)—John Derek, Elsa Martinelli
June **WALK LIKE A DRAGON**—Jack Lord, Nobu McCarthy, James Shigeta
July **BELLBOY, THE**—Jerry Lewis, Joan Tabor
July **TARZAN THE MAGNIFICENT**—(C)—Gordon Scott, Betta St. John

COMING

ALL IN A NIGHT'S WORK—(TC)—Dean Martin, Shirley MacLaine
BLOOD AND ROSES—(TE; TC)—Mel Ferrer, Annette Vadim
BREATH OF SCANDAL, A—(VV, C)—Sophia Loren, Maurice Chevalier, John Gavin
CINDERFELLA—(TC)—Jerry Lewis, Ed Wynn
G. I. BLUES—Elvis Presley, Juliet Prowse
IT STARTED IN NAPLES—(VV; TC)—Clark Gable, Sophia Loren
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
PLEASURE OF HIS COMPANY, THE—(T)—Fred Astaire, Debbie Reynolds
PSYCHO—Anthony Perkins, Vera Miles
SAVAGE INNOCENTS—(TE; TC)—Anthony Quinn, Yoko Tani
UNDER TEN FLAGS—Van Heflin, Mylene Demongeot
WORLD OF SUZIE WONG—(TC)—William Holden, Sylvia Syms, Nancy Kwan

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

927 **ALLIGATOR PEOPLE, THE**—MD-74m.—(CS)—Beverly Garland, George Macready—4605 (7-15-59)—Satisfactory horror entry for the program
936 **BELOVED INFIDEL**—D-123m.—(CS; DC)—Gregory Peck, Deborah Kerr—4658 (12-2-59)—Love story has angles
931 **BEST OF EVERYTHING, THE**—D-121m.—(CS; DC)—Hope Lange, Stephen Boyd, Joan Crawford—4646 (10-21-59)—Sophisticated office yarn is highly interesting
937 **BLOOD AND STEEL**—D-63m.—John Lupton, Ziva Rodann—4662 (12-16-59)—War story for the duallers
929 **BLUE ANGEL, THE**—D-107m.—(CS; DC)—Curt Jurgens, May Britt—4634 (9-2-59)—Highly entertaining re-make with exciting new star
925 **BLUE DENIM**—D-89m.—(CS)—Carol Lynley, Brandon de Wilde—4610 (7-29-59)—Highly exploitable drama about today's youngsters
004 **BOBBIKINS**—C-89m.—(CS)—Max Bygraves, Shirley Jones, Steven Stocker—4674 (2-3-60)—For the lower half—English
CAN-CAN—MU-131m.—(TC; Todd-AO-70mm)—Frank Sinatra, Shirley MacLaine, Maurice Chevalier—4686 (3-16-60)—High rating musical
CRACK IN THE MIRROR—D-97m.—(CS)—Orson Welles, Juliette Greco—4702 (5-11-60)—Good drama has interesting gimmick.
DAVID AND BATHSHEBA—D-116m.—(TC)—Gregory Peck, Susan Hayward—4702 (5-11-60)—Impressive reissue has top name values—Reissue
011 **DOG OF FLANDERS, A**—D-96m.(CS; DC)—David Ladd, Monique Ahrens—4666 (1-6-60)—Fine entry for the program
932 **FIVE GATES TO HELL**—MD-98m.—(CS)—Neville Brand, Dolores Michaels—4638 (9-23-59)—Off-beat adventure yarn for program
FLAME OVER INDIA—MD-134m.—(CS; DC)—Kenneth More, Lauren Bacall—4694 (4-13-60)—Exciting, suspenseful meller
920 **HERE COME THE JETS**—MD-71m.—Steve Brodie, Lyn Thomas—4594 (6-3-59)—Okay programmer
923 **HOLIDAY FOR LOVERS**—CD-102m.—(CS; DC)—Clifton Webb, Jane Wyman—4605 (7-15-59)—Attractive romantic comedy-drama
933 **HOUND-DOG MAN**—MD-87m.—(CS; DC)—Fabian, Carol Lynley—4650 (11-4-59)—Program entry has angles
934 **JOURNEY TO THE CENTER OF THE EARTH**—MD-132m.—(CS; DC)—Pat Boone, James Mason, Arlene Dahl—4662 (12-16-59)—Science fiction thriller is entertaining, well-made
919 **MAN WHO UNDERSTOOD WOMEN, THE**—CD-105m.—(CS; DC)—Leslie Caron, Henry Fonda—4638 (9-23-59)—Off-beat mixture of comedy and drama
012 **MASTERS OF THE CONGO JUNGLE**—DOC-88m.(CS; DC)—Narrated by Orson Welles and William Warfield—4666 (1-6-60)—Fine documentary
924 **MIRACLE OF THE HILLS, THE**—D-73m.(CS)—Rex Reason, June Vincent—4610 (7-29-59)—Satisfactory family entertainment
015 **OPERATION AMSTERDAM**—MD-105m.—Peter Finch, Eva Bartok—4681 (3-2-60)—Okay suspense meller—English
930 **OREGON TRAIL, THE**—W-86m.—(CS; DC)—Fred MacMurray, Nina Shipman—4618 (8-26-59)—Interesting outdoor entry
926 **PRIVATE'S AFFAIR, A**—C-92m.—(CS; DC)—Sal Mineo, Christine Carere—4610 (7-29-59)—Amusing, entertaining comedy

•Fall of the House of Usher		AI
Female Fiends		Misc.
•Ferry to Hong Kong		Fox
Five Bold Women		Misc.
Five Branded Women	B	Par.
Five Gates to Hell	B	Fox
Flame Over India	A1	Fox
Flames Over Pompeii		UA
•Flying Fontaines, The	A2	Col
For the First Time	A1	MG.
•For the Love Of Mike		Fox
•Force of Impulse		UA
400 Blows, The	A3	For
Four-D Man	A2	U-I
Four Fast Guns	A3	U-I
•From The Terrace		Fox
Fugitive Kind, The	B	UA

G

Gallant Hours, The		UA
Gangster Story	B	Misc.
Gazebo, The	A2	MGM
Gene Krupa Story, The	B	Col.
Ghost of Drag Strip Hollow	A2	AI
•G. I. Blues		Par.
Giant Gila Monster, The		A-1
Giant Leeches		A-I
Giant Of Marathon, The	A2	MGM
Gigantis, The Fire Monster	A2	WB
•Girl In the Red Bikini, The		Fox
Girls Are Willing, The		For.
Girls, Inc.		Misc.
Girls' Town	B	MGM
Glenn Miller Story, The—RE	A1	U-I
•Go Naked In The World		MGM
Goliath and the Barbarians	A3	A-I
•Grass Is Greener, The		U-I
•Great Imposter, The		U-I
Great Is My Country		For.
Greatest Show On Earth, The—RE	B	Par.
Grisbi		For.
•Guns Of The Navarone, The		Col.
Guns of the Timberland	A1	WB
Gunfighters of Abilene	A1	UA
Guns, Girls and Gangsters	B	UA

H

H-Man, The	B	Col.
•Hannibal		WB
Happy Anniversary	B	UA
Hatikvah		For.
Have Rocket, Will Travel	A1	Col.
•Head of a Tyrant		U-I
Headless Ghost, The	B	AI
Hell Bent for Leather	A2	U-I
Heller In Pink Tights	A3	Par.
•Hell To Eternity		AA
•Hercules Unchained	B	WB
Here Come the Jets	A2	Fox
Hidden Fortress, The		For.
High School Big Shot		Misc.
•High Time		Fox
Holiday Island		For.
Holiday for Lovers	A2	Fox
Home from the Hill	A3	MGM
Horse Soldiers, The	A1	UA
•Hot Eye of Heaven, The		U-I
Hound Dog Man	A1	Fox
Hound of the Baskervilles	A2	UA
House of Intrigue, Tho	A3	AA
House of the Seven Hawks, The	A2	MGM
House On The Waterfront, The	B	For.
Human Condition, The		For.
Hypnotic Eye, The	A3	AA

I

•I Aim At the Stars		Col.
I Passed for White	A3	AA
•Ice Palace		WB
11 Generale Della Rovere		For.
I'm All Right, Jack		Col.
Immoral Mr. Teas, The		Misc.
In the Wake Of A Stranger	A1	Par.
Incredible Petrified World, The		Misc.
•Inherit the Wind		UA
Inside the Mafia	B	UA
It Started with a Kiss	B	MGM
•It Started In Naples		Par.
Ivan The Terrible Part II		For.

J

Jack the Ripper	B	Par.
*Jailbreakers, The		AI
Jay Hawkers, The	A3	Par.
Jazz On A Summer's Day		Misc.
Jet Over the Atlantic		Misc.
John Paul Jones	A1	WB
Josephine and Men		For.
Journey to the Center of the Earth, A	A1	Fox
Just My Luck		For.
Justice and Caryl Chessman		Misc.

K

*Key Witness	A3	MGM
Kidnapped	A1	Misc.
Killers of Kilimanjaro	A1	Col.
Killer Shrews, The		A-1
King Creole	B	Par.
King of the Wild Stallions, The	A1	AA
*Konga		A-I

L

Lady Chatterley's Lover	C	For.
Last Angry Man, The	A1	Col.
Last Voyage, The	A1	MGM
*Leech Woman, The		U-I
Lesson In Love, A		For.
Legend of Tom Dooley, The	A2	Col.
*Let No Man Write My Epitaph		Col.
*Let's Make Love		Fox
Libel	A1	MGM
Li'l Abner	B	Par.
Little Rascals Varieties		AA
Lonely Sex, The		Misc.
Look Back In Anger	A3	WB
*Lost World, The		Fox
Lotna		For.
Lovers, The	C	For.
Loving You—RE	B	Par.
Lowest Crime, The		For.

M

Macumba Love	B	UA
Magician, The	A3	For.
*Malaga		WB
*Magnificent Seven, The		UA
Man In A Cocked Hat		For.
Man on a String	A1	Col.
Man Upstairs, The		For.
Man Who Understood Women, The	A3	Fox
Man Who Could Cheat Death, The	A3	Par.
Man Who Died Twice, The	A2	Misc.
Masters of the Congo Jungle	A1	Fox
Mating Time—See The Bridal Path		
Mating Urge, The	C	Misc.
*Midnight Lace		U-I
Miracle, The	A2	WB
Miracle In Soho		For.
Miracle of the Hills, The	A1	Fox
Model For Murder		For.
Most Wonderful Moment, The		For.
Mountain Road, The	A2	Col.
Mouse That Roared, The	A1	Col.
Mummy, The	A2	U-I
Music Box Kid, The		UA
My Dog, Buddy	A1	Col.

N

Naked Venus, The		Misc.
Nature's Paradise		For.
Never So Few	B	MGM
*Nightfighters, The		UA
Non-Scheduled Train, A		For.
Noose For A Gunman		UA
North by Northwest	A3	MGM
Nude In A White Car		For.

O

*Ocean's Eleven		WB
Odds Against Tomorrow	A3	UA
Of Love and Lust	B	For.
Oklahoma Territory	A1	UA
On the Beach	A3	UA
Once More with Feeling	A3	Col.

928 **RETURN OF THE FLY, THE**—MD-80m.—(CS)—Vincent Price, Danielle De Mezt—(4606 (7-15-59)—Exploitable horror entry
903 **ROOKIE, THE**—C-85m.—(CS)—Tommy Noonan, Pete Marshall—4662 (12-16-59)—Wacky but uneven comedy features new team
018 **SAY ONE FOR ME**—MU-119m.—(CS; DC)—Bing Crosby, Debbie Reynolds—4597 (6-17-59)—Highly entertaining, name-packed fun-fest
002 **SEVEN THIEVES**—D-102m.—(CS)—Edward G. Robinson, Joan Collins—4669 (1-20-60)—High rating experience in suspense
005 **SINK THE BISMARCK**—D-97m.—(CS)—Kenneth More, Dana Wynter—4674 (2-3-60)—Well-made yarn of crucial battles on the high seas—English
921 **SON OF ROBIN HOOD, THE**—MD-81m.—(CS; DC)—David Hedison, June Laverick—4606 (7-15-59)—Fair entry for kiddies and program
001 **STORY ON PAGE ONE, THE**—D-123m.—(CS)—Rita Hayworth, Anthony Franciosa—4666 (1-6-60)—Highly interesting murder entry
922 **SOUTH PACIFIC**—MU-151m.—(CS; DC)—Rossano Brassi, Mitzi Gaynor—4597 (6-17-59)—Entertaining hit
007 **THREE MURDERESSES**—C-97m.—(EC)—Alain Delon, Mylene Demongeot—4678 (2-17-60)—Cute comedy is lots of fun—Dubbed in English—France
006 **THIRD VOICE, THE**—D-79m.—(CS)—Edmond O'Brien, Laraine Day—4674 (2-3-60)—Good suspense entry
013 **THIRTEEN FIGHTING MEN**—MD-69m.—(CS)—Grant Williams, Carole Mathews—4689 (3-30-60)—Lower half dualler
VALLEY OF THE REDWOODS—MD-63m.—(CS)—John Hudson, Lynn Bernay—4697 (4-27-60)—Okay lower half entry
010 **WAKE ME WHEN IT'S OVER**—C-126m.—(CS; DC)—Ernie Kovacs, Margo Moore, Jack Warden—4689 (3-30-60)—Laugh-loaded comedy should be a winner
008 **WHEN COMEDY WAS KING**—COMP-81m.—Charles Chaplin, Buster Keaton, Laurel and Hardy, etc.—4686 (3-16-60)—Compilation of silent comedy reels makes cute entry
014 **WIND CANNOT READ, THE**—D-107m.—(DC)—Dirk Bogarde, Yoko Tani—4678 (2-17-60)—Well-made love story should appeal to femmes—England
917 **WOMAN OBSESSED**—D-103m.—(CS; DC)—Susan Hayward, Stephen Boyd—4594 (6-3-59)—Interesting drama with most appeal for women

COMING FEATURES IN ORDER OF RELEASE

June **CAPTAIN'S TABLE**—(EC)—John Gregson—England
June **TWELVE HOURS TO KILL**—(CS)—Nico Minardos, Barbara Eden
June **WILD RIVER**—(CS; C)—Montgomery Clift, Lee Remick

COMING

DESERT ATTACK—John Mills, Sylvia Syms—England
FERRY TO HONG KONG—(CS; EC)—Curt Jurgens, Orson Welles, Sylvia Sims—England
FOR THE LOVE OF MIKE—(CS; C)—Richard Basehart, Stu Erwin
FROM THE TERRACE—(CS; DC)—Paul Newman, Joanne Woodward
HIGH TIME—(CS; DC)—Bing Crosby, Fabian, Tuesday Weld
LET'S MAKE LOVE—(CS; DC)—Marilyn Monroe, Yves Montand, Tony Randall
LOST WORLD, THE—(CS; DC)—Michael Rennie, Jill St. John
ONE FOOT IN HELL—(CS; DC)—Don Murray, Alan Ladd, Dolores Michaels
OSCAR WILDE—Sir Ralph Richardson, Phyllis Calvert—England
SEPTEMBER STORM—(Stereo-Scope; DC)—Mark Stevens, Joanne Dru
SONS AND LOVERS—(CS; DC)—Dean Stockwell, Wendy Hiller
STORY OF RUTH, THE—(CS; DC)—Elana Eden, Stuart Whitman, Peggy Wood
39 STEPS—(EC)—Kenneth More, Taina Elg—England
TRAPPED IN ALGIERS—Edmund Purdom, Genevieve Page
UPSTAIRS AND DOWNSTAIRS—(EC)—Michael Craig, Mylene Demongeot—England
YOUNG JESSE JAMES—(CS)—Ray Stricklyn, Merry Anders

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

BOY AND THE PIRATES, THE—MD-82m.—(EC)—Charles Herbert, Susan Gordon—4690 (3-30-60)—Pirate yarn for juvenile trade—Gordon
CAST A LONG SHADOW—W-82m.—Audie Murphy, Terry Moore—4614 (8-12-59)—For the program—Mirisch
COUNTERPLOT—MD-77m.—Forrest Tucker, Allison Hayes—4642 (10-7-59)—Average mystery meller for duallers—Odell
CRY TOUGH—MD-83m.—John Saxon, Linda Cristal—4611 (7-29-59)—Interesting, topical crime meller—Canon
DAY OF THE OUTLAW—W-90m.—Robert Ryan, Burl Ives, Tina Louise—4597 (6-17-59)—Actionful outdoor opus with different angles—Security
DEVIL'S DISCIPLE—D-82m.—Burt Lancaster, Kirk Douglas, Janette Scott—4614 (8-12-59)—Filmization of Shaw play has names and angles—Hecht, Hill, Lancaster
DOG'S BEST FRIEND, A—MD-70m.—Bill Williams, Marcia Henderson, Roger Mobley—4670 (1-20-60)—Boy and dog tale for duallers—Premium
FUGITIVE KIND, THE—D-119m.—Marlon Brando, Anna Magnani, Joanne Woodward—4694 (4-13-60)—Tennessee Williams drame has shock appeal, top names—Jurow-Shepherd-Pennebaker
GALLANT HOURS, THE—D-115m.—James Cagney, Dennis Weaver—4702 (5-11-60)—Interesting drama on exploits of Naval hero—Cagney-Montgomery
GUNFIGHTERS OF ABILENE—W-67m.—Buster Crabbe, Judith Ames—4670 (1-20-60)—Western for half lower—Vogue
HAPPY ANNIVERSARY—C-81m.—David Niven, Mitzi Gaynor—4650 (11-4-59)—Hilarious sophisticated marital comedy—Fields
HORSESOLDIERS, THE—OD-119m.—(DC)—John Wayne, William Holden, Constance Towers—4598 (6-17-59)—Highly entertaining action entry—Mahin-Rankin-Mirisch
HOUND OF THE BASKERVILLES, THE—MD-84m.—(TC)—Peter Cushing, MarlaLand I—4598 (6-17-59)—Fine filming of horror classic—Hammer
INSIDE THE MAFIA—MD-72m.—Cameron Mitchell, Elaine Edwards—4638 (9-23-59)—Actionful gangster meller for program—Premium
MACUMBA LOVE—MD-86m.—(EC)—Walter Reed, Ziva Rodann—4703 (5-11-60)—Exploitable adventure meller—Fowley
MUSIC BOX KID, THE—MD-74m.—Ronald Foster, Luana Patten—4703 (5-11-60)—Familiar crime meller for duallers—Premium
NOOSE FOR A GUNMAN—W-70m.—Jim Davis, Lyn Thomas—4694 (4-13-60)—Satisfactory western for duallers—Premium
ODDS AGAINST TOMORROW—D-95m.—Harry Belafonte, Shelley Winters—4642 (10-7-59)—Grim, well-made crime drama has angles—Harbel
OKLAHOMA TERRITORY—W-67m.—Bill Williams, Gloria Talbott—4678 (2-17-60)—For the lower half—Premium
ON THE BEACH—D-133m.—Gregory Peck, Ava Gardner—4658 (12-2-59)—A film of unusual attraction and merit—Kramer
PIER 5, HAVANA—MD-67m.—Cameron Mitchell, Allison Hayes—4603 (7-1-59)—Topical programmer—Premium
PUSHER, THE—MD-81m.—Kathy Carlyle, Felice Orlandi—4666 (1-6-60)—Okay dope racket meller for duallers—Milford-Katz-Storper)
RABBIT TRAP, THE—D-72m.—Ernest Borgnine, Bethel Leslie—4606 (7-15-59)—Programmer has interest—Hecht, Hill, Lancaster
SOLOMON AND SHEBA—D-139m.(Technirama; TC)—Yul Brynner, Gina Lollobrigida—4666 (1-6-60)—Mighty spectacle loaded with boxoffice power—Small
SUBWAY IN THE SKY—MD-86m.—Van Johnson, Hildegarde Neff—4634 (9-2-59)—For the duallers
TAKE A GIANT STEP—D-100m—Johnny Nash, Estelle Hemsley, Ruby Dee—4663 (12-16-59)—Fine drama with nearly an all-Negro cast—Hecht-Hill-Lancaster
THREE CAME TO KILL—MD-72m.—Cameron Mitchell, Lyn Thomas—4690 (3-30-60)—For the lower half—Premium
TIMBUKTU—MD-91m.—Victor Mature, Yvonne DeCarlo—4647 (10-21-59)—Moderate adventure for the duallers—Imperial
TEN SECONDS TO HELL—D-93m.—Jeff Chandler, Jack Palance, Martine Carol—4611 (7-29-59)—Suspenseful drama for the program—(Seven Arts-Hammer)
UNFORGIVEN, THE—W-120m.—(Panavision; TC)—Burt Lancaster, Audrey Hepburn, Audie Murphy—4690 (3-30-60)—Well-made interesting entry has top name values—Hecht-Hill-Lancaster
VICE RAID—MD-71m.—Mamie Van Doren, Richard Coogan—4667 (1-6-60)—Satisfactory programmer has angles—Imperial
WONDERFUL COUNTRY, THE—W-96m.—(TC)—Robert Mitchum, Julie London—4642 (10-7-59)—Sprawling western for program—R.R.M.

COMING FEATURES IN ORDER OF RELEASE

July **APARTMENT, THE**—Jack Lemmon, Shirley MacLaine, Fred MacMurray—Mirisch
July **CAGE OF EVIL**—Ron Foster, Pat Blair—Zenith
July **FLAMES OVER POMPEII**—(WS; C)—Steve Reeves—Filmar

COMING

ALAMO, THE—(TODD-AO)—John Wayne, Linda Cristal—Batjao
ELMER GANTRY—(EC)—Burt Lancaster, Jean Simmons—Lancaster—Brooks
EXODUS—(Panovision 70; TC)—Paul Newman, Eva Marie Saint—Preminger
FORCE OF IMPULSE—Robert Alda, Christina Crawford—Gayle-Swimmer-Anthony
INHERIT THE WIND—Spencer Tracy, Florence Eldridge—Kramer
MAGNIFICENT SEVEN, THE—(Panavision; EC)—Yul Brynner, Eli Wallach—Mirisch
NIGHT FIGHTERS, THE—Robert Mitchum, Anne Heyward—Cineworld
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
STUDS LONIGAN—Christopher Knight, Venetia Stevenson—Longridge

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5926 **BORN TO BE LOVED**—D-82m.—Hugo Haas, Carol Morris—4598 (6-17-59)—Pleasant programmer
COSSACKS, THE—MD-113m.—(TotalScope; EC)—Edmund Purdom, Georgia Moll—4694 (4-13-60)—Spectacle has lots to offer—Italy
5924 **CURSE OF THE UNDEAD**—MD-79m.—Eric Fleming, Kathleen Crowley—4603 (7-1-59)—Vampire stalks the west in program entry
6007 **FOUR FAST GUNS**—W-72m.—James Craig, Martha Vickers—4658 (12-2-59)—For the lower half
GLENN MILLER STORY, THE—MUD—116m.—(TC)—James Stewart, June Allyson—4686 (3-16-60)—High rating reissue—Reissue
6006 **HELL BENT FOR LEATHER**—W-82m.—(CS; EC)—Audie Murphy, Felicia Farr—4670 (1-20-60)—Very good, suspenseful western
6001 **4-D MAN**—MD-85m.—(DC)—Lee Merriwether, Robert Lansing—4642 (10-7-59)—Good science fiction entry
5923 **MUMMY, THE**—MD-88m.—(TC)—Peter Cushing, Yvonne Furneaux—4606 (7-15-59)—Highly exploitable horror film
OTHELLO—D-108m.—(C)—Sergei Bondarchuk—4690 (3-30-60)—Shakespeare tragedy for art, specialty spots—U.S.S.R.—Dubbed in English
6003 **OPERATION PETTICOAT**—C-120m.—(EC)—Cary Grant, Tony Curtis, Joan O'Brien—4647 (10-21-59)—Hilarious service farce
5927 **PILLOW TALK**—C-102m.—(CS C)—Rock Hudson, Doris Day—4638 (9-23-59)—Delightful entertainment loaded with appeal
6002 **SAPPHIRE**—D-92m.—(EC)—Nigel Patrick, Yvonne Mitchell—4614 (8-12-59)—Well-made mystery with an off-beat yarn
6011 **SNOW QUEEN, THE**—CAR-70m.—(EC)—Russian-made cartoon—4568 (12-2-59)—Cute feature cartoon
6009 **TOO SOON TO LOVE**—D-85m.—Jennifer West, Richard Evans—4678 (2-17-60)—Teen-age romance for the program

COMING FEATURES IN ORDER OF RELEASE

June **HEAD OF A TYRANT**—(CS; C)—Massima Girotti, Isabelle Corey—Italian-French
June **BRIDES OF DRACULA, THE**—(TC)—Peter Cushing, Freda Jackson
June **LEECH WOMAN, THE**—Coleen Gray, Grant Williams

COMING

COLLEGE CONFIDENTIAL—Steve Allen, Jayne Meadows, Mamie Van Doren
DINOSAURUS—(CS; C)—Ward Ramsey, Kristina Hanson
GRASS IS GREENER, THE—Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons
GREAT IMPOSTER, THE—Tony Curtis, Joan Blackman
HOT EYE OF HEAVEN, THE—(C)—Rock Hudson, Kirk Douglas
MIDNIGHT LACE—Doris Day, Rex Harrison, Myrna Loy
PORTRAIT IN BLACK—(EC)—Lana Turner, Anthony Quinn, Sandra Dee
PRIVATE LIVES OF ADAM AND EVE, THE—Mickey Rooney, Mamie Van Doren
SEVEN WAYS FROM SUNDOWN—(C)—Audie Murphy
SPARTACUS—(TE; TC)—Kirk Douglas, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

906 **BOY AND THE LAUGHING DOG, THE**—D-95m.—RE—Walter Brennan, Brandon de Wilde—4650 (11-4-59)—Reissue of "Goodbye, My Lady" is heartwarming tale for family trade
909 **BRAMBLE BUSH, THE**—D-103m.—(TC)—Richard Burton, Barbara Rush—4670 (1-20-60)—Potent adult drama
908 **CASH MC CALL**—D-102m.—(TC)—James Garner, Natalie Wood—4663 (12-16-59)—Interesting drama of high finance and romance
CRANES ARE FLYING, THE—D-94m—Tatyana Samoilova, Alexei Batalov—4663 (12-16-59)—Highly interesting Russian drama for art houses—English titles—Russian-made
903 **FBI STORY, THE**—D-149m.—(TC)—James Stewart, Vera Miles—4634 (9-2-59)—Fascinating dramatization should have wide appeal
819 **GIGANTIS, THE FIRE MONSTER**—MD-78m.—Japanese cast—4594 (6-3-59)—Minor science fiction for program—Dubbed in English—Japanese made
911 **GUNS OF THE TIMBERLAND**—MD-91m.—(TC)—Alan Ladd, Jeanne Crain—4675 (2-3-60)—Names will help programmer
823 **JOHN PAUL JONES**—D-126m.—(TE; TC)—Robert Stack, Marisa Pavan—4598 (6-17-59)—Moderately successful historical epic—Primarily made in Spain
902 **LOOK BACK IN ANGER**—D-99m.—Richard Burton, Claire Bloom—4635 (9-2-59)—Off-beat dramatic offering
907 **MIRACLE, THE**—D-121m.—(TE; TC)—Carroll Baker, Roger Moore—4642 (10-7-59)—Unusual love story has lots of appeal
910 **RISE AND FALL OF LEGS DIAMOND, THE**—MD-101m.—Ray Danton, Karen Steele—4675 (2-3-60)—Okay crime meller for program
917 **SERGEANT RUTLEDGE**—D-111m.—(TC)—Jeffrey Hunter, Constance Towers—4694 (4-13-60)—Highly interesting adventure drama
905 **SUMMER PLACE, A**—D-130m.—(TC)—Richard Egan, Dorothy McGuire—4639 (9-23-59)—Well-made tale of human emotions could gross big
914 **TALL STORY**—C-91m.—Anthony Perkins, Jane Fonda—4678 (2-17-60)—Lightweight college comedy for dating crowd
820 **TEENAGERS FROM OUTER SPACE**—MD-85m.—David Love, Dawn Anderson—4595 (6-3-59)—For the lower half
912 **THIS REBEL BREED**—MD-90m.—Mark Damon, Rita Moreno—4679 (2-17-60)—Juvenile delinquency meller for lower half
913 **THREAT, THE**—MD-66m.—Robert Knapp, Linda Lawson—4681 (3-2-60)—Program detective meller

904 —30— —D-96m.—Jack Webb, Whitney Blake—4650 (11-4-59)—Good programmer
901 **YELLOWSTONE KELLY**—W-91m.—(TC)—Clint Walker, Edward Byrnes, Andra Martin—4634 (9-2-59)—Good outdoor action programmer

COMING FEATURES IN ORDER OF RELEASE

June **HANNIBAL**—(C)—Victor Mature, Rita Gam

COMING

CROWDED SKY, THE—(TC)—Dana Andrews, Rhonda Fleming
DARK AT THE TOP OF THE STAIRS, THE—(TC)—Robert Preston, Dorothy McGuire
HERCULES UNCHAINED—(C)—Steve Reeves, Sylva Koscina
ICE PALACE—(TC)—Richard Burton, Carolyn Jones
MALAGA—Trevor Howard, Dorothy Dandridge
OCEAN'S ELEVEN—(TC)—Frank Sinatra, Angie Dickinson, Dean Martin
RACHEL CADE—(TC)—Peter Finch, Angie Dickinson
SUNDOWNERS, THE—(TC)—Deborah Kerr, Robert Mitchum
SUNRISE AT CAMPOBELLO—Ralph Bellamy, Greer Garson

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ENGLISH

BATTLE OF THE SEXES, THE—C-88m.—Peter Sellers, Constance Cummings—4697 (4-27-60)—Amusing import—Continental
BLITZKRIEG—DOC.-91m.—Introduction by Lt. Gen. Brian Harrocks—4687 (3-16-60)—Lower half filler—(German war films)—Continental
BREAKOUT—MD-98m.—Richard Todd, Bernard Lee, Michael Wilding—4687 (3-16-60)—Interesting prison camp meller peopled with English names—(3-16-60)—Continental
BRIDAL PATH, THE (MATING TIME)—C-95m.—(TC)—Bill Travers, Fiona Clyne—4667 (1-6-60)—Excellent comedy is also a scenic delight—Kingsley-Union
CARRY ON SERGEANT—C-84m.—William Hartnell, Shirley Eaton—4659 (12-2-59)—Fairly amusing entry for art spots—Governor Films
CHARLEY MOON—CMU-92m.—(EC)—Max Bygraves, Dennis Price—4695 (4-13-60)—Light-weight, entertaining import—British Lion
COVER GIRL KILLER—MD-61m.—Harry H. Corbett, Felicity Young—4703 (5-11-60)—Talky, English murder meller—Fanfare
ELEPHANT GUN—MD-84m.—(EC)—Belinda Lee, Michael Craig—4606 (7-15-59)—Okay action meller for program—Filmed in Africa—Lopert
EXPRESS BONGO—CDMU-108m.—Laurence Harvey, Sylvia Syms—4695 (4-13-60)—Very good, adult comedy with music—Continental
JOSEPHINE AND MEN—C-98m.—(EC)—Glynis Johns, Jack Buchanan—4615 (8-12-59)—Light-weight English farce—Lion Int.
JUST MY LUCK—C-87m.—Norman Wisdom, Jill Dixon—4659 (12-2-59)—British slapstick programmer—Rank—Lopert
MAN IN A COCKED HAT—C-88m.—Terry-Thomas, Peter Sellers—4697 (4-27-60)—Mild satire on British foreign service—Show Corp. of America
MAN UPSTAIRS, THE—D-88m.—Richard Attenborough, Dorothy Alison—4619 (8-26-59)—Suspenseful drama for art and specialty spots—Kingsley-Union
MIRACLE IN SOHO—CD-98m.—(EC)—John Gregson, Belinda Lee—4647 (10-21-59)—Light-weight romantic comedy drama—(Rank)—Lopert
MODEL FOR MURDER—MD-75m.—Keith Andes, Hazel Court—4698 (4-27-60)—Crime meller for the lower half—Cinema Associates
NATURE'S PARADISE (NUDIST PARADISE)—NOVELTY—65m.—(EC)—Anita Love, Katy Cashfield—4679 (2-17-60)—Exploitable nudist film—Fanfare
RAPE OF MALAYA, THE—D-72m.—Virginia McKenna, Peter Finch—4653 (11-18-59)—Retitled "A Town Like Alice" is interesting war story—(Rank)—Lopert
ROOM 43—MD-93m.—Diana Dors, Herbert Lom—4603 (7-1-59)—Mediocre sensation-seeking import—Cory
SQUARE PEG, THE—C-87m.—Norman Wisdom, Edward Chapman—4635 (9-2-59)—Ordinary British Army slapstick—Lopert
THREE MEN IN A BOAT—C-84m.—(CS; EC)—Laurence Harvey, Shirley Eaton—4619 (8-26-59)—Farce for art and specialty spots—Roach
TIGER BAY—D-105m.—John Mills, Yvonne Mitchell—4679 (2-17-60)—Good suspense entry—Continental
TREAD SOFTLY STRANGER—MD-85m.—Diana Dors, George Baker—4698 (4-27-60)—Fair suspense story for program—Bentley
VIRGIN ISLAND—D-84m.—John Cassavetes, Virginia Maskell, Sidney Poitier—4691 (3-30-60)—Okay programmer—Films Around The World

•One-Eyed Jacks		Par.
•One Foot In Hell		Fox
Operation Amsterdam	A1	Fox
Operations Dames	A3	A-I
Operation Petticoat	A3	U-I
Oregon Trail	A1	Fox
•Oscar Wilde		Fox
Othello	A2	U-I
Our Man in Havana	A3	Col.

P

Paris Hotel		For.
Pay or Die		AA
•Pepe		Col.
Pier 5, Havana	A2	UA
Pillow Talk	A3	UI
•Platinum High School	B	MGM
•Pleasure Of His Company, The		Par.
Please Don't Eat the Daisies	A2	MGM
Poacher's Daughter, The	A1	For.
Pollyanna	A1	Misc.
Porgy and Bess	A2	Col.
•Portrait In Black		U-I
Possessors, The	A3	For.
Power Among Men	A1	Misc.
Pretty Boy Floyd	B	Misc.
•Prisoner of the Volga	A2	Par.
Private Property		Misc.
Private's Affair, A	A1	Fox
•Private Lives of Adam and Eve, The	C	U-I
•Psycho		Par.
Purple Gang, The	A3	AA
Pusher, The	B	UA

R

Rabbit Trap, The	A2	UA
Race For Space		Misc.
•Rachel Cade	A3	WB
Rape of Malaya	A1	For.
Rat Race, The		Par.
•Raymie	A1	AA
Rebel Set, The	A3	AA
Return of the Fly, The	A2	Fox
Rise and Fall of Legs Diamond, The	B	WB
Road Racers	B	A-I
Road To Hell, The	C	Misc.
Rookie, The	B	Fox
Room 43	B	For.
Rosemary	B	For.
•Rough and the Smooth, The		A-I

S

Samson and Delilah—RE	A2	Par.
Sans Famille		For.
Sapphire	A3	U-I
•Sappho, Venus Of Lesbos		Col.
•Savage Innocents		Par.
Say One for Me	A2	Fox
Scapegoat, The	A2	MGM
Scavengers, The		Misc.
Scent of Mystery	A2	Misc.
School For Love		For.
•September Storm		Fox
•Serengeti		AA
Sergeant Rutledge	A2	WB
Seven Thieves	A3	Fox
•Seven Ways From Sundown		U-I
•Sexpot Goes To College		AA
She Was Like A Wild Chrysanthemum		For.
Sign of the Gladiator	B	AI
Sink the Bismarck	A1	Fox
Sins of Youth		For.
Ski Troop Attack		Misc.
Snow Queen, The	A1	U-I
Solomon and Sheba	B	UA
Son of Robin Hood, The	A1	Fox
•Song Without End	A2	Col.
•Sons and Lovers		Fox
South Pacific	A3	Fox
•Spartacus		U-I
Speaking of Murder		For.
Speed Crazy	A3	AA
Square Peg, The		For.
•Story Of Ruth, The		Fox
Story on Page One, The	A3	Fox
•Strangers When We Meet		Col.
•Stranglers Of Bombay	B	Col.
•Studs Lonigan		UA
Subway In the Sky	B	UA
•Subterraneans, The	A3	MGM
Suddenly Last Summer	SP	Col.
•Summer of the Seventeenth Doll, The		UA
Summer Place, A	B	WB
Summer Wind Blows, The		For.
•Sundowners, The		WB
•Sunrise At Campobello		WB
•Surprise Package		Col.
Surrender Hell	A2	AA
Swan Lake—USSR	A1	Col.
Sword and the Cross, The		For.

T

T-Bird Gang		Misc.
Tailor's Maid, The		For.
Tall Story	B	WB
Take a Giant Step	B	UA
Tamango	A2	For.
Tank Commandos	A3	AI
Tarzan, The Ape Man	A1	MGM
Tarzan's Greatest Adventure	A2	Par.
•Tarzan The Magnificent		Par.
Teenage Zombies		Misc.
Teenagers from Outer Space	A2	WB
•Temptation		MGM
Ten Seconds to Hell	A2	UA
Terror Is A Man		Misc.
That Kind of Woman	A3	Par.
They Came to Cordura	A3	Col.
Third Man on the Mountain	A1	Misc.
Third Voice, The	A3	Fox
Thirteen Fighting Men	A1	Fox
•39 Steps		Fox
30 Ft. Bride of Candy Rock	A1	Col.
This Man Is Dangerous		For.
This Rebel Breed	B	WB
Thousand and One Arabian Nights	A1	Col.
Threat, The	A3	WB
Three Murderesses	B	Fox
Three Came To Kill	A1	UA
Three Men In a Boat	A3	For.
•Three Worlds Of Gulliver		Col.
—30—	A1	WB
Tides of Passion		For.
Tia Juana after Midnight		Misc.
Tiger Bay	A3	For.
Timbucktu	A1	UA
•Time Machine, The	A2	MGM
Tingler, The	A2	Col.
To Live (Ikuru)	A3	For.
Toby Tyler	A1	Misc.
Too Soon To Love	B	U-I
Touch of Larceny	A3	Par.
•Trapped In Algiers		Fox
Tread Softly Stranger	A3	For.
•Twelve Hours To Kill	A1	Fox
•Twelve To The Moon	A1	Col.

U

Ulysses—RE	A2	Par.
•Under Ten Flags		Par.
Unforgiven, The	A2	UA
•Upstairs and Downstairs	A3	Fox

V

Valley of the Redwoods		Fox
Vice Raid		UA
•Village Of The Diamond, The		MGM
Virgin Island		For.
Virgin Sacrifice	B	Misc.
Virtuous Bigamist, The	A2	For.
Visit to a Small Planet, A	A2	Par.

W

•Wackiest Ship In The Army, The		Col.
Wake Me When It's Over	A2	Fox
•Walk Like A Dragon	A2	Par.
Warrior and the Slave Girl	A1	Col.
Wasp Woman, The		Misc.
Web of Evidence	A3	AA
When Comedy Was King	A1	Fox
Who Was That Lady?	B	Col.
•Why Must I Die?		A-I
Wicked Go To Hell, The		For.
•Wild River		Fox
Wild Strawberries	A3	For.
Wind Cannot Read, The	A3	Fox
Woman Like Satan, A		For.
Women Eater, The	A2	Col.
Woman Obsessed	A2	Fox
Women Are Weak	B	For.
Wonderful Country, The	A3	UA
World of Apu, The		For.
•World Of Suzie Wong, The		Par.
Would-Be Gentleman, The	A1	For.
Wreck of the Mary Deare, The	A1	MGM

Y

Yellowstone Kelly	A1	WB
Yesterday's Enemy	A3	Col.
Young Girls Beware		For.
Young Have No Time, The	A3	For.
•Young Jesse James		Fox

DANISH

GIRLS ARE WILLING, THE—CD-82m.—(EC)—Axel Bang—4607 (7-15-59)—Cute import—English titles and dialogue—Vinoo Int.

YOUNG HAVE NO TIME, THE—D-95m.—Ghita Norby, Anne Werner Thomsen—4660 (12-2-59)—Okay entry for art and specialty spots—English titles—Union

FRENCH

BACK TO THE WALL—D-94m.—Gerard Oury, Jeanne Moreau—4635 (9-2-59)—Well-made, suspenseful import—English titles—Ellis

BLACK ORPHEUS—D-107m.—(EC)—Breno Mello, Marpassa Dawn—4679 (2-17-60)—Masterpiece for art houses—Made in Brazil—Titles—Lopert

CHASERS, THE—D-75m.—Jacques Charrier, Dany Robin—4695 (4-13-60)—Interesting import for art, specialty spots—Titles—Hakim

COUSINS, THE—D-112m.—Gerard Blain, Jean-Claude Brialy, Juliette Mayniel—4682 (3-2-60)—Interesting, off-beat import for art and specialty houses—English titles—Films Around The World

400 BLOWS, THE—D-98m.—Jean Pierre Leaud, Claire Maurier—4643 (10-7-59)—Off-beat entry for art spots—Titles—Zenith-Int.

GRISBI—MD-83m.—Jean Gabin—4614 (8-12-59)—Good gangster film for art and specialty spots—English titles—UMPO

HOLIDAY ISLAND—C-105m.—(EC)—Peppino De Filippe, Myriam Bru—4643 (10-7-59)—Spicy, colorful import—Titles—Brandon

HOUSE ON THE WATERFRONT, THE—MC-79m.—Jean Gabin, Andree Debar—4659 (12-2-59)—French crime meller can be exploited—English titles—Union

LADY CHATTERLEY'S LOVER—D-102m.—Danielle Darrieux, Leo Genn, Erno Crisa—4611 (7-29-59)—Should clean up in art houses—English titles—Kingsley-Int.

LOVERS, THE—D-90m.—Jeanne Moreau, Alain Cuny—4651—(11-4-59)—Highly exploitable entry for art, specialty spots—Titles—Zenith-Int.

LOWEST CRIME, THE—MD-88m.—Leo Genn, Magaill Noel—4659 (12-2-59)—Satisfactory French crime meller—English titles—Union

NUDE IN A WHITE CAR—D-87m.—Marina Vlady, Robert Hossein, Odile Versois—4687 (3-16-60)—Highly interesting import—Titles or dubbed—TransLux

PARIS HOTEL—C-90m.—(EC)—Charles Boyer, Francoise Arnoul—4643 (10-7-59)—Cute comedy import—Films Around The World

POSSESSORS, THE—D-94m.—Jean Gabin—4619 (8-26-59)—Interesting drama for art spots—English titles—Lopert

SANS FAMILLE—D-100m.—(C)—Pierre Brasseur, Gino Cervi—4643 (10-7-59)—Fair film for art spots—Titles—UMPO

SCHOOL FOR LOVE—D-76m.—Brigitte Bardot, Jean Marais—4703 (5-11-60)—Sell Bardot—Dubbed in English—NTA

SINS OF YOUTH—D-82m.—Agnes Laurent, Gil Vidal—4653 (11-18-59)—Story of adolescent love is eloquent simplicity—Dubbed—Janus

SPEAKING OF MURDER—MD-80m.—Jean Gabin, Annie Giradot—4655 (11-18-59)—Okay entry for art spots—Titles—UMPO

TAMANGO—MD-102m.—(CS; C)—Dorothy Dandridge, Curt Jurgens—4619 (8-26-59)—Best for art, specialty houses—Spoken in English—Roach

THIS MAN IS DANGEROUS—MD-80m.—Eddie Constantine, Colette Dereal—4691 (3-30-60)—Action thriller for lower half filler—Dubbed in English—Citation

TIDES OF PASSION—D-86m.—(EC)—Etchika Choureau—4615 (8-12-59)—Light-weight import for art spots—English titles—Janus

VIRTUOUS BIGAMIST, THE—D-90m.—(EC)—Fernandel, Giulia Rubini—4656 (11-18-59)—Warm Fernandel drama is art house natural—Titles—Kingsley-Int.

WICKED GO TO HELL, THE—MD-74m.—Marina Vlady, Henry Vidal—4703 (5-11-60)—Fair sex-ploitation entry—Dubbed in English—Fanfare

WOMAN LIKE SATAN, A—D-84m.—(CS; EC)—Brigitte Bardot, Antonio Vilar—4667 (1-6-60)—Sell Bardot for best results—Dubbed in English—Lopert

WOMEN ARE WEAK—C-95m.—(EC)—Alain Delon, Pascale Petit—4611 (7-29-59)—Cute comedy import—English titles—NYA

WOULD-BE GENTLEMEN, THE—C-95m.—(EC)—Comedie Francais—4698 (4-27-60)—Cute entry for art houses—Titles—Kingsley-Union

YOUNG GIRLS BEWARE—MD-80m.—Antonella Luidi, Robert Hossein—4636 (9-2-59)—Fair import on French underworld—English titles—UMPO

GERMAN

AREN'T WE WONDERFUL—CD-120m.—Johanna von Koczian, Hansjorg Felmy—4667 (1-6-60)—Bitter comedy drama on Nazism is fine art house fare—English titles—Goldsmith

CALL GIRLS—MD-100m.—Claus Holm—4606 (7-15-59)—Exploitable, but sordid import for specialty houses—Dubbed in English—President

ROSEMARY—CD-105m.—Nadja Tiller, Peter Van Eyck—4687 (3-16-60)—Sharp, biting satire on German manners and morals—Titles—Films Around The World

INDIAN

APARAJITO—D-106m.—Karuna Banerji, Smaran Ghosal—4697 (4-27-60)—For the art spots—Titles—Harrison

WORLD OF APU, THE—D-100m.—Soumitra Chatterjee—4671 (1-20-60)—Top art house entry—English titles—Satyajit Ray Productions

IRISH

BROTH OF A BOY—C-77m.—Barry Fitzgerald, Tony Wright—4679 (2-17-60)—Very good comedy import—Kingsley-Union

POACHER'S DAUGHTER, THE—C-74m.—Julie Harris, Harry Brogan—4683 (3-2-60)—Cute comedy—Show Corp. of America

ISRAELI

HATIKVAH (THE HOPE)—D-90m.—(C)—Shoshana Damari—4653 (11-18-59)—Good entry for art spots—Titles—Habib Films

ITALIAN

ANATOMY OF LOVE, THE—COMP-97m.—Lea Padovani, Vittorio De Sica, Sophia Loren, Michele Simon—4619 (8-26-59)—Fo the art spots—English titles—Kassler

DEFEND MY LOVE—D-88m.—Martine Carol, Vittorio Gassman—4651 (11-4-59)—Imported tear jerker has interest—Titles—Roach

II GENERALE DELLA ROVERE—D-85m.—Vittoria SeDica, Hannes Messemer—4671 (1-20-60)—Tense wartime intrigue with names of Rossellini and DeSica—English titles—Zebra Films S. P. A.

MOST WONDERFUL MOMENT, THE—D-94m.—Marcello Mastrolanni, Giovanna Raill—4599 (6-17-59)—Interesting import—English titles—Ellis

SWORD AND THE CROSS, THE—D-87m.—(CS; C)—Gianna Maria Canale, Jorge Mistral—4691 (3-30-60)—Familiar spectacle-type film for program—Dubbed in English—Valiant

TAILOR'S MAID, THE—C-86m.—(CS)—Vittorio De Sica—4636 (9-2-59)—Amusing import—English titles—Trans-Lux

JAPANESE

ANGRY ISLAND (KAJIKKO)—MD-90m.—(CS; EC)—Kazuo Suzuki, Shigeo Tezuka—4687 (3-16-60)—Off-beat, hard-hitting drama concerning exploitation of children—Titles—Bentley

DRUNKEN ANGEL—D-102m.—Toshiro Mifune, Takashi Shimura—4682 (3-2-60)—Fair import—English titles—Brandon

HIDDEN FORTRESS, THE—MD-126m.—Toshiro Mifune, Misa Uehara—4671 (1-20-60)—Good candidate for specialty houses—English titles—Toho

HUMAN CONDITION, THE—D-138m.—Tatsuya Nakadai Michiyo Aratama—4691 (3-30-60)—Fair import—English titles—Brandon

TO LIVE (IKURU)—D-140m.—Takashi Shimura—4698 (4-27-60)—High rating Japanese entry—Titles—Brandon

POLISH

LOTNA—D-95m.—Jerzy Picheiski—4672 (1-20-60)—Excellent war story—English titles—Film Polski

RUSSIAN

ENCHANTED MIRROR, THE—DOC-80m.—(Sovcolor; Kinopanorama)—Soviet version of Cinerama loaded with propaganda—4611 (7-29-59)—English narration—Sovexportfilm

GREAT IS MY COUNTRY—DOC-80m.—(Kinopanorama; Sovcolor)—4607 (7-15-59)—Interesting Soviet novelty—English narration—Sovexportfilm

IVAN THE TERRIBLE PART II (The Revolt Of The Boyars)—D-87m.—(Part cloor)—Nikolai Cherkassov—4682 (3-2-60)—High rating Russian import—English titles—Janus

SWEDISH

BRINK OF LIFE—D-82m.—Eva Dahlbeck, Ingrid Thulin—4667 (1-6-60)—Well-made import—English titles—Ajay

LESSON IN LOVE, A—C-95m.—Eva Dahlbeck, Gunnar Bjornstrand—4683 (3-2-60)—Amusing comedy—English titles—Janus

MAGICIAN, THE—D-102m.—Max Von Sydow, Ingrid Thulin, Gunnar Bjornstrand—4639 (9-23-59)—Unusual and interesting import for art and specialty spots—Titles—Janus

OF LOVE AND LUST—CD-103m.—Anita Bjork, Mai Zetterling—4599 (6-17-59)—Fair import—English titles—Films Around The World

SUMMER WIND BLOWS, THE—CD-80m.—Margit Carlquist, Lars Nordrum—4655 (11-18-59)—Peculiar entry for art spots—Titles—Janus

WILD STRAWBERRIES—D-90m.—Victor Sjostrom, Bibi Andersson—4643 (10-7-59)—Artistic masterpiece for art houses—Titles—Janus

YUGOSLAVIAN

NON-SCHEDULED TRAIN, A—D-121m.—Ivica Paer—4672 (1-20-60)—Meaty specialty house fare—English titles—Jadran Film

MISCELLANEOUS — DISTRIBUTED DURING THE PAST 12 MONTHS

ATTACK OF THE JUNGLE WOMEN—DOC-72m.—(EC)—Mr. and Mrs. William Phillips—4631 (8-26-59)—Okay lower half exploitation entry—Barjul Int.
BATTLE OF BLOOD ISLAND—MD-64m.—Richard Devon, Ron Kennedy—4698 (4-27-60)—Lower half war meller—Filmgroup
BEAST FROM HAUNTED CAVE—MD-65m.—Michael Forest, Sheila Carol—4651 (11-4-59)—Horror entry for lower half—Filmgroup
BEATNIKS, THE—MD-79m.—Tony Travis, Joyce Terry—4668 (1-6-60)—Exploitable dualler—Bajul—Int.
BEHIND THE GREAT WALL—DOC.-98m.—(TotalScope; DC; AromaRama)—Narrated by Chet Huntley—4663 (12-16-59)—Good documentary introduces AromaRama—Continental
BIG FISHERMAN, THE—D-180m.—(Panvision; 70mm; C)—Howard Keel, Susan Kohner—4603 (7-1-59)—Highly interesting entertainment—Buena Vista
CITY AFTER MIDNIGHT—MD-84m.—Phyllis Kirk, Dan O'Herlihy—4615 (8-12-59)—Mystery for lower half—RKO
COME BACK AFRICA—D-87m.—Produced and directed by Lionel Rogosin—4699 (4-27-60)—Off-beat drama is topical and interesting—Filmed in South Africa—Rogosin
DESERT DESPERADOES—MD-81m.—Ruth Roman, Akim Tamiroff—4615 (8-12-59)—Programmer for lower half—RKO
FEMALE FIENDS—MD-74m.—Lex Barker, Carole Mathews—4699 (4-27-60)—Lower half meller—Cinema Associates
FIVE BOLD WOMEN—W-82m.—(EC)—Jeff Morrow, Merry Anders—4691 (3-30-60)—Western with sex is okay programmer—Citation
GANGSTER STORY—MD-68m.—Walter Matthau, Carol Grace—4691 (3-30-60)—For the duallers—RCIP
GIRLS, INC.—NOV-65m.—No credits available—4595 (6-3-59)—Filler for lower half—Joseph Brenner
HIGH SCHOOL BIG SHOT—MD-63m.—Tom Pittman, Virginia Aldridge—4631 (8-26-59)—Lower half entry for 'teen trade—Sparta
IMMORAL MR. TEAS, THE—NOV-70m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4703 (5-11-60)—Good nudity novelty for spots that can show it—Pad
INCREDIBLE PETRIFIED WORLD, THE—MD-70m.—John Carradine, Phyllis Coates, Robert Clarke—4695 (4-13-60)—Lower half filler—Governor
JAZZ ON A SUMMER'S DAY—COMP.-85m.—(DC)—Louis Armstrong, Mahalia Jackson, jazz stars—4699 (4-27-60)—Interesting entry for specialty spots and some regulation houses—Galaxy
JET OVER THE ATLANTIC—MD-95m.—Virginia Mayo, Guy Madison, George Raft—4668 (1-6-60)—Good programmer—Inter Continent
JUSTICE AND CARYL CHESSMAN—DOC-45m.—Narrated by Quentin Reynolds—4687 (3-16-60)—Highly exploitable featurette is boxoffice natural—Sterling World
KIDNAPPED—MD-97m—(TC)—Peter Finch, James MacArthur, 4683 (3-2-60)—Classic makes attractive adventure yarn—Buena Vista
LONELY SEX, THE—MD-58m.—Cast unknown—4595 (6-3-59)—Amateurish study of sexual aberrations—Joseph Brenner
MAN WHO DIED TWICE, THE—MD-70m.—(Naturama)—Rod Cameron, Vera Ralston—4651 (11-4-59)—Routine lower half entry—Republic
MATING URGE, THE—DOC-76m.—(EC)—Narrated by Art Gilmore—4647 (10-21-59)—Exploitable item for art, specialty spots—Citation
NAKED VENUS, THE—D-84m.—Don Roberts, Patricia Conelle—4639 (9-23-59)—Entry exploits nudity—Howco
POLLYANNA—D-134m.—(TC)—Jane Wyman, Richard Egan—4695 (4-13-60)—High rating family entry—Buena Vista
POWER AMONG MEN—DOC-89m.—(partly in color)—Produced for the United Nations Film Board by the U. N. Film Services—4640 (9-23-59)—Intelligent film of the United Nations at work—de Rochemont
PRETTY BOY FLOYD—MD-96m.—John Ericson, Joan Harvey—4675 (2-3-60)—Standard gangster yarn can be exploited—Continental
RACE FOR SPACE, THE—DOC-55m.—Mike Wallace—4683 (3-2-60)—Excellent lower half for duallers—Wolper Inc.
ROAD TO HELL, THE—("The Desperate Women")—MD-67m.—Anne Appleton, Douglas Howard—4680 (2-17-60)—Abortion racket film can be exploited—Majestic
SCAVENGERS, THE—MD-79m.—Vince Edwards, Carol Ohmart—4675 (2-3-60)—For the lower half—Filmed in Hong Kong, Macao, and Manila—Valiant
SCENT OF MYSTERY—CMY-130m.—(Color-70mm; Smell-O-Vision)—Denholm Elliott, Beverly Bentley—4671 (1-20-60)—Smeller is highly entertaining—Todd. Jr.
SKI TROOP ATTACK—MD-61m.—Frank Wolff, Michael Forrest—4699 (4-27-60)—Okay war on skis meller for lower half—Filmgroup
T-BIRD GANG—MD-62m.—Ed. Nelson, John Brinkley, Pat George—4631 (8-26-59)—For the duallers
TEENAGE ZOMBIES—MD-70m.—Don Sullivan, Katherine Victor—4699 (4-27-60)—Strictly for bottom of bill—Governor
TERROR IS A MAN—MD-89m.—Francis Lederer, Greta Thyssen, Richard Derr—4675 (2-3-60)—Good horror item for the program—Valiant
THIRD MAN ON THE MOUNTAIN—D-105m.—(TC)—Michael Rennie, Janet Munro—4640 (9-23-59)—Satisfactory yarn about mountains and the people who climb them—Buena Vista
TOBY TYLER—D-96m.—(TC)—Kevin Corcoran, Bob Sweeney—4671 (1-20-60)—Good entry for young in age and young in heart—Buena Vista
VIRGIN SACRIFICE—MD-63m.—(C)—David DaLle, Angelica Morales—4692 (3-30-60)—Interesting semi-documentary for lower half—Guatemala—RCIP
WASP WOMAN, THE—MD-60m.—Susan Cabot, Fred Eisley—4651 (11-4-59)—Okay horror entry for duallers—Filmgroup

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FEATURE FILMS PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 and 1959-'60 SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 and 1959-'60 product, accurate to time of publication—Ed.)

Allied Artists

5906	Little Rascals Varieties	May
5908	Surrender Hell	July
5909	The Rebel Set	May
5910	Speed Crazy	May
5911	King of the Wild Stallions	June
5913	Web of Evidence	Sept.
5914	The Big Circus	July
5915	Crime and Punishment, U. S. A.	Nov.
5916	Face of Fire	Aug.
5917	The Bat	Aug.
5918	The House of Intrigue	Nov.
	Atomic Submarine	Dec.
5919	The Purple Gang	Dec.
6001	The Hypnotic Eye	Jan.
6002	Bluebeard's Ten Honeymoons	April
6005	I Passed For White	Mar.
6006	Raymie	May
	Pay or Die	May

American-International

Horrors Of The Black Museum	May
The Headless Ghost	May
Dragstrip Girl (RE)	June
Reform School Girl (RE)	June
Diary Of A High School Bride	July
Ghost Of Dragstrip Hollow	July
Sign Of The Gladiator	Sept.
A Bucket Of Blood	Oct.
The Leeches	Oct.
The Killer Shrews	Nov.
Giant Gila Monster	Nov.
Goliath and The Barbarians	Dec.
Angry Red Planet	Feb.
Circus of Horrors	April
Why Must I Die?	May
Jailbreakers	May
The Fall Of The House Of Usher	July
Konga	Aug.

Columbia

337	The Young Land	May
338	Face of a Fugitive	May
339	Hey Boy, Hey Girl!	May
	Gilda—RE	May
340	Man In the Saddle—RE	May
341	Santa Fe—RE	May
342	Verboten	June
343	It Happened to Jane	June
344	The H-Man	June
345	The Woman Eater	June
401	Anatomy of a Murder	July
402	Middle of the Night	July
403	Legend of Tom Dooley	July
404	Have Rocket, Will Travel	Aug.
405	30 Ft. Bride of Candy Rock	Aug.
	They Came to Cordura	Oct.
	The Crimson Kimono	Oct.
	The Mouse That Roared	Oct.
	The Tingler	Oct.
	Yesterday's Enemy	Nov.
	The Last Angry Man	Nov.
	Battle of the Coral Sea	Nov.
	The Warrior and the Slave Girl	Nov.
	Edge of Eternity	Dec.
	Swan Lake	Dec.
	Flying Fontaines	Dec.
	1,001 Arabian Nights	Dec.
	Suddenly, Last Summer	Jan.
	Who Was That Lady	Jan.
	Gene Krupa Story	Jan
	Our Man In Havana	Feb.
	Once More With Feeling	Feb.
	Comanche Station	Mar.
	Babette Goes To War	April
	Because They're Young	April
	Man On A String	May
	Killers of Kilimanjaro	May
	The Stranglers of Bombay	May
	The Electronic Monster	May
	12 To The Moon	June
	The Mountain Road	June
	My Dog, Buddy	June
	Battle In Outer Space	June

MGM

916	Ask Any Girl	June
917	The World, the Flesh and the Devil	May
918	Watsiu	May
919	Count Your Blessings	April
920	The Mysterians	June
921	The Angry Hills	June
922	North by Northwest	July
923	The Beat Generation	July
924	The Big Operator	Aug.
925	The Scapegoat	Aug.
1	It Started with a Kiss	Sept.
2	For the First Time	Sept.
3	Tarzan the Ape Man	Oct.
4	Girl's Town	Oct.
5	Libel	Oct.
6	The House of the Seven Hawks	Nov.
7	Wreck of the Mary Deare	Dec.
8	Never So Few	Dec.
9	The Time Machine	
10	The Gazabo	Jan.
11	The Last Voyage	Feb.
12	Home From The Hill	Mar.
13	Please Don't Eat The Daisies	April
14	Platinum High School	May
15	The Giant Of Marathon	May
16	The Adventures Of Huckleberry Finn	June
17	Bells Are Ringing	July
	Don Quixote—USSR	May

Paramount

5817	Thunder In the Sun	May
5818	The Hangman	June
R5819	Shane—RE	April
5820	Don't Give Up the Ship	July

(continued on next page)

PARAMOUNT (continued from preceding page)

5821 Last Train from Gun Hill....July
5823 The Five Pennies....Aug.
5826 The Man Who Could Cheat Death....Sept.
5822 Tarzan's Greatest Adventure....Sept.
R5824 Loving You—RE....July
R5825 King Creole—RE....July
5901 That Kind of Woman....Sept.
R5902 Samson and Delilah—RE....Sept.
5903 But Not for Me....Oct.
5904 The Jayhawkers....Oct.
R5905 The Country Girl—RE....Feb.
R5906 The Bridges at Toko-Ri—RE....Feb.
5907 Career....Nov.
5908 Li'l Abner....Dec.
R5909 Ulysses—RE....Dec.
5910 Jack The Ripper....Feb.
5911 A Touch of Larceny....Jan.
5912 The Big Night....Feb.
5913 Circus Stars (U. S. S. R.)....Feb.
5914 Chance Meeting....Mar.
5915 Heller In Pink Tights....Mar.
5916 Five Branded Women....May
5917 Visit To A Small Planet....April
5919 Conspiracy of Hearts....April
Prisoner Of The Volga....June
Walk Like A Dragon....June
The Rat Race....July
The Bell Boy....July
Tarzan The Magnificent....July

20th-Fox

912 The Sad Horse....May
913 Little Savage....May
914 Warlock....April
915 Compulsion....April
916 The Diary of Anne Frank....July
917 Woman Obsessed....May
918 Say One for Me....June
919 The Man Who Understood Women....Sept.
920 Here Come the Jets....June
921 The Son of Robin Hood....July
922 South Pacific....July
923 Holiday for Lovers....July
924 The Miracle of the Hills....July
925 Blue Denim....Aug.
926 A Private's Affair....Aug.
927 Alligator People....Aug.
928 The Return of the Fly....Sept.
929 The Blue Angel....Oct.
930 The Oregon Trail....Sept.
931 The Best of Everything....Oct.
923 Five Gates to Hell....Oct.
933 Hound Dog Man....Nov.
934 Journey to the Center of the Earth....Nov.
935 A Dog of Flanders....Dec.
936 Beloved Infidel....Dec.
937 Blood and Steel....Dec.
001 Story on Page One....Jan.
002 Seven Thieves....Jan.
003 The Rookie....Jan.
005 Sink The Bismarck....Feb.
006 The Third Voice....Mar.
007 Three Murderesses....Feb.
008 When Comedy Was King....Feb.
014 The Wind Cannot Read....Feb.
011 Dog Of Flanders....Mar.
012 Masters Of The Congo Jungle....Apri.
015 Operation Amsterdam....June
009 Wild River....June
010 Wake Me When It's Over....April
013 13 Fighting Men....May
016 Valley of the Redwoods....April
017 Flame Over India....April
Crack In The Mirror....May
David and Bathsheba—RE....May
The Idiot—USSR....April
Oscar Wilde....June
Bobbikins....June
12 Hours To Kill....June
September Storm....June
Captain's Table, The....June

United Artists

The Man in the Net....May
Gunfight at Dodge City....May
Pork Chop Hill....May
Pier 5, Havana....June
The Invisible Invaders....June
Four Skulls of Jonathan Drake....June
Hound of the Baskervilles....June
Shake Hands with the Devil....June
The Horse Soldiers....July
Day of the Outlaw....July
The Devil's Disciple....July
A Hole In the Head....July
The Wonderful Country....Aug.
Cry Tough....Aug.
The Rabbit Trap....Aug.
Ten Seconds to Hell....Sept.
Cast a Long Shadow....Sept.
Inside the Mafia....Sept.
Take a Giant Step....Oct.
Counter Plot....Oct.
Timbuktu....Oct.
The Wonderful Country....Oct.
Odds Against Tomorrow....Nov.
Subway In the Sky....Nov.
Happy Anniversary....Dec.
Gunfighters of Abilene....Jan.
Dog's Best Friend....Jan.
Solomon and Sheba....Jan.
On The Beach....Feb.
Vice Raid....Feb.
The Pusher....Feb.
Take A Giant Step....Mar.
Oklahoma Territory....Mar.
The Unforgiven....April
The Boy and the Pirate....April
Three Came to Kill....April
The Fugitive Kind....May
The Gallant Hours....May
Noose For A Gunman....May
Quiet Flows the Don—USSR....May
Macumba Love....June
Music Box Kid....June
The Apartment....July
Cage Of Evil....July
Flames Over Pompeii....July

Universal

5919 The Wild and the Innocent....May
5920 Floods of Fear....May
5921 Johnny Dark—RE....May
5922 Man Without a Star—RE....May
5923 The Mummy....June
5924 Curse of the Undead....June
5925 This Earth Is Mine....July
5926 Born to Be Loved....Aug.
5927 Pillow Talk....Oct.
6001 4-D Man....Nov.
6002 Sapphire....Nov.
6003 Operation Petticoat....Dec.
6004 Private Lives Of Adam and Eve....
6005 Othello (U.S.S.R.)....Jan
6006 Hell Bent For Leather....Feb.
6007 Four Fast Guns....Feb.
6009 Too Soon To Love....Mar
The Glenn Miller Story—RE....Mar.
Head of the Tyrant....April
The Snow Queen....April
The Leech Woman....June
The Brides Of Dracula....June

Warners

816 Born Reckless....May
817 Island of Lost Women....May
818 The Young Philadelphians....June
819 Gigantis, the Fire Monster....June
820 Teenagers from Outer Space....June
821 The Nun's Story....July
822 Hercules....July
823 John Paul Jones....Aug.
901 Yellowstone Kelly....Sept.
902 Look Back In Anger....Sept.
903 The FBI Story....Oct.
904 —30....Nov.
905 A Summer Place....Nov.
906 The Boy And The Laughing Dog—RE....Nov.
The Cranes Are Flying....Nov.
907 The Miracle....Dec.
908 Cash McCall....Jan.
909 The Bramble Bush....Feb
910 Rise And Fall Of Legs Diamond....Feb.
911 Guns Of The Timberland....Mar.
912 This Rebel Breed....Mar.
913 The Threat....Mar.
914 Tall Story....April
917 Sergeant Rutledge....May
Hercules Unchained....June
Hannibal....June

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